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Sjt. Phani Mazumdar ★ Sjt. R. C. Boral
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— Sets most romantic
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New Theatres—the Star Studio in India will offer Star Picture.

Director: NITIN BOSE
Displaying his directorial & technical genius in

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Starring:
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Director: DEVAKI BOSI
Introduces the Indian Folk Life in

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Starring:
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Messrs. International Talkie Equipment Co.,
Roxy Chambers, New Queen’s Road,
BOMBAY.

28 NOV 1938

Dear Sirs,

We have great pleasure to inform you that we are entirely satisfied with the picture as well as sound reproduction of the BAUER Double “Standard 5” projectors with the “DEUX” Panel type amplifier and the “Hi-Lo-PHONIC” Combination speakers supplied to us for our Nishat Talkies, Bombay.

We are not writing this as novices because we were importers and distributors of high class American & German sound reproducing equipments in the infant stage of talkie industry in India and also own other theatre fitted with other costliest equipment. We really find that the BAUER sound reproduction is the best it has been our pleasure to hear so far.

Wishing you all success,

Yours faithfully,

[Signature]

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Our film industry has completed 25 years—years of struggle and progress. It has been a hard fight, nevertheless worthwhile and necessary.

Those who are in the industry to-day have decided to celebrate its Silver Jubilee by organizing an exhibition and convening the Indian Motion Picture Congress during the Easter Holidays.

A distinguished patriot in Mr. S. Satyamurti, M.L.A., Deputy Leader of the Congress Party has been designated to preside over the Congress and other functions.

That is all as it should be and we wish every success to the forthcoming Congress and the Silver Jubilee Celebrations.

But in the midst of all these celebrations, let us not forget the man who first gave life to our film industry. We mean Mr. D. G. Phalke, the father of the Indian film industry.

25 years back he struggled with the first camera, with the first picture and with the first enterprise.

He was not a young man then, nor is he now. But his pioneering spirit and brilliant example
FILMINDIA

will always remain as hallowed milestone in the history of our film industry.

Mr. Phalke created then what our present-day producers can hardly imagine now. He gave to our country a new medium of entertainment and to our nation a new instrument of culture.

His lone initiative has to-day become the sole bedrock of an industry that will some day build a nation. He laid the foundation and left the younger men to build the super structure. Lakhs of rupees have been invested for an idea which this old man once created 25 years ago.

When Mr. Phalke was seriously experimenting with this all important instrument of films, several of our present day producers were either in the cradle or in the school.

Verily he is the father in age and in enterprise.

But time travels fast and the old man couldn’t keep pace with it. Men get old with years and age slackens their enterprise.

The father is 68 years old to-day and is forgotten in his retirement at Poona. When lakhs of rupees are being dissipated to-day in picture production and its allied trades by the younger squad, the old man, the father, is on the verge of virtual starvation.

Thousands will be spent in mere showmanship in the forthcoming celebrations while the grand old man will see this pile of money burning from a distance on an empty stomach.

Is it not fair and necessary that the industry should honour this great man at this time by expressing its gratitude towards him in a way that will make his future passage towards Eternity more comfortable?

Why not start a Phalke Purse Fund?

We are merely asking for Justice! And we cannot recommend a better deed to begin the New Year with.

It would be proper for Prabhat to give a splendid lead by opening the Purse Fund with a munificent contribution in keeping with their brilliant traditions of success.

A THOUGHT FOR THE NEW YEAR

I wish all my readers a happy and prosperous New Year.

During my recent illness, I received numerous letters of sympathy and good wishes. I do not thank my unknown friends simply because I am still unwell and I preferred to enjoy the affectionate warmth of their good wishes a little longer, in the hope that my health would improve. Now, however, it is improving, but the progress is painfully slow. Nevertheless, I thank all of their kind regard and sympathetic concern about me.

As I go to the press, my secretary has counted the large number of Christmas Cards which have received so far from my readers. They are still coming. But the number counted comes exactly 2338 and nearly 85 per cent of these are made in some foreign country. Several of the cards are expensive and may have cost my kind friends nearly a rupee each.

Calculating their cost even at a flat minimum rate of four annas each, Rs. 584-8-0 have been spent in wishing Happy 'Xmas to one man, who being a Hindu is hardly expected to be sentimental about Christmas, especially when his own religion has provided umpteen occasions in a single year for such luxurious expressions of sentiment.

Though I appreciate the affection and kindness of my readers in sending me these 'Xmas Cards, I still think that it is a big waste of money which our country cannot afford at the present time.

LOOK OUT FOR THE NEXT ISSUE

A sensational article on
Director Barua
And his "Adhikar"

Written by D. F. KARAKA

the international writer who wrote that remarkable book, "I Go West" and became famous.

Mr. Karaka’s article, which is exclusive for "filmindia" is brilliant, but unfortunately it annoys—and why?

DON’T MISS THE FEBRUARY ISSUE.
RENUKA DEVI—

Our film industry is the richer with the discovery of this new star by Bombay Talkies. She graces the stellar role in "Bhabi" the new social picture now on the screen.

With the courtesy of Bombay Talkies Ltd.
me. And all this money goes out of our country as most of these cards are imported from foreign countries.

I request my readers to look at this problem from the correct angle. On me alone over five hundred rupees have been spent—an expense which has brought no practical benefit either to me or to my unknown friends. There are thousands of others in this country who are more poor. If all their friends choose to express their admiration and regard by a single Xmas card costing four annas, several millions of our Indian money will go to other countries.

Do we get anything thereby? We merely provide more capital to foreigners which capital they reinvest to exploit us further. While they in, we always lose. Why should we play this losing game, by attaching to our sentiment an expression of luxury which is foreign in its very conception?

Silent good wishes backed by sincerity are always more valued than these gilded expressions of stock phrases which mean nothing and cost us so much of our hard earned money.

If every reader of mine wishes me really well, I would request him to get me a couple of his friends as subscribers for “filmindia”. Nothing could be a better expression of their appreciation of my services than this and my prosperity for the New Year will be better assured, because it will then depend on the sincerity of my readers and not on the cold printed phrases on the Xmas and New Year Cards.

Let us all begin the New Year as more responsible Indians.

BABURAO PATEL.
THE JOY OF 5 MILLIONS IN 4 MONTHS!

'ROYAL' JEWEL No. 5.
Hindi: Pandit Indra
DIRECTOR-HERO: VINAYAK

Leading Lady: MEENAKSHEE
(The "It" Craze of Millions)

Daily Entertaining! 18th Week
Thousands All Over India

India's Greatest Contribution to Humanity's Happiness!
World's FIRST PICTURE on "National Celibacy"
1938's AWARD-WINNER!

World-Rights Purchased by the "Royal Film Circuit", Bombay-4

“A Royal” Jewel Release No. 6

A "KRISHIN"
Social Dynamite

10 Brilliant STARS in just ONE picture!
Epic Romance of Modern Souls —Soul-Stirring MUSICAL!
POIGNANT! MAGNIFICENT!

HAVE YOU GOT A SOUL?
If you have one, you can’t leave the theatre UNMOVED and Deeply unmoved!

“Zamana” is in the FIELD! Mothers-in-law BEWARE!

ZAMANA (The Times)

The Greatest Emotional Classic of the Indian Screen!

★ Featuring
PADMA DEVI
(The Nightingale of Bengal)
with
AMIR KARNATAKI - GULAB
HANSA WADKAR - VASANT
MAJID - NAZIR - DAR - GOPE

Directed by Ram Daryani
Creator of "Gentleman Daku"

Running 4th Week at IMPERIAL (Bombay) - 2nd Week at (Poona) - 1st Week (Ahmedabad)

For bookings Apply to Royal Film Circuit, Bombay 4.
MOTILAL—

With several good performances to his credit, this superb artiste adds one more to his name as the hero in "It's True" produced by Saraswati Cinetone and directed by Chowdhary.
Shots from "Midnight Mail" produced by Mohan Pictures.
The picture stars: Indurani, Gulab, Yasmin and Nazir.
Bauer Offers

"The Golden Sound"

To The Exhibitors for The New Year 1939

"Hi-Lo-PHONIC" Cellular Speakers for high class theatres

Read this, and reap a rich harvest, in your BOXOFFICE

HI-LO PHONIC 40 WATTS SPEAKER FOR 2000 SEATS THEATRE

IT is a well-known fact that no single speaker can be expected to cover the full range of frequencies from 40 to 12,000 cycles. The best type of cone speakers available covers up a frequency range of only 60 to 4,500 cycles. Therefore it was found necessary that to cover up the full range of frequencies, it would be better to have two types of speakers combined together in order to achieve the full frequency range of 40 to 12,000 cycles. And hence our introduction of the latest "Hi-Lo-PHONIC" Speakers, using one Hochtone horn-type speaker for the higher frequencies and a special Tieftone cone-type speaker for the lower frequencies alone.

A filter is used with this combination which passes only the higher frequencies to the Hochtone unit and only the lower frequencies to the Tieftone unit. This filter also protects the Hochtone horn-type speaker unit because it prevents the lower frequencies from being fed to it so that the diaphragm of this unit never vibrates unduly and so can never get damaged, as would have been the case if the lower frequencies were allowed to reach it.

The frequency range of these speaker cover 40 to 12,000 cycles and the multi-cellular directional horns distribute the sound to each and every corner of the theatre uniformly. For clarity of speech and highest quality reproduction of music—as if the artistes were present in person—there is nothing to compare with these speakers.

The "Hi-Lo-PHONIC" Speakers are available in 5 models suitable for theatres with sitting accommodations from 400 to 4000 seats and with horizontal angles from 60 to 160 degrees, and vertical angles from 35 to 60 degrees and suitable for handling continuous loads of 14 to 60 watts undistorted.

For further particulars please write to:

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Good News To The Exhibitors.

Messrs. C. Conradty, Nuremberg, have great pleasure to announce that they have appointed Messrs. International Talkie Equipment Co., Sole Agents for the World Famous "Conradty Cinema Carbons", possessing the following outstanding characteristics:—

- Highest brilliancy of Light.
- Steady and Quiet Burning.
- Pure White Colour of Light.
- Economical Burning Rate.
- Absolutely Uniform Quality.
- Cheaper Because They Last Longer

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FOR BETTER PROJECTION DEPEND ON "CONRADTY" CARBONS
BOMBAY CALLING

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

WARNED AND DISCHARGED?

The Executive Committee of the Indian Motion Picture Producers' Association took very serious notice of our remarks regarding Mr. Gogtay's irresponsible writings in his Anglo-Indian Magazine.

The Committee at a meeting specially held for the purpose is reported to have called for an explanation from Mr. Gogtay.

Mr. Gogtay, of course, is reported to have fumbled out the usual stock excuses of "good intentions and bona-fide criticism" and prayed for an indulgence from the Committee on this occasion.

The Executive Committee was in a mood to dispense with Mr. Gogtay's services, but as Mr. Gogtay is reported to have given an undertaking to behave himself in future and not to indulge in irresponsible and unpatriotic criticism in matters of national importance, the members of the Committee decided to give Mr. Ram L. Gogtay, Editor of the "Motion Picture Magazine" and Secretary of the Producers' Association another chance to prove his good faith by keeping the promise.

We congratulate the Executive Committee on its magnanimous action as we always thought Gogate to be the right lad for organising things, only he is inclined to go a bit wayward at times for want of strict supervision.

What we however are pained to observe is the support which some of the members of the Producers' Association, a strictly national body, is giving to the "Motion Picture Magazine" a strictly Anglo-Indian paper, perhaps because of Mr. Gogtay's common tie.

In this connection the significant words of Mr. S. Satyamurti M.L.A., the Deputy Leader of the Congress and President-Designate of the Indian Motion Picture Congress should be borne in mind: "I want the Indian film industry to be hundred per cent Indian in its conception, in development, in finance and in production".

Some producers and distributors seem to have allowed their nationalism to go astray goaded by the promptings of some interested people who merely pursue personal vindictiveness in misleading themselves and others, but the warning of Mr. Satyamurti ought to remind our people of their paramount duty to the country.

People in our industry owe it to their new President-Designate to observe his advice sincerely and to give it a serious expression in action.

BIGGEST BOX-OFFICE HIT OF THE SEASON!

"Brahmachari" produced by Huns Pictures of Kolhapur has proved to be the best record breaker in social pictures so far in the season and from day to day it is gaining a tremendous ground in enlisting mass popularity.

14 copies are being simultaneously screened at several stations and it is worthwhile purusing their run to measure the tremendous success which really good Indian pictures enjoy in our country.

Bombay 18th Week Marathi Version.
Poona 18th 18th 18th
Belgaum 15th 15th 15th
Nasik 11th 11th 11th
Akola 5th 5th 5th
Amraoti 5th 5th 5th
Dhulla 5th 5th 5th
Kolhapur 8th 8th 8th
Malegaon 3rd 3rd 3rd
Gwallor 15th Hindi Version.
Surat 7th 7th 7th
Baroda 6th 6th 6th
Nagpur 7th 7th 7th
Ahmedabad 7th 7th 7th

No doubt Huns Pictures deserves the warmest congratulations for producing a sensible box-office hit which while it entertains proves amply instructive.

The unique success of "Brahmachari" brings Principal P. K. Atre, its talented writer to the forefront of fame while Mr. Vinayak its director is acclaimed to be one of our few leading directors. Incidentally Pandit Indra, who wrote the Hindi version of this great picture, vindicates his position as the star writer of the screen.

But the honours of success must be divided if they are to be tested by practical facts. Had it not been for the superb enterprise and clever publicity of Royal Film Circuit we doubt whether the excellent quality of this picture would ever have been vindicated by its immense popularity.

FOR HEAVEN'S SAKE SAVE THE SOCIETY!

One can always close his eyes and say that the world is dead. That is what the Motion Picture Society of India is trying to do when it meets with criticism from outside. We had written before about the mismanagement prevalent in the Society. Once
again we have to write on the same subject which is very painful to us,—painful because some people in the industry, mainly those interested, choose to take the wrong view of our criticism, which, we may assure our readers is always well meant and delivered with an idea to help.

We refer to the present position of the Motion Picture Society of India. At best it is precarious. Its very existence is threatened by the menacing shadow of an economical death.

Only two years back the Motion Picture Society was doing very useful work. It had a glorious tradition of solid achievements to back it up and assure it a permanent life. But, alas, to-day, it is gasping for breath.

The recent balance sheet issued to the members shows a liability of nearly Rs. 7,000 against some dubious assets of Rs. 2,000.

In the past the expenses of maintaining the office and the staff were always met from the collection of the fees. The Journal of the Society has been a paying proposition, right from the beginning. In fact, a part of the profits of the Journal have been used to defray other expenses. Till this stage the Society was a prosperous institution which at the same time proved a valuable asset to the film industry.

But when they took the fateful Indian Cinematograph Year Book into hand for publication, all assets very soon became liabilities. The publication of the book was mismanaged right from the beginning. Pages were printed, cancelled and reprinted, thereby increasing the cost of printing abnormally. Unreasonable optimism ruled during the period of preparations and a riot of disappointment took place on publication. All this was due to gross mismanagement—mismanagement which entails a loss of over Rs. 5,000, money which the Society hasn’t got to-day and in consequence its very existence is being threatened.

Members of the Executive Committee seem to be in a panic and are reported to be thinking of closing down the independent offices and hitching them on to the charity of one of the members who is only too anxious to extend his courtesy for reasons of his own.

And all this when several good and sound businessmen are on the Executive Committee.

What a pity it is that the Society which was the first and premier organised body till recently representing all the different interests in our film industry had to abandon all its ideas of celebrating the Silver Jubilee of our film industry, probably on grounds of finance and internal squabbles.

The Society must be saved. Our film industry needs it more to-day than ever before. If the present members in power cannot save the Society by correctly organizing it, they can at least do so by resigning in a body and allowing others to do so.

One can understand the human weakness to wield and enjoy power, but the machinery that is to generate the power must have the vital energy of life. If the Society lives and flourishes the present members can always enjoy the glow of its success but if it dies out we lose an useful institution and they lose their excuse for greatness.

Will some of the present executive members make the supreme sacrifice of by stepping out for a while and allow better men to step in so that the Society may live? Let us wait and see!

But in the meanwhile we recommend this matter to the urgent attention of Sir Rahimtullah Chinoj, the new president of the Society, who cannot begin his new duties better than by putting his new house into order.
“Filmindia’s” Agitation Against Anti Indian Pictures Vindicated in the House of Commons

Sir Samuel Hoare Thinks “Siege of Lucknow” Undesirable

HE SAYS: “AT THIS TIME WE DO NOT WANT FILMS WHICH MEAN HUMILIATION EITHER TO INDIANS OR BRITISHERS”.

BUT DIRECTOR ELVEY KICKS AT THE BAN!

The intensive agitation launched by “filmindia” against “The Drum”, a notoriously anti-Indian film produced by Alexander Korda and other pictures like “The Siege of Lucknow”, “The Black Hole of Calcutta”, “The Rains Cams”, “The Tiger of Eschnapur” and “Gunga Din” has had its sequel in the House of Commons, when the film “Siege of Lucknow” was the subject of an important statement by the Home Secretary when replying to a motion by Mr. Mander “greatly deploiring the action by the Government tending to set up any form of political censorship.

Sir Samuel Hoare said, “When the Secretary of State for India was shown a certain film three years ago and his opinion thereon asked, he requested the producers not to proceed feeling that the film would create the worst kind of feeling between Indians and ourselves.”

“Remembering this advice, when I heard that another Indian film was to be produced he very naturally asked for information and discussed the question with the Chairman of the Board of Film Censors. He made it quite clear that the responsibility was entirely on the Chairman of the Board. If they decided to proceed with the film there was nothing he could say or do. He did make it plain, and I think rightly, that to produce a film on Indian mutiny at a time when we are embarking on a new chapter in the constitutional development of India, and want to get rid of the difficulties that came between us in the past, would be undesirable.

Sir Samuel Hoare continued “Thersafter the Chairman of the Board of Film Censors discussed the matter with the promoters of the film who took the same view. They had no grievance whatever. I am glad to say that the film is not produced and not exhibited.”

The Labour Member Mr. Shinwell asked, “Ought we to destroy every reference to the Mutiny?” Sir Samuel Hoare replied: “No. If Mr. Shinwell sees the details of this film he will come to the same conclusion. At this moment we do not want a film of that kind recounting in detail mutiny incidents that may mean humiliation and defeat of one side or the other. Anyhow there is no difference on the subject. The Chairman of the Censors took the same view. The producers, I understand, have no cause to complain.”

What “filmindia” now wants to know is when the Home Secretary would ban the other pictures which threaten to scandalise India?

In the meanwhile let us congratulate the British Government for their timely action in banning “The Siege of Lucknow”. This time at least the British were not “too late”.

700 THROWN OUT OF WORK!

As a result of the ban imposed on the “Siege of Lucknow” 700 studio workers are reported to have been thrown out of employment. The Butcher-Rembrandt productions were on the point of shooting the picture with Edna Best and Wilfred Lawson in the lead when the decision of the British Board of Film Censors dropped as a bombshell in the midst of all their plans. The Censor announcement reads as follows:—

“The most careful consideration has been given to the question of a film dealing with the Indian Mutiny of 1857-58. The Board have been advised by all authorities responsible for the Government of India, both Civil and Military, that in their considered opinion, such a film would revive memories of the days of conflict which it has been the honest endeavour of both countries to obliterate, with the view to promoting co-operation between the two peoples. In these circumstances the Board thought it right to intimate to the producers that guided in its decision by such direct expression of opinion, and because of consequences, it could hold out no hope of a film based on this period being certified.”

The company however, does not seem to lose much as the contracts of the stars and technicians and others become automatically void in a week “owing to an act of public authority” which is always a provision, in such contracts.

THE DIRECTOR KICKS AT THE BAN

Maurice Elvey who was to direct the said film does not seem to have liked this ban very much. Instead of taking this action of political
BOMBAY TALKIES'

MIGHTY SPECTACULAR MOVIE

BHABI

From the fire dipped pen of Bengal's best novel

Saradindu Bannerji

Running now at RO
A GREAT
LOVE TEAM
Nukadevi & P. Jairaj
Supported by:
Mayadevi - M. Nazir - Gyanchandra
Bhawala - Saroj Borkar - Pratima
Hukul - V.H. Desai - Rani Bala.
KIES QUEEN'S ROAD
BOMBAY
This month we celebrate a Triple Anniversary, that of Commonsense Crosswords, Christmas and the New Year and to commemorate this combination of great occasions we are presenting this stupendous Commonsense Crosswords Offer. Even if it is not an All Correct entry if yours is the best entry submitted in this Competition your magnificent reward will be a cheque for Rs. 12,000, return Flights to London at any time you choose and a 'Chevrolet' de-luxe Five Seater Sedan. Should you be unable to accept either the Flights or the car, or in the event of a tie, an extra cash sum will be awarded instead. A huge sum of Rs. 12,000 has been reserved for Runners-up and there are unlimited attractive Extra Prizes for all winning solvers, including those with Four Errors. Handsome Free Presents are a further feature of this wonderful Offer. If you can read these words you are fully capable of solving the puzzle below–and if you study the Clues with sufficient care before recording your solutions you cannot fail to win a substantial share of the covetable awards offered. Take the first step towards your goal by making full use of the Practice Square below.

**CLUES ACROSS**

1. Alas! How often does an apt one occur to us too late
2. Festival
3. Turkish Commander
4. Rope used for catching wild horses
5. Portuguese India
6. It is usually less difficult for a young man than an elderly one to regain this
7. Deliberate this nearly always makes the object of it keenly resentful
8. To assemble
9. Person conscious of his own this is prone to be unduly suspicious of other people’s
10. Iniquity
11. To increase
12. Such differences between Nations are clearly a peril to world peace
13. In favour of
14. Unmixed
15. Greasy Liquid
16. Kindly person’s reprovals of offending subordinates are seldom this
17. Selfish love sometimes causes a mother to “——” the future of her child
18. Outspoken frankness causes a candid person to “——” many a friend involuntarily
19. We often fail to realise how striking are some of those with which we are familiar
20. A detested rival’s is apt to annoy even the most forbearing of us
21. A drink too many often makes an abstemious person this in a dazed state
22. Self-righteous people seldom judge an offender thus

**CLOSING DATE JANUARY 12th.**

N.B.—The Entry Fee in this Competition is Re. 1 per entry and Entry Squares will be published in the issues of Dec. 18th, 25th or Jan. 1st.

**ONLY ENTRY SQUARES CUT OUT FROM**

**THE ILLUSTRATED WEEKLY OF INDIA**

of Dec. 18th, 25th or Jan. 1st will be accepted

**CLUES DOWN**

1. Seeing anyone in “——” is apt to inspire reflective persons with pity
2. The “1” which is conscious and thinks
3. Stage of change or development
4. The whole
5. Weapon of attack or defence used by Indian police
6. Burnt tobacco
7. Deep in the hearts of most of us is a desire for...
8. Majority of us keenly wish to obtain many covetable things which we haven’t been able to...
9. Most of us who enjoy the theatre derive some entertainment from a star one
10. Protection
11. More often than not, extremely dangerous when actuated by sheer malice
12. Another form of preposition to
13. To beat
14. Advice of habitual optimist is seldom truly this
15. Alas, how quickly the average child manages to damage a new one
16. To lower
17. Jumbled spelling of omurge
18. Vote of assent in a governing body
19. Jumbled spelling of liner
20. Thick mist
21. We usually feel somewhat embarrassed when inadvertently we “——” something shocking

**COPIES AVAILABLE FROM ALL NEWSAGENTS**
Readers “when you are worried” write to me. I will do my best in serving you. Serious matters will be treated seriously, while flippant letters will receive like replies.—The Editor.

From: R. J. Gurusahani (Sukkur).
Is Miss Sabita Devi married? Are her parents alive? Has she any brothers or sisters? I hope she is a beautiful lady!

Sabita is not married. Her father died recently but her mother is alive. She has one sister and one brother. Sabita cannot be called beautiful in the sense of an Oriental beauty, but she is fairly attractive, having a good complexion.

Does Sabita Devi intend to desert Sagar Film Co.?
There have been rumours that she intends joining some one else or even producing her own pictures in association with Mr. Badami. But I don’t think that Sagar will be a deserted place after her departure as there is still plenty of attractive population in the Sagar Studios. Sabita has been only one of them and certainly not the only one.

From: A. S. R. Krishnan (Madura).
Why are only Prabhat pictures sent to the Venice Exhibition? Aren’t New Theatres’ pictures good enough?

New Theatres do not seem to care to get the formal seal of approval from the foreigners. They seem to have kept out of this affair with a religious tenacity. Prabhat believes in publicity, even if it is coming from across the seven seas.

The recent appearance of Shanta Apte on the stage at Madura has given a longing to the fans to see great actors and actresses like Devika Rani, Madhavi Devi, Kanan Bala, Saigal and Prithvi Raj. Will they also start on a South Indian tour?

I doubt if they ever will. Some of the persons you mention are very busy artists having on hand two or even three pictures at a time and they cannot possibly find any time for such recreation tours. Shanta Apte is lucky in having to work for a company which gives her only one picture in a year.

From: Shewnath (Kharagpur).
What has become of Prabhat’s “Buddha, the Great”, Ranjit’s “Sant Tulsidas” and Sagar’s “Kabiridas”?

“Buddha” is waiting to be conceived, “Tulsidas” is already in the cradle while “Kabiridas” was still-born.

Why the readers of “filmindia” don’t like to read any film magazine except “filmindia”.

Because other magazines give very little to read, while “filmindia” primarily belongs to its readers.

From: M. V. Gurunadh (Rajahmundry).
Is there any institute to coach up students as Cameramen, recordists or directors?
There is no institution at present. Some bogus institutions have taken to this profession, but they are not reliable, and I advise my readers not to be tempted into paying these fellows. But in the near future The Abdulla Fazalbhoi Institute under the control of the St. Xavier’s College intends to start classes for training recordists and cameramen. That is the time when students should join an institute.

From: A. P. M. Sabu (Cocanada).
Shanta Apte visited Madras last month. Why has she not received a rousing reception from Madras?
You are giving me some news. I thought that the Madrasis had welcomed her most warmly and crowded round her with an enthusiasm that betrayed a suspicion that they had never before seen any film actress.

From: S. Basavaanja (Tumkur).
I think that the Prabhat Film Company itself arranged for Shanta Apte to tour South India just to encourage their picture “Gopal Krishna” as it failed at various places?

I don’t think so. Shanta Apte, being free for a month and knowing that the South has several imposing temples, perhaps undertook the tour due to religious inclinations. You know she is a Brahmin and is expected to be religious. Her tour however seems to have given some good publicity to her and to her producers. Naturally enough, “Gopal Krishna” is bound to get a little lift in the South.

From: Y. V. Kulkarni (Bombay).
Is Mr. V. Shantaram related to Master Vinayak and how?
They are cousins. Their mothers are sisters.

From: A. V. Balakrishnan (Cuddapah).
I am a clerk in the Imperial Bank of India, but my long standing desire is to work in films. Can you help me in this matter?
No! I will prove a bad friend if I do so. Your bank must be having some current accounts of film producers. See the balances and you will know the rest. You are happy where you are. It is better to be a fan than to be a star.

From: Nand (Shikarpur).

Please let me know all you know about Prithvi Raj and Leela Desai?

The first one is a man while the second is a woman. They are reported to be film artistes, but I can't tell you how far that is true. By the way, do you happen to know anything more about them?


In your reply to a question from me, you have written that "actors and actresses swear at filmindia". I hope you mean "by it" as your shocking reply has created a stir amongst your readers in Dar-es-Salaam. Do you mean to say that they curse it and turn away in revulsion?

Truth is often shocking. When I wrote that, I told you the truth. You forgot that "filmindia" is the only paper that criticises candidly the performances of our artistes. When these performances are good, the artistes blush at the praise showered on them, but on the other hand, they curse the paper when bad performances are condemned. But with all that they don't turn away. They would willingly miss a meal, but certainly not "filmindia". Some of our artistes are not sporting enough to admit that they give bad performances more often than otherwise. If people of Dar-es-Salaam get upset over such a small thing, then there are many sins on our credit, a list big enough to start a small revolution. One of these days, I shall mention some and you will know what one needs to run a film paper in India.

From: Man Singh (Indore).

If you are a married man, please tell me how I should treat my wife for the first few days, because I am going to be married soon.

In the first few days, treat her with respect so that she gets a good impression of you. In later years, if perhaps you change your attitude, she will remember her first few days with an affectionate ache.

From: S. Kamat (Nova-Goa).

It is rumoured that Devika Rani is going to Hollywood to appear in American pictures. Is it true?

No, it is just a rumour and like many a one has no truth in it.

From: H. N. Hallikeri (Haliyal).

Do you consider Master Vinayak of Huns as one of the best directors of India?

After seeing "Brahmachari" and "Devata" he should certainly be called one of the best directors of India and in addition makes a bold claim to be called the best one of Maharashtra.

From: Dinanath Vyas Visharad (Ujjain).

Why do New Theatres' pictures create a lasting impression on the human mind while Prabhat pictures do nothing of the sort?

To the intellectuals New Theatres gives a big and varied fare from time to time by providing realistic themes which easily find parallels in everyday life. Treating these themes with a philosophical brush, they present an attractive canvas of entertainment with the colours in complete harmony. Prabhat, till recently, has been taking costume plays, recitation of which through age has already impressed the minds so deeply that there is hardly any scope left for new impressions. But when Prabhat took courage in hand and produced "The Unexpected" they hit it rather well considering that it was the very first attempt. I think Prabhat will improve in future and try to vie with New Theatres in this aspect of film entertainment, which so far remains the monopoly of New Theatres.

Is Kanan Bala better in both acting and singing than the best actress of Maharashtra?

In singing Ratnaprabha can beat Kanan while in acting Durgabai Khote reigns supreme. Combining both, Kanan is a class by herself.

From: H. L. Chadda (Jhansi).

Which is the best director from the following:

Kardar, Sohrab Mody, Meboob and Jayant Desai?

Jayant Desai.

From: D. Paresnath (Natal).

What is the nationality of Yasmin—what is her real name and where is she working now?

Yasmin's real name is Betty Gomes. She is an Anglo-Indian in nationality and now works with Paramount Film Company.

TWO PICTURES YOU MUST NOT MISS!


2. "BHABI" produced by Bombay Talkies starring: Renuka Devi, Meera, Maya, Jairaj and Desal.

We recommend these pictures with confidence. Reviews appear in this issue elsewhere.
From: A. Krishnarao (Nagpur).

Why is Master Vithal called the “Indian Douglas”? We don’t believe inwhys. I know half-a-dozen girls who are occasionally called the “Greta Garbos” ofIndia—and one particular girl was called Greta Garbo, Norma Shearer and Lupe Velez, all at the same time. Surely a freak creation of the publicity manager! Don’t you think that Americans should retaliate by calling Doug Fairbanks the “Master Vithal of Hollywood”?

From: B. Maniram (Durban).

I would be extremely glad to obtain the photos of Madhuri and Mollina! How shall I proceed?

I don’t know the exact route from your place to India but I think Thos. Cook will help you in this respect, that is if you want to come over this side for the photos. After arrival you have to call on the girls, but after that I don’t think you will have reason to be “extremely glad”. You might probably forget to ask for the photos. Seeing them off screen is not much of an alluring prospect. Another simpler way is to write to these girls asking for an autographed photo, and if you manage to catch their eye with something interesting in your writing, you might get the photos!

From: R. P. Melhotra (Cawnpore).

What about Mira Devi of “Vachan” fame?

What about her? She is Mira Alexander, young, attractive, bashful if necessary, a good hostess, serves tea gracefully to the guests, adds an extra spoon of sugar and punctuates her talk with an occasional glad-eye. Quite a good girl and I like her. And so will you if you meet her only once. In addition she sings and dances well and what’s more, works well. But she is married. If that interests you! Her husband’s name is Ram Nath Singh. He is at Allahabad and studying law. That sounds risky! Doesn’t it?

I was very much affected by the film “Vachan”. Why so?

You must have broken your promise to someone and the scenes in the picture probably reminded you of “her” and your “beastly” behaviour. Now go and make up otherwise you will have a “breach-of-promise-to-marry” suit on hand.

From: T. P. C. Abdul Cader (Mahe).

What are the relations between Bibbo and Prabha? Are they married?

---

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Mr. Nawab is noted, for what?
People say that he flatters the boss rather well and keeps him in good humour. Is he known for anything else?

Why is Kajjan not seen on the screen nowadays?
Because she doesn’t work in the studios. Simple isn’t it?

From: M. V. Dikshitulu (Cocanada).
Will you be good enough to let me know, without reservation, what all you know about Baburao Apte the brother of Shanta Apte.

“Without reservation” is a tall order. All that is therefore known about him is that he is the brother of Shanta Apte, an actress of Prabhat. And that is all we need know about him as otherwise he has nothing to do with our film industry.

From: S. G. Rajulu (Kurnool).
Please send photos of Motilal and Surendra in beautiful colours in post card size?

I went to Motilal and Surendra to ask for photographs for you, but when they heard your name they were so flattered that they thought they would call on you personally rather than insult you with tiny photographs. You can now write to them and inquire when they intend to give you a look-up. Why not send me your photo. I want to see your face. Send it in post card size with colours.

From: P. R. Rajoo (Nagpur).
May I know why Rose and Motilal left Sagar Movietone?
To go to Poona on the same train.

I learn that Motilal is in love with Rose. How far is this rumour true?
Absolutely true. And there are several others who are in love with her, including Chowdhary and myself. The only obstacle is that she is not in love with any of us. What about you?

What are the ages of the following:—Sabita Devi, Rose and Maya Bannerjee?
Eleven, twelve and thirteen respectively on the day you read this.

From: Bipin B. (Baroda).
Suppose the son of a well known actress were to see his own mother making love, say, to you or to me on the screen what opinion will he form about his mother?
If he saw his mother making love to me he would say: “Hullo, what a wonderful man, Mum knows how to choose her man”. But if he saw you with
her he might probably blurt out in disgust: "Bah. Mummy is getting old. She can't see. Couldn't she get any one better?"

From: N. V. Sastry (Tenali).
I do not for myself think that there is much of "beauty" in Shanta Apte. What do you think—just between ourselves?
I do not agree with you. I have never seen a woman so beautiful as I saw Shanta flushed with temper during the three minutes that she was in my office. She almost hypnotized me, I am nursing that impression and have thrust aside her screen appearances which perhaps account for your impressions.

From: M. R. Nagappa (Mysore).
Who are the Greta Garbo and the Shirley Temple of India?
According to the Royal Film Circuit, Lalita Pawar is the only one who is the both of India.

From: M. D. Govindraju (Madras).
Is it a fact that Miss Nalini Turkhud has passed he B.A. Examination?

I don't know whether it is a fact, but she says so and Keshavrao Dhaiber nods in confirmation. So let us believe them.

From: Ghafoor Ahmed (Banda).
An young educated man of 17, not knowing acting and singing perfectly wants to join a film company as an actor. What should he do?
If this man has looks he is eminently suited for our film line seeing that he can't act and sing perfectly. These very qualifications are found in some of our big actors and your man stands a good chance. Ask him to apply to Prabhat or Sagar?

How can a man of a noble family join a film company?
Firstly by trading in his nobility, secondly by learning the tricks of the trade.

Is the life of a film actor or of an actress pleasant?
That depends on the surroundings. If the studio has plenty of attractive girls, the actor finds life worth living. On the other hand if the producers and directors are well placed, the actress is never more happy.
Shots from "The Street Singer" a New Theatres picture still running at the Minerva Talkies, Bombay.
"Filmindia" Entertains the Deputy Leader of the Congress Party

Mr. Bhulabhai Desai M. L. A., the Leader of the Congress Party Compliments his Colleague

A LARGE AND REPRESENTATIVE GATHERING HONOURS MR. S. SATYAMURTI, M.L.A.

“I want the Indian film industry to be hundred per cent Indian in its conception, in development, in finance and in production”, declared Mr. S. Satyamurti, M.L.A., (Central), speaking at the luncheon party given in his honour by Mr. Baburao Patel, Editor of “filmindia” at the Green’s on the 18th December 1938.

Mr. Satyamurti is the President-Designate of the Indian Motion Picture Congress and of the Silver Jubilee Celebrations of the Indian film industry which is to be held during the coming Easter Holidays. He referred to his deep interest in the film industry and added: “I have no use for compromises or quotas. The moment we get anything like power, we are going to bring the Indian film industry to its highest level and towards this end, I hope the intellectuals, the producers and artistes will endeavour.”

A large and very representative gathering, with several journalists responded to the invitation of Filmindia Publications Ltd. Prominent among those present were Mr. Bhulabhai J. Desai, M.L.A., Leader of the Congress Party, Mr. Francis Low (Editor “Times of India”), Rai Saheb Chuni Lal, (Vice President of the Motion Picture Society), Mr. Satyanathan (Asst. Collector of Customs), Mr. K. S. Hirlekar (Visual Education

A group photograph taken on the occasion of the lunch given by the Directors of Filmindia Publications Ltd., in honour of Mr. S. Satyamurti, M.L.A., at the Green’s on the 18th December 1938.

MR. BHULABHAI PAYS A COMPLIMENT!

On behalf of the Directors of Filmindia Publications Ltd., Mr. Bhulabhai J. Desai, Leader of the Congress Party in the Central Legislative Assembly thanked the chief guest and others present at the function for their wonderful response to the invitation of Mr. Baburao Patel and observed: “At present myself and Mr. Satyamurti are functioning under a somewhat difficult circumstances imposed by the Government of India Act. But nevertheless, the valuable moral assistance and intellectual equipment which Mr. Satyamurti is able to give is a great consolation to me. I particularly appreciate Mr. Baburao Patel’s enterprise in organising this pleasant function in honour of my colleague where every one of importance in the local film industry is present, not to mention the all important members of the Press, remembering the fact that Indian film industry will eventually pay a great part in the future national life of our country.”

Thereafter Mr. Baburao Patel introduced the guests individually to Mr. Satyamurti and Mr. Bhulabhai Desai and the function came to an end.

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This famous and beautiful artiste has given a remarkable performance in "Zamana", a Krishin picture, in which she brings tears to the eyes of the thousands who flock to see the picture daily at the Imperial Cinema, Bombay. They say, "Padmadevi has never before been better".
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You will see her in “Mother India” a Cine-color picture coming to the Royal Opera House very shortly. The picture is released by India Cine Pictures Ltd.
Kicks and Kisses

A girl who went to California and there saw a fig tree for the first time: "Oh! she squeaked, "I thought the leaves were much larger!"

A girl who was staying at a hotel phoned the desk clerk that there was a rat in her room. "Make him come down and register", replied the clerk.

A diamond is a woman’s idea of a stepping stone to success.

Sometimes a girl must have a brassier or bust.

Girls used to try to hide their tans, but now they try to tan their hides.

Some women don’t shrink from kissing gigolos, but their bank accounts do.

An old maid is one who has given up all hopes of giving in.

A girl who bought a book about the nudists read it from cover to uncover.

"Every time I kiss you my head swells."

"Well, don’t try to be a Johnny Weissmuller in one night, dear".

Some girls have eyes like stars. They wink at every passer-by.

Pajamas are masculine; the feminine should be majamas.

Many a girl marries a night owl in the hope that he’ll turn out to be a homing pigeon.

When a girl is in a pensive mood she’s thinking of things expensive.

A platinum blonde is a cool proposition, because she is hair conditioned.

It’s strange, but men who horse around have nothing stable about them.

When a husband starts playing with fire, it’s his wife that burns.

A private secretary is a girl who has a high time on her overtime.

Even when a woman’s life is empty, she’s full of hope.

A woman is always a necessity to a man, but some men just want the bare necessities.

A girl who refuses to let a man give her a kiss on the lips, is apt to get it in the neck.

He “When I kiss you like this something seems to snap.”

She: "Yes, wait a second till I fasten it."

First Cutie: “Since Harry met me, he’s been trying to grow hair on his chest.”

Second Cutie: “To show his manliness.”

First Cutie: “No to hide those horrid tattooed women.”

When a girl wants to make a lasting impression on a fellow she uses indelible lipstick.

Just when you think your past is safely buried, some dirty dog digs it up.

Girls who go to nudist camps ought to have their heads examined—instead.

If opposites attract, “yesmen” go out with girls who always say no.

A man who hid in a married woman’s clothes closet so often that the moths called him by his first name.

Tight clothing doesn’t impede the circulation; the tighter her clothing, the more a girl circulates.

Some of the excuses women wear for dresses are too thin to deceive anyone.

Golddiggers get the sugar by knowing how to hold their tongue.

“Darling, I’m insane about you, mad about you, crazy about you!”

“Ah, now you’re talking sense!”

A smart nurse is one who hangs around the docs, waiting for her ship to come in.

Some gals use a pill to get rid of a headache, but others use a headache to get rid of a pill.

The iceman never calls at the Mae West home, because there’s always a full chest there.

“Speak up! Are you for or against nudist colonies?”

“Well, there’s lots to be said on both sides of the fence.”

Have you heard of the absent-minded cashier who rang up one of the waitresses and kissed his cash receipts goodbye?

The man who comes home as tight as a drum, should expect to be beaten.
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T O R Y

Produced by: Dadasaheb Torney
Directed by: Chowdh
Rose, Motilal, Baba Vyas, Chandani, Usha, Pt. Chowbey.
"THE DRUM" CUT OR BANNED BY FIVE GOVERNMENTS—ANOTHER ANTI INDIAN PICTURE BANNED BEFORE PRODUCTION—HOLLYWOOD ON FIRE—BABURAO PATEL RESIGNS FROM THE CONGRESS—MRS. LEELAVATI MUNSHI COMPLIMENTS PADMA DEVI.

Mr. S. Satyamurti, M.L.A., the Deputy Leader of the Congress Party and President—Designate of the Indian Motion Picture Congress.

"THE DRUM" IS BEATEN!

The Government of Bihar has banned "The Drum", Alexander Korda's notoriously anti-Indian picture on the grounds that the Muslims of the province are likely to object to it.

BANNED IN THE PUNJAB!

The Punjab Board of Film Censors has suspended the Exhibition Certificate of the film "The Drum". With this ban, the picture cannot be shown now in the whole of the Punjab.

CUT OR BANNED BY FIVE GOVERNMENTS!

With Bombay, Madras, Bihar, Bengal and Punjab Governments treating "The Drum" thus, the prospects of this picture are doomed in the other provinces. "film India" insists that such libellous pictures should not be allowed to land on our soil.

BANNED IN DELHI

The distributors of "The Drum" that "fateful" picture tried to re-lease the same at Delhi. But the Government banned and disallowed the release of even the print censored by the Government of Bombay.

"RELIEF OF LUCKNOW" BANNED!

The British Board of Film Censors has banned the picture "Relief of Lucknow" under production at the instance of the British Government. Mr. Maurice Elvey the director thus loses another opportunity of giving still another political episode, which would automatically draw crowds without publicity.

MR. ABBAS RETURNS HOME!

Mr. K. A. Abbas, the well known local journalist, who had gone on a world tour as the roving correspondent of "The Bombay Chronicle", returned to India in the first week of December. While in Hollywood, he got the opportunity of visiting some of the foreign studios and watching the shooting of "Gunga Din" which he calls "a scandalously anti-Indian picture".

THE CORRECT POLITICAL CENSORSHIP!

Political censorship, of the right type, for the present is being exercised in England. Certain parts of the Paramount newsreel showing the meeting of the British Prime Minister with Herr Hitler at Godsburg were cut out as they were considered likely to prejudice the present political negotiations between the two countries. To an assurance asked by Sir Percy Harris (Liberal), that the censorship would not be used in other cases, Sir John Simon, Chancellor of the Exchequer said "I should have thought that the censorship meant the exercise of compulsory power. There was nothing of the sort in the present case. A representation was made to the Ambassador of a friendly Government who was good enough and thought it right to take action tending to promote European peace". Elsewhere we have published a report of the British Government's anxiety to promote peace in India.

HOLLYWOOD FIRE!

A terrifying forest fire which the police described as the worst in the history of South California swept between Santa Monica and Malibu Beach in the last week of November.

Panic-stricken men and women waded into the sea to escape the flames as the fire swept down the shore near the fashionable Malibu Beach in the heart of filmland's "Gold Coast".

One thousand men were engaged in fighting the disastrous fire and the total damage is estimated at $4,000,000. Among the palatial homes reported to have been destroyed are those of Madeleine Carroll, the film star, Mr. Sam Wood, the film director and Miss Laura Mathiessen, the noted painter. Altogether 300 homes and cabins have been gutted and hundreds of
persons have been removed to the hospital suffering from burns.

**CONGRESS AND SILVER JUBILEE IN THE EASTER WEEK!**

It has been finally decided to hold the Indian Motion Picture Congress during the Easter Holidays, 1939. During the week beginning from 8th April the Silver Jubilee celebrations will start with the opening of an extensive exhibition at one of the popular mansions of the city and all the producers, distributors and exhibitors and other allied tradesmen will contribute their best efforts to make this unique celebration a huge success.

Mr. Baburao Patel who was unanimously elected as the Joint Honorary Secretary, had to resign his post due to illness. The Executive Committee was not in a mood to accept this resignation but at the second request of Mr. Patel the resignation was accepted with great reluctance.

It is unfortunate that the Congress should lose the incomparable services of Mr. Patel at this stage due to illness.

The vacancy created thus was however immediately filled up by the nomination of Mr. Y. A. Fazalbhoj (Film City) as the Joint Honorary Secretary.

Mr. K. S. Hirlekar the other Honorary Secretary who is so well known in pioneering new ideas and piloting them is doing his utmost to make the Silver Jubilee celebrations a grand success.

Already a neat little fund has been collected for the preliminary preparations and the Secretary is reported to have issued a country-wide appeal to all to co-operate with the organisers.

Mr. Chandulal Shah, Chairman of the Reception Committee has invited Mr. S. Satyamurti, M.L.A., (Central) to preside over the Congress and other national leaders will in the meanwhile be approached to inaugurate the different functions. The vigour and enthusiasm displayed by Mr. Shah at the sacrifice of his valuable interests and time are really admirable and have already instilled enthusiasm in the others.

We only hope that the Silver Jubilee celebrations and the Congress prove a great success and they will with such stalwarts at the helm.

The Indian film industry should be indebted to Mr. Hirlekar for his splendid lead in a matter of such vital interest to the industry.

**MR. HIRLEKAR’S NEW PAMPHLET!**

The irrepressible enthusiasm of Mr. K. S. Hirlekar to promote the interests of the Indian film industry has found another expression in his recent publication called

**“Place of Film in National Planning.”** This little pamphlet is an invaluable log of facts and figures about the Indian film industry and it will prove immensely useful to our national leaders and ministers of the different provincial governments in forming a correct estimate of the present development of the industry and in contemplating the possibilities of its future development.

**MRS. LEELAVATI MUNSHI PRAISES “ZAMANA”**

On the 10th of December Mrs. Leelavati Munshi, M.L.A., presided over the premiere of “Zamana” at the Imperial Cinema, Bombay. The picture which is produced by the Krishin Movietone is written by Mr. K. S. Daryani and directed by Mr. Ram Daryani. With the central theme revolving round the evils of the dowry system prevalent amongst the Hindus, the picture has become a pathetic argument for the abolition of this none-too praiseworthy relic of the old customs.

A huge gathering of prominent citizens who graced the occasion by their presence was moved to tears as the story was unfolded on the screen leaving on their minds an indelible impression of the message of the tale.

At the end of the show Mrs. Munshi, in a neat little speech congratulated the Daryani Brothers for bringing to the screen so instructive and pathetic a subject and complimented Shrimati Padmadevi, the heroine of the picture, for her superb portrayal of the principal role which was none too easy to play. With Padmadevi garlanding Mrs. Munshi, the pleasant function came to an end.

**“BRAHMACHARI” VOTED TO BE THE BEST PICTURE OF THE YEAR**

The phenomenal success of “Brahmachari” a Huns picture all over the country, has attracted the attention of The Cine Goers’ Association of India under the Presidentship of Mr. Laxmidas R. Tairsee, which Association by an unanimous vote has declared this picture as the best one of the year from the view point of entertainment, instruction and production.

At a very pleasant function held on the 7th of December Mr. Tairsee, the President of the Association declared its Award of Merit for “Brahmachari” and in the midst of a deafening applause presented a gold medal to Meenakshi, the heroine of the picture.

The success of this social picture of Huns augurs a splendid future for their subsequent productions.
THE VICEROY OF INDIA SEES "MOTHER INDIA":

On the 9th of November, 1938, at a command performance given at the Viceregal Lodge, Their Excellencies Marquis of Linlithgow and the Marchioness of Linlithgow saw India's second all-colour talking picture "Mother India" and they were much interested in the presentation of the story and were impressed by the acting, particularly of the lady who took the part of the mother. The colour process was described as "extremely effective and natural".

"Mother India" is coming to the screen at the Royal Opera House in Bombay.

MEMBERS OF THE ASSEMBLY SEE "MOTHER INDIA"!

A special show was also given to the prominent members of the Central Legislative Assembly at Delhi and Mr. Bhubabai Desai, M.L.A., the Leader of the Congress Party in congratulating India Cine Pictures Ltd., the producers, said "apart from the technique of production, the story underlying it is exceedingly well presented."

MR. SATYAMURTI CONGRATULATES PADMA DEVI!

On the 18th December, 1938, Mr. S. Satyamurti, M.L.A., Deputy Leader of the Congress Party and President-Designate of the Indian Motion Picture Congress and the Silver Jubilee Celebrations, visited the Imperial Cinema, Bombay, to view the screening of "Zamana" a social picture produced by Krishin Movietone and directed by Mr. Ram Daryani. As the story unfolded itself on the screen, Mr. Satyamurti, who was accompanied by his family, was visibly moved at the incidents in the picture. All present were particularly moved with the eloquent pathos in the picture and on conclusion Mr. and Mrs. S. Satyamurti warmly congratulated Shrimati Padma Devi, the heroine of the picture for her excellent performance.

Among other invitees Mr. and Mrs. K. S. Hirlekar were prominent.

MR. SATYAMURTI VISITS "FILMINDIA"!

On the 17th of December, 1938, Mr. S. Satyamurti, M.L.A., the Deputy Leader of the Congress Party and President-Designate of the Indian Motion Picture Congress visited the offices of "filmindia". Mr. Baburao Patel, the Editor and Mr. D. K. Parker, the Director of Filmindia Publication Ltd., received him on behalf of the firm.

Mr. Satyamurti expressed a pleasant surprise at the country-wide circulation of "filmindia" and congratulated the Editor on his nationalistic outlook in dealing with the problem of the film industry.

After closely perusing diverse evidence of circulation and popularity of the magazine, Mr. Satyamurti expressed his approval of the way the business was being organised and blessed the paper by promising his full support at all times.

ONE MORE DEAD:

An unfortunate accident took place at the Prabhakar Talkies at Dhulia on the 15th December, while screening "Brahmachari", the record-breaking Huns picture. The film suddenly caught fire and operator Narhar Kulkarni was burnt to death.

One more man has died and by his death has provided one more argument for enforcing government control in the matter of licenses for the operators and providing safe and ideal conditions for their welfare.

Will the Government act or will it wait for some more to die?

LIKED BY HITLER, DISLIKED BY GOERING AND SPURRED BY HOLLYWOOD!

Leni Riefenstahl, the Fuhrer's closest woman friend recently visited Hollywood. She is today the head of the German film industry.

In Hollywood, she wanted to be shown round the film studios but they refused to have her even as a visitor.

When she arrived in America's film capital the first thing she saw as she opened the newspapers was a full page advertisement.

It said "Leni Riefenstahl, heiress of the Nazi film industry, has arrived in Hollywood. There is no room in Hollywood for her. Let the world know that there is no room in Hollywood for Nazi agents."

So dark eyed, bronze haired Leni left Hollywood saying the she had come to see the scenery.

Goering, Hitler's right-hand man, is reported to dislike Leni and feels worried about the influence she exerts on his Fuhrer.

While Goering dislikes Leni Gobbelis is reported to be jealous of Leni and her position in the Nazi film industry.

"FILMINDIA" WELCOMES THE APPOINTMENT OF THE NEW COMMERCE MEMBER

On behalf of the Directors of Filmindia Publications Ltd., Mr. Baburao Patel, the Editor of "filmindia" has sent to London the following cable on the 20th December, 1938 to Sir A. Ramaswami Mudaliar, the new Commerce Member of the Government of India.

SIR A. RAMASWAMY MUDALIAR was appointed the new Commerce Member of the Government of India: "To Sir A. Ramaswamy Mudaliar, India House, London, Filimindia has your appointment as Commerce Member with pleasure. India film industry with its great potentials entertains high hopes and support due your keen interest in film."—Baburao Patel.
M.G.M. PICTURE BANNED:
The Bombay Board of Film Censors have banned the M.G.M. picture, "The Criminal Is Born" saying that "any reformative element in this film is very incidental and the whole film, except for a short court scene, shows the exploits of young criminals". The Board deserves our congratulations for its correct and courageous action.

In this connection we reproduce what we wrote in our July issue regarding such pictures. "Recently a newspaper reported several crimes in the United Provinces with a daring and skill, that reminded one of the sequences in the American crime pictures. Does it not occur to Congress Ministers in different provinces, that this new school of crime finds its parent germ in the foreign crime pictures which exploit and often glorify crime with all its elaborateness with which the West is gifted?"

"Truth and non-violence, the heart anchor of the present Congress Ministries, will have soon to be traded in for crime and violence if we have another five years with all the bootlegging, big house stories of crime from America."

And nowadays crime, skilful and organized is reported from the suburbs of the city. Thanks to the American crime pictures! "Filmindia" demands that every crime picture should be banned. India has no use for crime as an industry.

WARNER PICTURE UNDER BAN
"Garden of the Moon" produced by First National and released through Warner Brothers has been temporarily banned by the Bombay Board of Film Censors on the ground that "it contains scenes which are likely to offend Indian public sentiment."

The story of the picture centres round the cunning manager of "Garden of the Moon", a café in Hollywood. He booked a band which did not turn up in time to fill the contract. His publicity girl books another band, but the manager quarrels with the leader and throws him out. Then the publicity girl realizing the weakness of the manager for Maharajas introduces a phony Indian Maharaja as a friend of the band leader to tempt the manager to continue the services of the band.

The phony prince is called the "Maharajah of Sund" and it is reported that there are some objectionable references to them.

The Censor Board is likely to pass the picture for exhibition if "all references to the Maharaja are removed."

One cannot however, understand why an Indian Maharaja should be introduced as a pivot to move the sequences in the picture. Are our Maharajas so cheap? And where the hell in India is this phony "Maharaja of Sund." A joke at our expense! Is it?

THE BRITISH TO TAX THE AMERICANS
"Filmindia" understands from authoritative sources that the British Government is seriously considering a proposal of introducing a legislation to prevent the drain of capital from the country. The American film industry will be the first one to be affected under the proposed legislation, as the annual turnover of the distribution of the American pictures in Great Britain will be taxed heavily with certain provisions. The tax will be in the region of 25% or even more. The revenue thus secured will not however go to the State Exchequer but will remain in the country and will be invested in the production and the exhibition branches of the indigenous film industry.

It is high time that something on these lines is thought of by our Provincial Governments. After all, the Americans are sending out nearly 70 lakhs of rupees per year as nett profits. A 25% of it will be a windfall to our film industry, which it so badly needs at present.

ITALY PUTS THE BRAKES ON
Italy seems to be bent upon introducing drastic changes, for the better of course, in their film relations with the Americans, in spite of the four major producing companies like M.G.M., Warners, 20th Century Fox and Paramount not co-operating with the Italian Government.
Interviewed by the Italian correspondent of "filmindia" His Excellency Dino Alfieri, the Cultural Minister expressed the determination of his government to stop the drain of huge profits collected by the foreigners, and especially by the American distributors and compel them to invest the same in the Italian film industry.

With 200 films shown every year in Italy, the profits of the American distributors amount to between fifty and sixty million Lire. Italy's annual requirement is about 300 films, out of which 200 are locally produced and the remaining 60 are imported from other Continental countries.

The Italian Government has created a new concern called the E.N.I.C. (Ente Nazionale Industria Cinematographica) which works in co-operation with the Propaganda Ministry to buy over the foreign pictures by giving away a fixed price of one million dollars.

His Excellency Dino Alfieri stoutly denied that the new measure was intended to strike directly at the American film industry, as it was mainly enforced to support the indigenous film industry and to prevent the flight of capital from the country. Writing in an Italian paper, Vittorio Mussolini, the eldest son of the Duce says: "Personally and politically, I am glad that American films produced in that Jewish-Communist centre of Hollywood will no longer enter Italy, but I should like to see the provisions to meet the situation put into force by our monopoly".

Our Provincial Governments who now enjoy the power of enforcing the quota system, should seriously consider enacting some definite legislation to prevent the foreigners taking away our money—a handsome annual gift—from our country.

Hear the MELODIous and Enchanting Songs of PRABHAT'S Nightingale SHANTA HUBLIKAR and Parshuram with Balakram on "MY SON" M. P. 567 to 569 on Young India Records

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Directed by:
Chowdhary.
And This Is Hollywood!

By KHWAJA AHMED ABBAS.

(Exclusive For "filmindia").

(Mr. K. A. Abbas the well known critic of the “Bombay Chronicle” has just returned from a world tour, during which he visited Hollywood with an extra interest as a film critic. In this interesting contribution Mr. Abbas tears off the veil of illusion and gives a peep into the real Hollywood:— The Editor.)

Hollywood: The very name spells glamour and romance to millions of film fans all over the world. Imagination, aided and abetted by the photogravure sections in fan magazines, has endowed the movie capital with every conceivable quality of beauty and perfection. We think of it as a magical city populated by Beauty Queens and dashing Hs-men, bevy of beautiful belles in elegant costumes walking about the streets displaying their physical charms in abbreviated bathing costumes on picturesque sea beaches or in marble swimming pools. In short, an all pervading atmosphere of beauty, romance and luxury. The Persian couplet inscribed in the Moghul fort of Dehli might as well have been a post-dated tribute to Hollywood.

"If there be heaven on the face of earth,
It is this, it is this, it is this."

Fed on such attractive illusions, naturally there is in each one of us a keen desire to see Hollywood for ourselves. It was, therefore, not without a certain amount of excitement that I stepped out of the train at Los Angeles. (I knew, of course, that there is no railway station by the name of Hollywood). Another train had also come in just then and I noticed a small group of reporters, photographers and publicity men surounding a little curly-haired girl—Shirley Temple. Outside the station a few passengers and porters collected out of curiosity to look at the child-star who was quickly driven away in a high powered limousine. In the afternoon papers Shirley Temple’s arrival after a holiday was blazoned on front pages. The small group at the platform was now exaggerated into a “huge crowd of fans and admirers”. Hollywood, thy name is publicity.

Soon I was to find how clever publicity men have conspired to create the world-wide illusion about Hollywood. The film colony is but a very small part of the far-stretched city of Los Angeles (about the size of Bombay) many among whose population are no more concerned with movie-making than the average resident of Bombay. Not even two per cent of the population is engaged in film work and there are far more churches than studios, more real estate agents than actors. Even in the quarter which may be called Hollywood (once it was an independent town but to-day it is an undefined suburb of Los Angeles) it is difficult to find much of the glamorous atmosphere that is associated with the movie capital. It is a beautiful enough town—not unlike other towns on the West coast of America—with a prosperous business quarter on the Hollywood Boulevard, and long rows of bungalows with gardens. There is nothing to distinguish the residences of film stars and yet would never know which is Clark Gable’s house unless you went to a “conducted tour of film star houses” along with a charabara full of screen struck females. It is typical of the Hollywood and fictitious, illusive atmosphere that I found no cocoment trees in the famous “Cocoanut Grove” and if Beverly Hills are no hills at all. Most of the studios as well as the houses of the stars are not in Hollywood but spread out far and wide, removed from one another by as many as fifteen or twenty miles. Hollywood has no longer geographical connotation. It is not a town but a tradition, or we hear so much about Hollywood because that tradition has a commercial value.

THE “STARS” ARE HUMAN

Before visiting the studios I decided to have a general look at Hollywood, to breathe in the atmosphere which was expected to be so alluring but turned out to be so disillusioning. I cannot, course, vouch-safe for what goes on inside the homes of the stars but outwardly they strike one as ordinary human beings. It is human enough that some of the do crazy things and indulge

Mr. K. A. Abbas.
temporary fits of extravagance when suddenly sky-rocketed to fame and incredulous fortune. I saw the dancing at Trocadero or eating plebian hamburgers at the Brown Derby, swimming or tanning themselves on the beaches or just shopping and they did not appear to be either a super-human or a sub-human race. Being a cosmopolitan crowd many of whom have suddenly acquired a lot of money, a sort of flamboyancy of dress and deportment, a craze for the unusual and the outlandish, is inevitable and naturally the extra-girls (many of them more beauti-

ful than the real stars) try to look like Greta Garbo and Joan Crawford—by using the same make-up!

I do not claim to have visited all the studios or met many of the stars. I was there only for a little over a week, and unfortunately, owing to a heat-wave most of the more prominent film personalities were out for their summer vacation. Moreover, publicity chiefs of some of the studios (whose Bombay representatives never tire of asking me to give their pictures free publicity) were too “busy” to reply to my letters asking for facilities to see their studios. Anyway, others were more courteous to a visiting journalist and I went round some of the biggest studios including Warner Brothers’, whose publicity department was good enough to entertain me to a lunch in the studio. I watched films being made, studied in particular the scenario and publicity departments, met men and women representing all branches of film activities and even broadcast a talk from the K.M.P.C. (“the station of stars”), in the course of which I was allowed not only to pay a tribute to Hollywood’s leading stars but also to utter a few home truths about the anti-Indian films that are made there. And all the time while I scoured Hollywood, I kept thinking of our own film industry—our producers, studios and stars. What, I asked myself, is the lesson that India must learn from Hollywood? Briefly summed up below are some of my dominant impressions.

HARDLY 10% ARE “SUPERS”!

We have a tendency in India to over-rate the superiority of foreign films. About three hundred and odd foreign feature length films are shown in India every year but these are not even ten per cent. of the total produced in England and in the U.S.A. These are the selected ones from the more resourceful producers. Hundreds of the inferior ones are never seen in India. Some of these that I happened to see abroad were as bad as the crudest Indian films. I do not mean to say, however, that generally the technical standard of American films is not higher than that of the average Indian film. I am not surprised at it. If we had half the resources enjoyed by Hollywood studios we could assuredly do just as well. The best equipped of our studios do not come anywhere near even the smaller Hollywood studios. This superiority is particularly marked in the matter of sound-stage construction, cameras, sound-recording apparatus, lights, automatic laboratories and, last but not the least, make-up. They are able to afford everything of the best because of their extensive production activities. Each one of the half a dozen leading Hollywood studios produces almost as many pictures as are the total output of all studios in India put together. There are 24 sound stages in Warner Brothers’ Burbank establishment alone. Have we got 24 sound stages in the whole of India?

THAT GLAMOROUS “HOLLYWOOD TOUCH”

The secret of that “Hollywood Touch” of elegant technique and polished presentation seems to me to consist mostly of three factors—scenario construction, photography and publicity, each of which may be briefly touched upon here.

It is not infrequent in India to start production with half-finished scenario and, in some cases, no shooting script at all. The scenarist struggles hard with his job to keep pace with production. Dia-


logs are often written on the set. In Hollywood I met scenarists who were busy in August, 38 on scripts which will go into production somewhere towards the end of 1939! Not one but almost half a dozen scenarists and dialogue writers start work months in advance. They write, revise, rewrite, polish and re-polish until the whole thing is perfect—on paper. Is it any wonder that so many of our films appear amateurish and slip-shod when compared with the smooth and slick Hollywood productions?

Very few people seem to realize in India how important is the role of photographers in “manufacturing” stars. The much boosted “personality” of so many of them is but the product of clever manipulations of lights conspiring with the camera. Sometimes enamel-like glamour is produced by high lights, on other oc-
casions subdued lighting is used to emphasise tragedy. The haunting “mystical” beauty of certain stars is achieved by photographing them slightly out of focus. Next time you see Greta Garbo or Marlene Dietrich, watch how much of their screen personality is the work of the photographer. So far has photography advanced in Hollywood that beauty is no longer necessary for a screen career. Either the dual combination of make-up and photography transform a gawky female into a Madonna or—the publicity men convince the world that it is not ugliness at all; but “personality”—or even “elusive” beauty!

THAT IS SOME PUBLICITY!

Of publicity men it has been said that if they took it into their head they could convince the world that black is white and night is day. The huge publicity organizations of Hollywood can certainly perform such miracles. I had never any idea how completely they have perfected the technique of “boosting”, until I saw how the publicity departments of the major studios work. They spend almost as much on publicity as we do on an entire production.

On their staff they have first-rate newspaper men, gossip-writers, social columnists and fashion experts, every moment on the look out for new publicity angles. Every week each studio sends out articles, paragraphs, Hollywood letters, studio news, interviews with stars, biographies (and even “autobiographies”) of stars and dozens of stills to each of the thousand newspapers and magazines on their list. No sooner does a new artiste sign on the “dotted line” than the publicity department gets busy to “eke out the last drop of human interest out of his or her life for the popular press. Romances, engagements, marriages, divorces—they are all mere grist to the mill of publicity.

I was present in the office of a publicity manager while he telephoned to the press the news of the engagement of one of the minor stars to a Director. He got in touch with about four dozen newspapers and gave them the news—to each one of them in a different way. That evening a million residents of Los Angeles had read the news and acquired a new interest in that particular actress. I am not at all sure however, that the engagement was not a publicity stunt, an excuse to crash in the news columns. It is thus that unknown persons are made into universal favourites. How shall we compete with them with the hush hush policy of our studios most of which are content to issue a badly written sheet very few months announcing the next “glorious, gorgeous, magnificent golden epic of the silver screen”?

WE HAVE TALENT BUT—

I have stressed these three points to the exclusion of others because in other respects we are not so backward. Some of our directors can compare favourably with foreign directors, if some of our producers are just money-making machines, most of Hollywood executives are no better. Favouritism, trading in the body and mind, intrigue—these are not entirely absent from the movie capital of the world. And yet they continue to make hundreds of impressive pictures every year, because they have a world-wide market, their profits run into millions, they can afford to buy the best equipment and the best talent,—while we, with our twelve hundred cinemas, have to economize on everything and be content with the second best.

We have to strive for the development of our industry and the improvement of the general level of our films. But, meanwhile, we should not be over-awed by Hollywood but try to analyse its method and its achievements with a view to adopting them to our own conditions. I came away from Hollywood a little disillusioned, a little impressed, better informed but, above all, a greater optimist about the future of the Indian film industry.

Here you see them, these excellent artistes of the screen, Mubarak, Ratan Bai and Sunalini Devi in “Sitara” produced by Everest Pictures and directed by Ezra Mir.
ROUND THE TOWN

"ZAMANA"


This is a powerful story, which provides a strong argument against the evils of the dowry system prevalent amongst the Hindus. The picture vividly depicts the pathetic plight of a newly wedded couple, suppressing their modernism and making it serviceable to orthodoxy, which inspire of this homage indulges in merciless persecution till a once promising home is wrecked and lost in grim tragedy. This picture is an entertainment of tears—tears which come out in sympathy and leave a soothing feeling behind.

The Story: Professor Govind, a modern educated youth with rich parents who are utterly orthodox. His mother is anxious to see her son wedded, preferably to a girl whose parents can give a big dowry. As events turn out, however, Govind marries Sushila an educated girl from a poor family of two brothers, who possess only a small house in the village as their sole wealth. But the house is sold and Sushila is married to Professor Govind. Govind's mother does not receive the new bride well and now starts a vilifying campaign against the new comer. Govind tries his best to put some sense into his parents, but fails. Affairs soon become tragic and the drama ends with Sushila and her two brothers dying in the lap of tragedy and Govind becoming a wreck.

Acting: Padma Devi as Sushila has a very sympathetic role to play. She does this superbly, bringing tears to the eyes of the onlookers with her intensely pathetic performance. A sharp contrast to this role is provided by Gulab as the mother of the hero. Gulab's portrayal is excellent, and certain scenes she carries to success on her shoulders. Nazir as Professor Govind is good. Dar as Mohan the elder brother of the heroine wins our sympathy without seeking it. With an excellent diction and suitable emotion, this clever artiste has made the story vivid. In his younger brother Gulab, well-played by Master Vasant, Dar gets the requisite support. The comic interludes were portrayed by Mr. Ram Dariani, our smallest and youngest director whose recent effort "Zamana" has won the applause of all.

The story of Zamana does him great credit, as Mrs. Leelavati Munshi, M.L.A. put it while opening the picture at the Imperial Cinema.

The photography was generally good and beautiful in outdoors. Recording called for a little more care. Dialogues are beautifully written. The music was pleasant and correct. Padma Devi's songs particularly appealed due to her melodious voice. Editing of the picture is praiseworthy.

Points of Appeal: In saying that no one should miss this excellent picture, we have said everything about it. The instruction in the picture, however, is implied in its treatment on the evils of the dowry system. The performances of Padma Devi, Gulab and Dar are attractive and worth a visit. The picture takes our vote as an excellent production with an intensely sensible subject.

"THE STREET SINGER"


It is a romance of the streets. Two orphans—a boy and a girl—team together to make a living primarily as street singers. Their rise to fame and adventures on way are described in the story with the ultimate disillusionment after ac-
The direction was experimental. Photography was not satisfactory and far below the usual N. T. standard. In several shots, the lighting erred by being profuse. Kanan's glamour suffered the most due to bad photography. The recording of sound was also defective. Sets were apologetic, particularly the theatre set. Rai Boral the music director could have made the picture popular by giving a number of popular tunes. Why he didn't do so remains to be explained. The dialogues, though good, had too much of Urdu idioms in them. A simpler language would have been more welcome. Barring song number 11 and the 3rd and 5th lines in song No. 10, the rest of the composition did not strike one as particularly intelligent.

Points of Appeal: Saigal and Kanan, teamed together for the first time, give a couple of good songs. Some outdoor village shots are praiseworthy. As an entertainment, the picture is quite good, though slightly boring in the early parts.

“INDUSTRIAL INDIA”


This picture has a vibrant message to give to the country. It advocates a complete industrialization of the country from a national viewpoint. The story has a powerful motive, being serious in design, but it is made entertaining, being light in execution. In the present day dawn of our nationalism, such a picture would have been warmly welcomed for its stirring national message had its presentation been better.

The Story: Manorama is the spirited daughter of a wealthy Marwari speculator, who soon loses all money in gambling bringing tragedy into the family by his own death and by the death of his own son and wife. Manorama and Malti, her younger sister become orphans and are thrown on the streets by the creditors of her father. Manorama hunts out for a job, and finding none in the socially permissible vocations, she takes up screen acting. There she meets Suresh, the son of a Marwari millionaire. Suresh is the film director of the Company and has taken the film line inspite of the opposition of his father, who has driven the son out of the house in consequence. In Suresh, Malti meets a twin soul as both have identical ideas about the emancipation of the country by industrialization. Through several exciting circumstances, Suresh at last finds himself the proprietor of a film company, started with a gift from his indulgent parent, and with Manorama as the leading star.

Financial difficulties soon embarrass the hero, who has to put up with a general strike by the employees. Complications created by a jealous villain in Jagdish, set in and the story rushes to one concluding climax where Suresh's father is asked to choose between jail for his son and a change of heart and opinion about the wisdom of industrialization of the country. He backs up his son and Suresh and Manorama are once again reclaimed by the family, with a new-born child thrown in, to add the homely warmth to a delicate romance.

Acting: Shobhana Samarth as Manorama gives a beautiful performance. At places it is too beautiful for words. Her dialogues are forcefully and correctly delivered while her actions are full of life. In giving the best performance of her screen career so far Shobhana has also ably supported Prem Adib whose role as Suresh, the hero is also a successful portrayal. Baby Indira as the younger sister proves pliant and lively, Vasti as Jagdish the villain, in a rather weak role, gives a tolerably good performance. Singh is superb as the Marwari father of the hero. The concluding sequences he carries to
Shots from “Madhu Bansari” a Paramount Picture starring:
SAROJINI, SHANKER VAZRE
BOSE, BACHA ALI & MANSOOR
Directed by:
Kikubhai Desai.
MEERA—

When she bursts into a song, the theatre becomes a heaven. And she does that three times in “Bhabi” the new social picture of Bombay Talkies Ltd. now drawing crowds at the Roxy Cinema, Bombay.
success on his shoulders. Aundhker is utterly stagy and fails to convince with his defective and affected accent. Mirza Musharat is at times a welcome relief as a slapstick comedian.

Production: The continuity is a jumble of ideas, and several sequences have been unnecessarily stretched. The direction is painstaking throughout but hardly imaginative. The dialogues being pointed and purposeful provide the high spots of the picture. The picture needs some drastic editing to assemble several scattered thoughts into a thought provoking pleasant theme. The lofty conception of the central theme however covers several minor defects.

Points of Appeal: Several industrial problems are treated however with a touch of novelty. The light treatment while providing complete entertainment does not at the same time fail to be forcefully instructive. Shobhana's performance leaves behind a pleasant memory not to mention the superb backing up given by Prem Adib.

“DOUBLE CROSS”


A detective story fashioned after the Western “Quickies”, this picture is essentially meant to meet the box-office demand for such fast pictures which appeal to the lower classes. It is unfortunate that after 25 years of film production, our producers have still to give such pictures to balance their economic existence. There is no other serious motive in this particular picture except that of providing entertainment with some excitement and a bit of laughter in a plot familiar to all.

The Story: A scientist in Professor Mukerji has struck upon the formula of making artificial diamonds. Sister Romilla is overjoyed at this, but the information soon leaks out and Romilla’s uncle Romesh Chandra, a speculator having a large number of shares in the Orient Diamond Mines is on the brink of ruin owing to the sudden reaction on the stock market caused by the inventor. Romila has to choose Kapur, an unhappily assistant in the Orient Diamond Mines as her husband, to save her uncle and to help her brother. And now the sequences draw in a native state of Panipur and a villain in the shape of Sardar Mulkray is introduced. He wants to ruin the owner of the diamond mines who is helping the young King of Panipur against the Sardar. The Sardar tries to get the formula from the Professor and in his attempt to get it, the picture becomes a detective yarn. Of course, he ultimately fails and Romila and Kapur are married with everyone happy in the end.

Acting: Nayampalli as the Sardar gives this stock performance with a diction that needs two years more to be perfect. Bimla Kumari as Romilla is harshly treated by the camera, but she gives a couple of good songs. Fatty Prasad creates, a few spots of weak laughter in association with Amina, who looks more like a man in a woman’s garb. She seems to be perfectly unsuitable for the screen. A. S. Gyanji gives a pretty good performance but finds it difficult to get over his Sindi way of speaking Hindusthani.

Production: In a picture of this kind, a bit of crudeness is taken for granted. The photography is rather amateurish and sound recording has numerous defects. The processing is also faulty. The subject hardly calls for any directorial touches, and the director seems to have got rid of his responsibility as quickly as possible. The music however, is good, being popularly tuned. Song No. 2 sung by Bimla is definitely pleasant to hear. The dialogues are common but the song compositions are well rhymed, though they hardly show any flashes of intelligence.

Points of Appeal: Bimla Kumari’s good singing is pleasant to hear. The slapstick look of Fatty Prasad may appeal to the children. Though the mystery in the picture is too obvious, yet some people might like the detective trend of the story. The speed of the picture is another selling argument.

“BHABI”


This picture is like a beautiful perfume that does not intrude. Beautiful in conception and neat in execution the story is a masterly blending of soothing pathos and elevating romance. It is a harmonious poem of picturization with every sequence courting amiably with the other. The theme
is a mild satire on society but does not annoy or provoke at any stage and leaves behind a pleasant impression.

Renuka Devi is a remarkable discovery as a star of the screen. Her performance has that distinctive grace and poise which cannot be only associated with a lady of culture and education. Her personality has a fragrance that we so often miss on the Indian screen. Renuka must be seen often on the screen. Bombay Talkies owe this to their fans.

The Story: The story opens with Tirath a poor young man lying on his death bed. Tirath's death would make Bimla, his young and beautiful wife an orphan. The thought of her being left unprotected at the tender mercies of a cruel and unkind world makes the approaching death look horrible to Tirath. Kishore, his old college friend, rushes to his bed side and promises to look after Bimla in spite of the world. Tirath dies. Bimla is now in the charge and care of Kishore. They are staying together — she a poor and beautiful widow and he, an unmarried young man. Scandal starts and tongues begin to talk. Kishore's father, a religious fanatic, hears of the scandal, arrives in town and surprises his son. A hot intrigue and Kishore is disinherited and disowned. Bimla is still with him as the sacred trust of a dear departed friend, in spite of the slandering tongues. And now by coincidence, Kishore comes across Renu the only daughter of a wealthy doting father. Love sees and responds, etc., etc. But in Anupam a young waster, their love gets its acid test. Through scandal, separation and heartburnings, the story moves to numerous beautiful locations till it reaches one beautiful climax where love triumphs and scandal dies. Indeed, a beautiful story-soothing and suggestive.

Acting: Renuka Devi as Renu the heroine of the picture is almost a beautiful vision of grace and charm. Her performance has to be seen to be appreciated. She doesn't merely act, but lives her part to perfection. Stepping gracefully out of the screen, she glides charmingly into the heart of the audience to stay there as a gentle memory with a soothing ache. Bombay Talkies have found another Devika. Meera as Belautters well as a society butterfly, while Maya as Bimla the young widow lives up to be a symbol of stoic resignation. Three different women but three different types and all interlinked cleverly with the life of the hero — none too much, none too less — and yet there all the time, seen or felt, that is the finesse in the art of story telling, which one finds in this picture. Jairaj as Kishore gives a good, vigorous portrayal punctuated at times with suppressed rage or grief. Rama Shukul is a good addition to the Indian screen. As Anupam, the main obstacle in the whole scheme, he turns out to be a successful nuisance. And can we forget V. H. Desai as the nervous father of the heroine? In a light character portrayal, this graduate of law is superb. He may have failed in our law courts, but on the screen, No! He provides many a tickle with a humour that excites a smile but does not provoke a laughter.

Production: Photography, recording or other technical work is beautiful. Editing is clever. Franz Osten has excelled himself in direction. It is subtle and clever. The dialogues are intelligent and intriguing. The music is pleasant. The beginning of the picture is rather slow, and in between there are a couple of slow sequenc- es. But barring this, which can hardly be called a defect, the picture deserves every praise that can be given.

Points of Appeal: Renuka's personality and performance should not be missed under any circumstances. Meera's songs are sung with a lilt peculiarly her own. And the story and its treatment are by themselves worth more than you may pay for. The picture has entertainment and instruction. Make it a point to see it.


**SAER MOVITONE:**

The studio has several pictures in hand just at present. Director Luhar has completed "Service Ltd." while Director Badami has kept "Ladies Only" ready for release. Director Nandial whose services have been specially requisitioned for a big costume picture is for the present busy with a social subject to be produced during the interval, during which time preparations will be made for that superb production "Prithvi Vallabhi", a novel by the Hon. Mr. K. M. Munshi. The scenario of this story is being written by Mr. Baburao Patel, Editor of "Filmindia".

Director Virendra Desai has already started shooting his new social picture. Director Meboob's social picture is now receiving finishing touches and is likely to come to the screen sometime in the month of February.

**BANJIT MOVITONE:**

"Professor Waman M.Sc.", directed by Manibhai Vyas was released at the Western End Cinema on the 6th of December to a very appreciative crowd which unanimously proclaimed it to be a good detective yarn produced efficiently.

At the studios Director Jayant Desai is shooting the last scenes of "Sant Tulsidas" while Mr. Chandruil Shah is making the "T дело". Director Kardar's picture has been christened "The Seek" and is likely to grace the screen sometime in the month of March.

Chaturbhuj Doshi has taken up a social subject with a theme which he says is unusual and not so far seen on the screen. Let us believe him.

**BOMBAY TALKIES:**

Crowds going to the Roxy announce the release of "Bhabi" the new picture of Bombay Talkies featuring Renuka, Meera, and Maya. The change of cast and the supply of variety in talent seem to have attracted success for this picture.

At the studios, Mr. Himansu Rai is busy with a new social subject which will go to the studio floors for shooting within a week or so.

**WADIA MOVITONE:**

Director Ghadialli is giving finishing touches to "Jungle King" which is expected to come on the screen by the time this issue is in your hand. Mr. Raja Yagnik's "Vijay Kumar" is now in the editing room and will be ready for the screen in the first week of this month. Other pictures under shooting are "Punjab Mail" under the direction of Mr. Homi Wadia and "Jai Swadesh" by Mr. Aspi Irani.

**GENERAL FILMS:**

"Industrial India" directed by Mr. Mohan Sinha proved to be popular at the Royal Opera House, and its theme had particular attraction for the intellectuals of the city. Director Gunjal who has taken overCharge of "Pati Patni" is now giving it the finishing touches and once again we might have the chance of seeing a really good picture featuring Sobhana Devi Samarth, who has given such an excellent performance in "Industrial India".

The Fazalbhoy Brothers have big plans for the future, to be correct, already in hand, and some of these plans are likely to bear fruit in the near future by way of an amalgamation with another big studio in the city.

**RUBY PICTURES:**

"Prem-Ki-Jyot" which is considered to be an extraordinarily good social picture by certain critics, is entirely ready and censored for the screen. It is expected to come at the Imperial Cinema in Bombay sometime in the month of February. The music given in this picture, by Mr. Rafique Guznavi is considered to be the best effort of this talented music director and already people are found whistling the attractive tunes.

**BHANANI PRODUCTIONS:**

"Double Cross" was released at the Super Talkies during the month and because of its being a detective thriller it received good support from the lower classes. Mr. Bhavnani is now thinking of producing another social thriller with Bimal Kumari in the lead.
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PARAMOUNT FILM CO:

"Midnight Man" directed by K.Kubhail Desai has brought home very good reports of success not only from Bombay but from Delhi and other distant places regarding its box-office merits. "Madhu Bansari" is the next item on the programme of releases and the picture will take about a month more to be completed. Under the capable direction of Mr. Nanubhai Vakil, Sarojini who is featuring in the picture is reported to have given a very good performance.

In addition to all these the studios are busy with "Amazon" "Golden Gang" and "Adventures of Sheik Challi".

MOHAN PICTURES:

Director K. Amarnath has completed "Midnight Mall", a mystery thriller featuring Yasmin, Gulab, Nazir and Indurani. It is shortly to be released in the city and the producers expect it to be a big success. Director A. M. Khan is busy with two pictures namely "Lady Cavalier" and "Ransangram". Everything seems to be in a joyful mood in the studio, as reports keep coming of the huge box-office returns of "Cyclewalli".

POONA

SARASWATI CINETONE:

Director Chowdhary is giving his final finishing touches to "It's True" a social picture with a theme centering around untouchability. The picture has some beautiful out-doors from Benares and Indian cine-goers would incidentally enjoy the privilege of a free pilgrimage when the scenes are unfolded on the screen.

The other unit in the studio under the leadership of Mr. Nanasaheb Sarpotdar is busy with the shooting of "Bhagwa Zenda" a Maratha historical full of action and costumes.

PRABHAT FILM CO:

Director Kale's "My Son" which was released during the month at the Central Cinema in Bombay did not prove such a box-office draw as was expected. Affairs therefore at the studio are being very carefully planned for Mr. Shantaram's next picture.

Director Shantaram is taking up a social story written by Mr. A. Bhasker Rao with dialogues from Mr. Kanekar. Mr. Shantaram expects to give a powerful social story to the numerous Prabhat fans.

HUNS PICTURES:

"Brahmachari" is running like a mad riot in the city carrying everything before it to a huge success. Apart from the commercial profits earned by the company, Director Vinayak has become the popular hero in the eyes of the people, attracting attention wherever he moves in Bombay or Poona.

In keeping with this new found reputation as a good director he has once again done the double by giving another sensationaamly good picture in "Devata" produced with a story of Mr. Khandekar. All those who saw the preliminary trials of "Devata" have indulged in unanimous praise and with excusable exaggeration. The next item on the production programme of Huns is called "Search for Happiness", the story of which is written by Khandekar again.

ARUNA PICTURES:

Rehearsals of "Netaji Palkar" have now been completed and the picture has gone into shooting in the last week of the last month. The musical portion of this picture is reported to be very attractive and adding to it the usual di-

Photo taken on the occasion of Mr. Goyder's visit to the Abdulla Fazalbhoy Institute, Bombay. From left to right: 1. Mr. M. A. Fazalbhoy, 2. Mr. C. W. Goyder (Chief Engineer, All India Radio), 3. Mr. Y. A. Fazalbhoy, 4. Rev. Father Palacios S.J., (Principal, St. Xavier's College), 5. Mr. A. G. Bate (Secretary of the Institute).
rectorial genius of Mr. Pemdharkar “Netaji Palkar” is expected to be a roaring box-office success.

CALCUTTA

NEW THEATRES:

“Dushman” is being shot steadily and the final big scenes have been recently taken with plenty of interesting songs from Leela Desai and others. Miss Lesla Desai is reported to have given a wonderful dance taken in 82 different shots.

Director Mullick is busy with “Bar-Didi” while Phani Muzumdar is shooting some out-doors of “Kapalkundala”. “Snake Charmer” in Hindi and Bengali is a gipsy picture and is being shot regularly in the out-doors.

FILM CORPORATION OF INDIA:

They announce the shooting of “Rise”, a new picture which is supposed to be the successor to “Asha”. We only hope that it becomes a really good successor and does not disappoint like their maiden picture.

SOUTH INDIA

PONNAMBALAM PICTURES, (Coimbatore):

“Eknath” is reported to have drawn good houses when it was released in the mofussil last month. The future programme of the company is not known.

CENTRAL STUDIOS, (Coimbatore):

“Rambha’s Love” is ready for release. The next picture that will soon go into production is called “Bhaktha Prahland” with Master Mahalingam in the lead.

JAYA FILMS, (Madras):

“Vimochan” should have been on the screen by the time this issue is in your hand. Two telugu pictures in “Kalidas” and “Mahananda” have already gone into shooting and the producers expect a lot from them.

VAUHINI PICTURES, (Madras):

“Vande Mataram” is fast nearing completion. From the reports that we receive and from the advance publicity that the producers are giving to the picture, there is no doubt that the picture will prove a paying proposition to the producers.

MADRAS UNITED ARTISTS CORPORATION:

Director Subramaniyam is fast progressing with the shooting of “Thyaghboomi”. With S. D. Subbalakshmi, Baby Saroja and Papanasam Sivam in the lead, this one is expected to be the box-office hit during the 1939 programme of releases.

MOHAN MOVIETONE, (Madura):

“Yayathi” produced at the Film Corporation of India Studios a Calcutta and directed by Mr. Tandon was reported to be running rather well. Backed by good publicity the South, this picture should pay back to its producer its ‘cost’, if everything goes on well. Let us hope so.

MAHALAKSHMI STUDIOS, (Madras)

“Inbasagaran” is now ready for release. “Prem Sagar” in the Hindi version is now in the editing room and by the time this is in print it ought to be ready for the screen. The future programme of the studio is not yet announced.

JUPITER PICTURES, (Tirpur):

“Orphan Girl” was released in the Crown Talkies last month to a very appreciative audience. Mr. N K. Radha is reported to have excelled himself in this picture.

A shot from “Imperial Mail” produced by Indra Moviectone. The one in the centre is Gulshan.
MIDNIGHT MAIL
Featuring: Yasmin, Nazir, S. Nazir, Miss Indurani, Miss Gulab, Master Gulam Kader, Master Shirazi etc.
Directed by: K. AMARNATH

MOHAN PICTURES SCREEN
HITS OF THE YEAR 1939

RATNA LUTARI
Featuring: Miss Romilla, Kanta Kumari, Chandrakant B.A. and Haroon.
Directed by: A. M. KHAN

RAN SANGRAM
Featuring: Kanta Kumari, Chandrakant B.A. and Haroon.
Directed by: A. M. KHAN

BHEDI KUMAR
Featuring: Miss Indurani, Yeshwant Dave, Urmilla Devi, Baby Indira, Shirazi and Haroon.
Directed by: CHUNILAL PAREKH

JUNGLE KA JAWAN
Starring: RAJKUMARI & VAZRE
Directed by: CHUNILAL PAREKH
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Photography:
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Sound:
  Sjt. Loken Bose

Coming very shortly:

TACKLING THE PROBLEM OF INDIA'S HEALTH

Comes

THE ENEMY

(Dushman - Jivan-Maran)

Directed by:
  Sjt. NITIN BOSE

Music by:
  Sjt. PUNKAJ MULLICK

Starring:
  Saigal, Leela Desai, Najamul Husein, Kamlesh Kumari, Prithviraj B.A., K. C. Dey, etc.

Under Production:

BLAZING WITH NEW TRAIL OF HUMAN EMOTIONS

Comes

Snake - Charmer

(Saphera - Kanya)

Directed by:
  Sjt. DEVKI BOSE

Music by:
  Sjt. R. C. BORAL

Starring:
  Kananbala, P. Sanyal, Prithviraj B.A., Nawab, K. C. Dey, etc.

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GIVE US A SQUARE DEAL

With the National Planning Committee planning the industrial future of the country, it is necessary to define the place and purpose of the Indian film industry in the future planning of a new nation.

The Indian film industry is 25 years old this year. Today it employs over 40,000 people in its different branches. Over 17 crores of rupees have been so far invested in the Indian film industry. We have over 1300 cinemas spread over the country, including touring cinemas and over 40 regular film producing companies. We have nearly 85 journals and periodicals solely devoted to the industry. Every year the Indian film industry requires raw films worth over 40 lakhs of rupees. The machinery and accessories we buy from foreigners every year cost us about 20 lakhs of rupees. And with all this material, our film industry produces about 200 films per year. The industry spends every year on these pictures Rs. 2,00,00,000 at the average rate of Rs. 1,00,000 per picture.

Now let us see what the industry pays out by way of taxes, duties, interest and advertisement.

In 1937-38 over Rs. 2,00,000 were paid as import duty on machinery.
Over Rs. 4,66,451 were paid as import duty on raw films.

Over Rs. 15,00,000 were paid to the railways for transit.

In addition to this nearly 20 lakhs of rupees were paid out as income-tax to the Central Government. Add to this the entertainment tax paid to the different provincial governments (which works out at 10% of the gross takings), electric tax (generally heavier for the film industry than for the others.)

In short it is assumed that the Indian film industry has been giving to the Government nearly half-a-crore of rupees every year in different taxes and duties. Since 1929 up to now the Government must have received over 5 crores of rupees from the Indian film industry, apart from previous revenue which cannot be assessed for want of sufficient statistical information.

As against this revenue during all these years, the Government has spent exactly Rs. 1,93,900 in appointing the Cinematograph Enquiry Committee in 1927, the report and recommendations of which Committee have been shelved as usual.

In addition to all these taxes and payments to public utility concerns such as the Railways and the Electric Companies and minor taxes to the local bodies like the municipalities and the Local Boards, the Indian film industry pays out nearly 45 lakhs of rupees per year to the newspapers in advertising alone.

And just because of all this, the Indian film industry ranks seventh in importance and is considered a key industry.

An industry with these vast country wide proportions and influence must find an important place in the scheme of national planning.

In Germany the film industry is controlled and aided by the Government. It is an all important instrument of propaganda and education. In Italy, the industry is also controlled by the Government to build a new nation, while to the Soviet the film has been one of three important planks of national propaganda—the other two being the press and the radio. The French Government has been spending a large amount every year to produce more and more educational pictures. Even the Government of the United Kingdom has been providing protection to its national film industry by a Quota Act, Tariff barriers and the Cinematograph Act of 1927, (which has been recent revised).

The world and other nations have been travelling fast to protect their film industry and utilize the full for educating their people and consolidating their national ideals.

India has been doing nothing of the sort so far. The Government has been merely pocketing a huge revenue from year to year for the last 25 years.

The National Planning Committee must take this matter in hand seriously. Some of the problems which should recommend themselves to the attention of the Committee are as follows:-

1. Quota Act—to enforce exhibition of a certain percentage of Indian films in all theatres to enforce compulsory exhibition of newsreel documentary and educational films in all theatres as a side programme with the main feature.

2. State aid for the production of newsreel educational and documentary films.

3. Supplying projectors to schools, colleges and industrial institutions for the spread of visual education and the national language (Hindustani)

4. Providing a Central Advisory Board for the Indian films on the lines of the British Film Institute.

5. Establishing a Central Technical Institute for the training of talent and for carrying on further research.

6. Grant of scholarships for technical training overseas.

7. Grant of medals and awards of merit for a certain standard of efficiency and new research work.

8. Establishment of a State Bank for financial backing of the industry.
9. Preventing foreign financiers from obtaining control over Indian film industry. (This danger is imminent now).


11. Increase of valuation and duty on exposed films.

12. Establishing a factory for manufacturing raw films and other photographic materials, preferably a state-aided concern.

13. Stopping the foreigners from securing theatres or a chain of theatres, as is being slowly one at present.

14. Banning and generally overhauling the existing rules to keep out pictures ridden with sex and crime.

15. Investigating possibilities of foreign markets for Indian films.

16. Scrapping the entertainment tax and reducing electric and other charges proportionately.

17. Providing unemployment insurance.


19. Licensing the theatre operators and providing them facilities and protection.

These are some of the problems which the National Planning Committee must face when preparing their plans for the Indian film industry.

The object of National Planning is to improve the life of the community, mould its economic existence, widen its outlook on life, provide it a higher stake to live and compete, secure equitable distribution of the rewards of labour and last but not least, create a patriotic desire for the building of a new nation. And for all this, what can be a more powerful instrument of propaganda than a cinema film?

"Young as the industry is, the burden of its future development rests upon the provincial governments whose concern it is to surround it with conditions calculated to promote its growth and popularity." These remarks in the recent communique issued by the Government of India while clearly defining the rights of the provincial governments also throw on them a great responsibility.

Will our film industry get a square deal? Let us wait and see.

MR. HIRLEKAR'S PIONEERING CONTRIBUTION

Unless one finds out for himself the unfortunate fact that it is almost next to impossible to get any correct information and collect the various statistics about our film industry either from the different governments or from those actually working in the industry, one cannot realize the importance of the invaluable contribution of Mr. K. S. Hirlekar in publishing his new booklet "Place of Film in National Planning".

In a foreword to this all important log of reliable facts and figures about the industry, the Hon. Mr. K. M. Munshi, the Home Minister to the Government of Bombay says "Mr. K. S. Hirlekar, who has considerable experience in the subject and has taken pains to study the question from all its aspects has written a thought provoking pamphlet. It gives an idea to the reader as to the role, the film has played in other countries of the world and what are the difficulties in the way of its playing a similar role effectively in India."

Written in an unmercifully patriotic spirit the little book bristles with facts and figures eloquent of the apathy with which the Central and the Provincial Governments have so far looked at the Indian film industry.

We recommend the book to all serious students of our film industry, but particularly point out its significance as a practical help to the National Planning Committee.

THE PRICE OF POPULARITY

The price of a single copy of "filmindia" will be eight annas from the month of March. The annual subscription will however remain the same—that is Rs. 5 per year for inland and Rs. 8 for foreign countries.

Why has the price to be put up? Well, popularity has its own price. The sales of "filmindia" have been going up for the last 18 months and
to-day its overwhelming popularity threatens to cut down its existence if we continue to sell the copies at the old price.

We do not want to make large profits nor do we want to lose on it. In this business of publishing magazines, as soon as a periodical becomes popular the cost of paper and printing increases, while the revenue from advertisements and sales practically remains the same. It does not therefore pay to sell more copies, unless we increase the price and allow the demand to grow.

“Filmindia” being a profusely illustrated magazine with an excellent get-up becomes an expensive publication. To keep the old price would compel us to reduce the standard of production which we are sure our readers would not like.

The only alternative therefore was to raise the price, which we hope our readers will accept, with their usual spirit of friendliness.

The new price is prompted by our anxiety to give to our readers a better magazine every month.

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**Subscribers’ Prize Scheme.**

**The Result**

The prizes are awarded as follows to the following subscribers. Subscribers holding the winning numbers are requested to forward their copies, in tact without tearing the page, to our office before the 15th April 1939 and the prize amount will be remitted by M.O. After the 15th April 1939 no claims will be entertained.

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The next 20 prizes are awarded to the following numbers: 2305, 3485, 4506, 4448, 3396, 3864, 2843, 2878, 3869, 4923, 4937, 4205, 4218, 3250, 2300, 3167, 3148, 4923, 4230, 2845.

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PADMA DEVI—

In “Zamana” a Krishin picture this excellent artiste gives another superb performance. Where is she going next?
"Baazigar" a picture produced by Ranjit is a thrilling melodrama. Here are some action stills of the picture which is now running at the West End Cinema, Bombay.
BOMBAY CALLING

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

SARDAR OF THE INDUSTRY

We do not like to use foreign parallels when we are in our country men who even without the luck of opportunities of those foreign dictators like Hitler, Mussolini and Stalin, have in them the power to sway the nation with their utter sincerity and patriotism. One of such great men is Sardar Vallabhbhai Patel a symbol of discipline and power, in grim result of the patriotic ideal of liberating our country.

To us the Sardar is worth more than all those foreign dictators put together. The Sardar is also down for quick decision and grim determination.

In the last one month the industry has jumped year ahead in activities. A month back men were sleeping and things were lying in a dull stupor. Then the eloquent and stirring appeal of Mr. Chandulal Shah to all in the industry to wake up and celebrate the Silver Jubilee of the Indian film industry. Mr. Shah wanted to vindicate the process of 25 years by organizing a stunning show that would take the breath away from our foreign competitors and open our eyes to the authorities and the people by stressing the importance of the film industry in the life of nation which is still groaning under the shackles of foreign bondage.

In a day things changed, and the irresistible enthusiasm of Mr. Shah took the others by storm and with a submission and unity unknown to them before, they all fell in a line to make the Silver Jubilee Celebrations a grand success.

Meetings upon meetings, for the first time fully sweated, were convened. Complete unanimity ruled and decisions were taken and resolutions were passed. Press sheets went out to the papers with hot news of the activities and the industry began to throb once again with new life. All under the Chairmanship of Mr. Chandulal Shah, who ruled out objections with a deft gesture that would do honour to Chanakya. It was some achievement to bring together the different warring elements who had constantly quarrelled amongst themselves goaded by jealousy, under the banner of a common celebration.

The recent press communiqué issued by the Government of India, right in the wake of a deputation that waited upon the Hon. Commerce Member, Sir Mahomed Zafarulla Khan under the guidance of Mr. Chandulal Shah is the direct result of the agitation and propaganda by the Indian Motion Picture Congress.

Let us go a little behind the scenes to give our compliments to the man who deserves them for these unique results. When the proposal of leading a deputation to the Hon. Commerce Member came up for discussion before the Executive Committee of the Motion Picture Congress, the majority, not realizing the far reaching importance of such propaganda, seemed definitely set up against the idea.

And for two hours the pros and the cons were discussed with no decision. It was the moment for a strong man to step in with grim determination. Mr. Chandulal Shah stepped in and in doing so stepped on the opposition, with the result that the deputation was ultimately led with such significant and important result as is embodied in the press communiqué of the Government of India.

We are sure that Sardar Chandulal Shah will make the Silver Jubilee Celebrations a success, even if it comes to only one man doing it. That is grim determination and sincerity of purpose.

Are we wrong in calling him the Sardar of the Indian film industry?

HULLO! DR. GILDER?

Once again we find an unholy mess in the timings of our cinema shows. Since the order of the Commissioner of Police to close down all the cinemas in the city by 12-45 a.m., the timings of the shows have become so erratic and unregulated that it is almost next to impossible for the audiences to arrive in good time for any show.

The first matinee show on holidays starts anywhere between 1-30 and 2-30. The variations in this range are 1-45, 2, 2-15. The usual first show on a week day starts between 4 and 5-15. The second show shifts between 7-15 and 8 p.m., while the last show may begin anywhere between 9-45 and 10-30 p.m.

A collection of the advertisements for the shows gives the following timings: 1-30, 1-45, 2, 2-15, 2-30; 4, 4-15, 4-30, 4-45, 5, 5-15; 7-15, 7-30, 7-45, 8; 9-30, 9-45, 10, 10-15, 10-30. It is just mere luck that they don't begin a show at 10-35½ minutes.
The whole affair is too stupid and betrays a lack of unity in thought and action between the different departments of the film industry.

It is needless to state that the audience which never knows when the shows will really begin, soon gets tired and disgusted, with the inevitable result of a poor collection at the box-offices.

An appeal for commonsense has proved useless in the case of the distributors or the exhibitors of the city.

But there is another side to this question, which must recommend itself to the attention of the Government.

As a general rule, Indian film programmes take 2½ hours for a single show. Some programmes are even longer.

This long programme, with the present show timings rubbing against one another, compels the showman to let out the audience of one show by one door while letting in the audience of the next show by the other door. This procedure has been going on for a number of years, even before the Police Commissioner ordered the theatres to close down at 12-45.

A visit to the theatres in the city brings to mind one paramount impression, that they have very few things in common with a modern well equipped show house. Some of the theatres, which still enjoy the indulgence of the Police Commissioner's license in spite of protests, are no better than pig sties without ventilation.

The average seating capacity of a theatre is 1000 persons. The minimum admission rate is four annas. The Indian film is more popular with the poor masses than with the other classes. The shows overlap one another with the result that the theatre is never empty—not even for five minutes—which means that the theatres are continuously occupied for over eleven hours. Hygiene and health are not things known the poor of the city.

With these conditions prevailing for years, is any wonder that our city cinema houses provide the best hothouses for breeding and transferring eye disease?

No cinema in the city, with the exception of a few of English picture houses, has installed air purifiers.

One wonders how this vital problem of public health has not yet struck the Hon. Dr. M. D. Gill—our Minister for Health. We find him rushing about in a sincere panic through the entire province, closing liquor shops, opening hospitals, giving garbled speeches on health and hygiene and promising heaven of health to the citizens, when these theatre houses which are right under his nose, continue the tragic work of spreading disease in the city.

As a medical man, he will realise the necessity of clearing and purifying the air between two shows.

All over India, we find theatres having two shows per day, with a big interval between the two shows. But in Bombay, perhaps the most crowded city in the country, the theatres have three continuous shows without any intervals in between.

The urgent need of the hour is to fix the show time as to leave a minimum interval of thirty minutes between two shows. During this interval, the air purifiers must work full strength (provided it is mac...
compulsory to install them), a batch of sweepers must sweep the floors, clean the seats and wash off 'an' and spitple.

It must be made compulsory for the cinema owner to maintain a menial staff of at least 12 persons to give the auditorium a quick cleaning rub thin half-an-hour. These men are more important the public than the well fed managers and the half-sleepy door keepers we see at our theatres.

Air purifiers, at least four for a theatre with certied capacity of purification, should made as compulsory as the fire-extinguishers.

Complete compulsory disinfection about 3 times week should be insisted upon, preferably under the dence and supervision of the municipal authori-

These are some of the things which our Minister Health should start doing first. We do not want merely a minister for health. We want Health. Otherwise we get the other who ministers at cath.

NEW AIR PURIFIERS

That brings to mind a new invention which gave a bit of a pleasant surprise the other day. We refer "Lumitra" Ozone generators. It is an attractiv budget which gives a violet glow of light when working and while doing so spreads ozone in the room to torify. In science, Ozone is known as a more active at of oxygen which destroys bacill. Ozone which nature’s medium for purifying, deodorizing and xcitating the air is formed by the passing of rays the sun through the atmosphere.

These "Lumitra" Ozone generators seemed to do job of purifying the air rather well and a bit dicky. We tried a generator at the office and tought it a marvellous improvement over the existing purifiers.

If these "Lumitra" people only had a bigger teatre model, then the problem of purifying the air our theatres would soon be solved!

Beg your pardon, they have. These fellows must us a free demonstration at one of our theatres.

SECRETARY FOR THE CENSOR BOARD, PLEASE!

The Bombay Board of Film Censors needs a liter-organizing if the department is ever to be reasailseful to our film industry in addition to merely anting a paper certificate for films.

The British Board of Film Censors is a very use- ful institution. It is organized suitably to meet all demands of the film industry and the film critics. Maintains complete statistics of the industry, perus scenarios, passes posters and publicity and all in addition to censoring features, educational and documentary films. The British Board is a well organied institution.

We can’t say that of the Bombay Board of Film Censors. The Bombay Board has hardly a secrety of its own.
Some months back when Mr. J. O. Bartley, who was acting as the Secretary left, Mr. Pai, one of the inspectors took over his duties. Mr. Pai's first job is to peruse and pass films. After he finishes this job, he begins acting as a Secretary.

A very queer procedure for a permanent department. Isn't it?

Mr. Bartley was a part time man as others, previous to him, have also been. His principal job was in the Elphinstone College, so he attended the Censor office for 2 hours every day. And for these two hours, he got Rs. 350 a month, a salary at which the Government can get a well qualified man for full time work.

The Censor department is self-maintained. The Government has not to spend on it. And yet no effort is being made to organize this department on modern lines to meet the demands of the industry.

Men in the industry want statistics for guidance and information about contemporary institutions in the other parts of the world. Who else should supply this information but the Censor Board? The British Board of Censors does. Why shouldn't our Board do it?

A whole time Secretary, of course a qualified Indian, can certainly do all this and make Mr. Pai free to examine films, which is his main job.

**MOTION PICTURE SOCIETY AND ITS NEW PRESIDENT**

A communiqué issued by the Government of India states that the Motion Picture Society of India has been granted recognition by the Government by including it in the list of other recognised commercial bodies.

This should have been done long before. But even at this stage it is welcome as the official recognition of the Society as the only representative body in the Indian film industry goes to prove that the agitation of the Society in the past has had its full effect on the authorities.

The official communiqué bristles with results achieved by the Society by agitation on different fronts. Reduction of duty on raw films, increase assessment value and duty on exposed films, abolition of drawback in duty on exposed films, grant concession in railway fares, revision of censoring methods, supply of statistics to the Society and maintaining statistics of the import of cinema equipments are some of the results achieved by the Motion Picture Society.

But all this is the result of an intensive agitation which was going on prior to two years. For during the last two years, different jealous elements in the Society have been warring with one another with the result that no further useful work or propaganda has been done.

The Motion Picture Society is the only body with a background of experience and achievements to represent thoroughly the motion picture industry in India. All that the Society now needs after the recognition by Government is an annual grant from the Government to defray a part of its expenses for the spread of educational and documentary films.

The annual grant can be justified on the ground that the Motion Picture Society apart from being a body representative of all the different interests in the industry, is primarily an institution for furthering the progress of educational and documentary films in the country. Fashioned after the British Film Institute in its objects and ideals, the Motion Picture Society certainly deserves an annual monetary grant from the Government. Of course, for the correct organization of its affairs, the Society may have accepted a little official supervision, but such supervision, if enforced, is bound to do it more good than bad.

Who could ultimately achieve those objects the Society as originally planned, but Sir Rahimtullah Chinoys present President? Sir Rahimtullah happens to be a commercial magnate in the city. To reorganize the Society on new lines, or even to rejuvenate it, will not be a difficult task for him. There is no glory in being a President of an institution which is heavily involved in debts, as the Society is at present. Will Sir Rahimtullah take this work in hand immediately?
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If you had to choose between 12 monthly payments of Rs. 1,350 and a lump sum of Rs. 15,000 which would you prefer? This is not merely a pleasant abstract problem, but one which you may actually have to decide very soon if you enter for this Competition. Apart from that covetable alternative First Prize there is a large sum reserve for Runners-up and unlimited attractive Extra Awards for all solvers who commit four errors or less. As usual, those who solve the Clues with the greatest care will reap the largest rewards—so do not fail to make full use of the Practice Square below:

CLUES ACROSS
1. Solving the Clues of these puzzles is not a difficult one
4. Of a pale yellowish colour
8. Not transparent
9. Sharp blow
10. A stimulating one often helps to cheer up a person who is depressed
12. Vain and conceited people are apt to take this too seriously
14. Withered
15. To cast amorous glances
16. Sooner or later most philanderers find themselves in difficulties through these
13. In most countries a vast amount of money is recklessly wasted on...
20. As before, or in like manner
22. Spell of enforced economy is apt to make many a former spendthrift this
24. Average man's is seldom proof against an attractive woman's wiles
26. Sensitive youngster is much more easily this than one who is self-assured
27. Child's plaything
29. Australian running bird
30. External covering of fruit
32. A notion
33. Such persons are notoriously more often good-natured than otherwise
34. It is apt to upset a wife when her husband is this in presence of strangers

CLOSING DATE FEBRUARY 10th
N.B.—The Entry Fee in this Competition is Rs. 1 per entry and Entry Squares will be published in the issues of January 22nd and 29th.

ONLY ENTRY SQUARES
OF JANUARY 22nd OR 29th

CLUES DOWN
1. Most young mothers find that having a baby to look after is a big this
2. Commonplace
3. Desire to attract attention makes many a spolit child this in grown-up company
5. To ascend
6. Ornamental fabrics
7. Most Commonsense Crossword solvers are keenly appreciative of this
11. Bashfulness causes many a youth to be this in his manner with young women
13. Flesh of edible animals
15. Middle-aged women who try to make themselves look young sometimes make themselves look this
17. To hear that a friend is in trouble usually makes a warm-hearted person this
19. A poor one seldom evokes much sympathy
21. Reversed spelling of word meaning an idler or shirker
22. Such remonstrances seldom have restraining effect on wilful youngster
23. Jumbled spelling of staged
25. Farewell
26. Frequently rouses feelings of extra-vagant pity in most of us
28. Anything borrowed is, until repaid
31. To bend the head in assent

COPIES AVAILABLE FROM ALL NEWSAGENTS
Readers "when you are worried" write to me. I will do my best in serving you. Serious matters will be treated seriously, while dippant letters will receive like replies.—The Editor.

From: Bipin B. (Baroda).
I am starting on a foreign tour this year. Will Kanabala accompany me if I pay all her expenses? Why do you particularly insist on Kanan. She gets plenty of fun and excitement here without having to go to any foreign country. Why, I will accompany you, if you pay for all the expenses. But if you insist on taking a film artiste, then why don't you submit your proposal to Shanta Apte? She has been thinking, loudly enough, of going across and might accept your offer.

From: C. L. Victor Lazarus (Bangalore).
How many Indian film actresses have been to Hollywood?
None so far, but one can never say. So many of them are nowadays threatening to visit Hollywood. I think Hollywood should be warned.

From: R. Ramana Murthy (Vizagapatam).
Why did Nitin Bose introduce only two girls in Dharatimata?"
Because he hadn't more stuff on hand just then. Is Pankaj Mullick superior to Saigal in singing? Yes! Miles superior.

From: S. Kareem (Nellore).
On the screen we see our Anglo-Indian screen girls in saris. Do they wear the same dress in real life?
Yes, sometimes when they go out with the Indian directors. At other times, the sari is an obstacle especially in motor cars.

From: R. Dookie (Durban).
If I become an actor in one of our film companies what shall I do?
Everything else but act. You will begin by dressing well, swank and looking wise. And with this the average career of an actor begins and ends.

From: Nanoobhai B. Patel (Bombay).
I saw the December issue of your paper very carefully but I could not find any advertisement from Prabhat. What has happened to these Prabhat people?
If you miss the Prabhat advertisement in "filmindia", you will find it in another Anglo-Indian film magazine, with a message from Shantaram thrown in for grace. And after all done and said, Prabhat proprietors are producers, and as such they must maintain the traditions of their competitors in the country.

Several people are in the habit of singing film songs in their bath. Why do they do so? Why don't they sing these songs in the open?
If they dare to sing them in the open, our producers would chase them and rush them into their films. Some of these amateurs sing better than our film stars and naturally enough, they must take precautions against our enterprising producers, by straining their vocal muscles in the confines of a bath. There is however another side to this problem. Most of these bathroom singers are nervous people, who unconsciously burst out into a song thinking that they are alone in the world. They hardly have any consideration for those outside.

From: Barindra Krishna (Chupra).
Please let me know why Mr. Shantaram or the authorities concerned at the Prabhat Film Co., do not allow their employees to let the public know their respective salaries?
There is probably not much to know. It is a well known fact that Prabhat does not believe in big salaries as producers in Bombay and in Calcutta do.

From: K. Krishnamurty (Tenali).
My friends tell me that Mr. Shantaram directs all Prabhat pictures but puts other names like Damle, Fatehial and Kale for a change?
I don't think so, though Mr. Shantaram is reported to be helping his colleagues rather generously. After all Mr. Shantaram is the senior director and if he places his services at the disposal of his other directors to express his sympathy in their work, he is merely improving the pictures of his own company. Several common friends however state that Mr. Shantaram was largely responsible for the unique success of "Tukaram".

What has become of "The Unexpected" which was sent to the International Exhibition in Venice?
The picture was very well received by the judges and even Czechoslovakia offered to buy it, but Prabhat didn't fancy exploiting the foreign field just yet.
Some think that the last portion of "Gopal Krishna" is bad because Mr. Shantaram poked his nose in it.

Even producers have to maintain mythological traditions and they could not avoid the last scene. As regards the other point, Mr. Shantaram would always improve it by his suggestions and not spoil it as some people choose to think.

From: Vinod H. Jhaveri (Surat).

It is said that the intellectual development of a person depends on individual diet. What sort of a diet do our film stars take to develop their intellectual capacity?

Seeing some of our stars and their physical proportions, it is obvious that they have never worried about intellectual attainments. The "diet" which they must be swallowing only seems to add to their weight. At present the only persons who need exercise any intelligence in their work are the publicity men of the studios. They have to add glamour and beauty to the stars—sometimes even sex—justify the criminal waste of money and energy by the directors—and prolong as far as possible the ultimate end of the producer. All this needs intelligence and these publicity boys are kept on real "diet"—starvation diet it is called.

Suppose you are asked to act with Shanta Apte. Will you do so willingly or unwillingly?

Willingly of course! But I am not much good at acting. But this is all a supposition as you have put it, so why worry?

From: H. V. Gowd (Bellary).

Please name some of the prominent Mahomedan actors, actresses, directors and producers.

Actors: Kumar, Nawab and Mazhar Khan
Actresses: Ratan Bai, Khursheed and Anwari
Directors: S. Fatehali, Mehboob and Kardar
Producers: M. and Y. A. Fazalbhoy of General Films Ltd.

From: A. V. Ramakrishna Rao (Tumkur).

I want you to recommend me a couple of books on Cine Photography and where I could get them?

"Handbook for Motion Picture Photographers", by H. C. McKay and "Film" by Sieveking & Morrow are two useful books for the students. You can order them through the New Book Company, Hornby Road, Fort, Bombay.

From: M. S. Ramachandran (Madras).

Why are you not publishing photos from the new productions of Prabhat?

Where are the productions and where are the photos? You shall have to wait a bit longer.

Which is the better picture—Manzil or Mukti?

I liked "Manzil" better. Didn't you?

From: Krishna Rao Kisri (Cocanada).

Can you tell me something about Trilok Kapur?

How has he done in the "Secretary"?

He is the younger brother of the famous actor Prithviraj Kapur. Trilok shows signs of becoming a reallyuseful artiste. He is enthusiastic and modest and is willing to learn. Quite a good he will someday be a top liner if he remains modest devotee of art. His work in the "Secretary" was good and enterprising.

From: Govind (Bangalore).

How is that no pictures have been produced of incidents in our two epics—the Mahabharata and the Ramayana?

Where have you been all these days? Not only have our producers produced every incident from these two epics but they have added some more and thus improved on the works of Vyasa and Valmiki. Seeing some of these additions one wonders why the spirits of these two poets did not strike down the offending producers. Perhaps they thought, like me, that things would never improve. Poor poets!

From: T. M. Hansa (Madras).

Who stands foremost among the cinema critics of India?

This is an important question and you should answer it as a reader. In fact, all readers should answer it. Why don't you all answer it—mind you, truthfully and frankly? I invite all my readers to drop me a postcard with their opinion about the best critic in our film industry.

From: Shyam Sunder Bhatnagar (Santa Cruz).

How would you like if "Gandhiji" were to act as "Villain" in a national picture called "India Struggles" along with "Miss Mayo" as the heroine, "Nevill Chamberlain" as the hero, Bank of England to finance and "Jawaharlal Nehru" to direct?

What about Mahomedally Jinnah acting the blind singer?

From: A. Purshottama Rao (Ponnur).

Compare Shanta Hublikar with Shanta Apte in points of singing and acting?

Is a comparison necessary, now that the famous Prabhat director Shantaram has chosen Shanta Hublikar to star in his new picture? Both the girls are in the permanent employment of Prabhat and who could assess their talents better than Shantaram? Surely Shantaram would not take a lesser artiste for his picture when a suitable one is available. Shantaram's decision to take up Shanta Hublikar should be a pointer for your judgment. Besides, with Prabhat correct casting is more important than mere star value. Probably Shanta Apte did not have a suitable role.
From: Ghafoor Ahmed (Banda).

I want to know something about Wadia Movietone?

There is not much to know in this company. They produce pictures which in utter modesty they label as "stunt" pictures. Even Nadia getting down a staircase is expected to be taken as a "stunt". See the "Flying Ranee" and you will know both the past and the future of Wadia's.

From: B. K. Chaudhury (Cawnpore).

Which of the following pictures contributed towards film technique and art this year: "Dharatimata", "My Son", "Adhikar", "Jailor", "Baghban", "Industrial India", "Asha", "Poornima", "Brahmachari" and "We Three".

"Adhikar" proved a high water mark in film craft. "Brahmachari" proved that film comedies if correctly produced could be big successes. "Dharati Mata" pointed out that even classic subjects could be considered for film production. "Baghban" proved by its huge success, that luck plays a great part in film production. "Jailor" provided Sohrab Mody with an excuse to tour the Punjab. "Industrial India" provoked the thought that film producers can think of moulding public opinion to develop our industries. "Asha" provided an object lesson to those who have money but lack experience in production. "Poornima" proved that dogs and horses were not absolutely necessary to make a picture a success. "My Son" brought home the fact to us that even Prabhat can sometimes produce weak pictures.

A Lahore magazine called "Adhikar" 'good', and "Jailor" 'very good', while you call "Adhikar" very good. How do you explain this?

What do you think of it yourself? If you think "Adhikar" to be very good, you have only to follow "filmindia" for your future guidance. Don't believe these Lahore papers—they are sentimental and affectionate. When they praise they believe in extremes. Sohrab Mody must have been 'very good' to the man who called "Jailor" 'very good'. There is another way of being 'very good'. It begins with a two page advertisement.

From: C. S. Reddy (Kurnool).

Who is Leela Chitnis and what is her screen career?

Leela Chitnis is a young Bene-Israel girl. Till a year back she was a married woman with children. The children she has still got, but the husband is divorced. She is one of our few good

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artiste and has worked in several pictures, prominent being "Beyond the Horizon" and "Gentleman Daku". She will soon be seen in "Sant Tulsidas" produced by Ranjit Movietone.

From: S. M. Syed Ahmed (Galle—Ceylon).
Who are the proprietors—of Ruby Pictures? It is a partnership concern between Miss Ruby Myers (Sulochana) and Mr. D. Billimoria.

What about East India Film Coy? What about them? They probably discovered that picture production did not suit their temperament.

From: P. M. Maya (Cochin).
Do Shanta Apte and Sabita Devi subscribe to "filmindia"? .
I know, rather we all know, that they do not fail to read it. Why should they subscribe when over a thousand bookstalls all over India sell the paper and they can always buy it on the quiet without my knowing it. The trouble however is that they don't keep quiet after reading.

From: V. Hanumantha Rao (Rajahmundry).
Who is the better artiste: Shanta Apte or Devika Rani? Devika Rani.

From: Manick Lall Ghose (Calcutta).
Whom do you think to be the better dancer between Lila Desai and Sadhana Bose? Sadhana Bose.

From: Chiman N. (Surat).
Why does the Ranjit studio produce a lot of pictures? To maintain a large staff and to feed a large number of theatres. The Ranjit studio has a greater national importance to our country and industry owing to its big annual production programme than those studios who produce only a few pictures a year under the guise of quality.

From: L. S. Kumar (Nagpur).
Who is the best character actor on the Indian screen? Mr. Baburao Pendharkar.

From: R. P. Mehotra (Cawnpore).
Mira Devi of "Vachan" seems to be a promising lady? Promising? Yes! But only promising!

From: S. L. N. Murty (Karimnagar).
Two days back I had the—- of seeing Prabhat's "The Unexpected", the so much exaggerated film. I do not somehow or other, find it at all to be a nice picture. What do you say for it?

Opinions differ and one has every right to entertain his own. I liked "The Unexpected" for several reasons. Vide my review in October 1937 issue if you have the copy.

Does Meenakshi of "Brahmachari" fame ex-Kanan of "Vidyapati" in acting? No.

From: J. R. Mantha (Parvatipur).
Are cinema actresses advocates of birth-control? I think they favour the other productions. While the film industry in such a precarious financial position how can the poor actresses indulge in the luxury of a motherhood. And yet several of the happy mummies.

From: W. C. Varma (Benares).
I want the photos of Leela Desai, Mollina, Greer Garbo, Kanoo and all other girls of the screen. Will you send them to me? What do you take me for, a frame maker match maker? Write to the girls directly.

From: P. H. Basava Raju (Bangalore).
What is your object in publishing "Kicks Kisses" in "filmindia"? I get both in the industry. The surplus I pass on to my readers. I hope you don't mind.

From: V. Narayan (Madras).
Can you define "film teenie"? I shall try to when you learn to spell it.

From: V. Ramadurai (Erode).
May I know why Sabita Devi and Director Badan left Sagar? We shall soon know why? Have a little patience.
Will Mr. Saigal give me an interview if I go over to Calcutta? Oh yes! He will even receive you at the station.

From: K. Gopalkrishnan (Vellore).
How many graduates are there among the India screen actresses? If you mean the University product, there are two registered ones. Mrs. Enakshi Ramrao and Mrs. Nalini Turkhud.
Who is the actress on the cover of your December issue? Sunita Devi of Ranjit Movietone.
Some interesting shots from "It's True" a social picture produced by Saraswati Cinetone of Poona.
Photos from “Ratna Lutari” (Lady Cavalier) a Mohan picture directed by Mr. A. M. Khan with Romilla in the lead.
Notes and News—

RANJIT & ROYAL OPERA HOUSE

Ranjit Movietone who usually produce the largest number of pictures in a single year, have secured the release right for a period of one year at the Royal Opera House. This popular theatre will of course remain under the management of Ideal Pictures Ltd., but the programmes will be arranged by the Ranjit Movietone. This brings two theatres in the city under the Ranjit control. “Sant Tulsidas” will be the first Ranjit picture to grace the Royal Opera House.

FILM PRODUCERS AND THE COMMERCE MEMBER

On the 10th January a deputation of the leading film producers of the city led by Sir Rahimullah Chinoy, the President of the Motion Picture Society of India waited on the Hon. Sir Mahomed Zafrullah Khan, the Commerce Member of the Government of India, during his short visit to the city.

Consequent upon the lead given by "filmindia" with regard to the huge profits made by the distributors of the foreign films, the deputation pointed out to the Hon. Commerce Member that over 55 lakhs of rupees a year were sent out as nett profits to foreign producers. The Hon. Commerce Member was urged upon to increase the assessment value of the exposed films coming into the country and raise the import duty thereon suitably when the Ottawa Agreement terminates in the near future, while maintaining the present duty on the raw films.

The deputationists further stressed the necessity of establishing a Central Body to guide and advise the Indian film industry in the same way as the British Film Institute in England or the Federal Department of Visual Instruction in Germany.

FILM STARS BOYCOTT GERMANY?

"A declaration of Independence" calling upon President Roosevelt to sever economic relations with Germany, has been drawn up by a group of prominent film stars and motion picture executives.

Some of the prominent signatories are: Edward G. Robinson, Fred Astaire, Bob Montgomery, Miriam Hopkins, Joan Bennett, Claudette Colbert, Paul Muni, G. Marx, Ginger Rogers and Bette Davis.

Copies of the declaration will be presented to the theatre-goers for endorsement and it is hoped to obtain 30,000,000 signatories in support.

That will be something for Hitler to think of.

UNITY IS STRENGTH!

Paris Cinema owners recently expressed their dislike for new taxation on them by the authorities by closing down all the cinemas for three days. The new taxation which was proposed to be imposed on them would have necessitated their increasing the prices of the seats by 50%. The cinema owners refused to penalise the public thus.

For three continuous days Paris the city of lights and pleasure had all the picture houses closed.

The Deputy Premier, M. Chautemps agreed to the new tax being suspended pending an inquiry into the grievances provided the cinema owners agreed to re-open immediately. But the cinema-owners had no use for compromises.

AMERICANS FINANCE THE BRITISH!

20th Century-Fox the American firm will invest £1,000,000 in a production programme at the Gainsborough studios at Islington. This means that the future Gainsborough productions will be financed by the American firm. In this connection, it is significant to recall that early last year Gaumont-British closed down their £300,000 studios at Shepherd's Bush.

Now the problem of financing Gaumont-British and Gainsborough is automatically solved.

NOW NO VACANCY!

Mr. Baburao Pai for years associated with the remarkable success of Prabhat pictures has now accepted a 33% partnership in the Prabhat Film Company of Poona. Mr. Pai being, of course, the most enterprising among the partners of Prabhat, we expect that studio to give us more and better pictures in future.

Production will continue under the control of Maurice Ostrer and Edward Black, with Robert T. Kane of 20th Century-Fox working in liaison.

In India also, we are threatened with an early invasion from the foreigners.

BOYS MUST NOT SEE CRIME PICTURES

On account of the serious increase of juvenile crime in the district, Sittingbourne and Milton Council have decided to ban the showing of horrific films to children under the age of 16.

Mr. A. J. Bedelle, the Chairman of the Council said that the boys brought before the magistrates for shop breaking had not only copied film gangsters but improved on their methods.

The British Board of Film Censors at the suggestion of the London County Council classified these films as "H" to provide guidance to the exhibitors.

What about the crime pictures coming to India with a tragic re-
Messrs. International Talkie Equipment Co.,
Roxy Chambers, New Queen's Road,
BOMBAY.

Dear Sirs,

We have great pleasure to inform you that we are entirely satisfied with the picture as well as sound reproduction of the BAUER Double "Standard 5" projectors with the "DELUX" Panel type amplifier and the "Hi-Lo-PHONIC" Combination speakers supplied to us for our Nishat Talkies, Bombay.

We are not writing this as novices because we were importers and distributors of high class American & German sound reproducing equipments in the infant stage of talkie industry in India and also own other theatre fitted with other costliest equipment. We really find that the BAUER sound reproduction is the best it has been our pleasure to hear so far.

Wishing you all success,

Yours faithfully,

For Aboobakher Abdulrehman & Co.

A Machine with this Reputation can Alone Guarantee Satisfaction to Every Exhibitor.
FILMINDIA

January 1939

Clarify? Can't the Censors do anything about it?

AGAR PICTURES IN "PATHÉ"

Right in the wake of Ranjit Movietone securing the release monopoly at the Royal Opera House, Movietone, rather Mr. Sudha C. Desai, the eldest son of Mr. Chimanlal Desai, the proprietor of Sagar, has secured the "Pathé", which is perhaps the most popular and well equipped cinema the Lamington Road and in the heart of the city, for the first release of all Sagar pictures. With producers having more and more control over our cinemas, the exhibition side of the film industry will in future be considerably influenced by the production interests. In a way, this is good, as producers will realize from their own experience the causes of the precarious existence of several of the exhibitors and will not insist on the pernicious practice of asking minimum guarantees for pictures which are no better than wildly made sausages.

The cinemas in the city are at present controlled as follows: Central Talkies (Prabhat), Minerva (New Theatres) West End and Royal Opera House (Ranjit), Pathé (Sagar) Lamington (Wadia) and Krishna, the Imperial, the Sper and the Majestic for small producers.—4 first run houses for or 12 small and independent producers.

A. NARAYANAN HITS OUT:

Speaking as the President of the 3rd Madras Provincial Film Conference held on the 22nd December 1938 at Madras, Mr. A. Narayanan said: "It is a pity that even less important industries are officially recognised councils and associations to voice their grievances and further their interests, an important growing national industry like the cinema in which crores of rupees have been invested affects the outlook of crores of people and with a great future potentialities should be without an officially recognised central organization."

Tracing the history of the South Indian film industry Mr. Narayanan said: "A limited market heavier initial investment, without corresponding increase in the field of exhibition, a greater supply of pictures than what the market could hold and less of thought for the production of pictures that will sustain audience interest by a varied, novel treatment of subjects with timely topical appeal and a complete lack of general improvement in technique, have brought the film industry in South India at the end of 1938 to a state of which we could not be proud."

UNJUSTIFIABLE DISCRIMINATION:

Condemning the discrimination shown by the Government and the public utility concerns, Mr. Narayanan said: "The help we are getting from our government (in these days of subsidized industries in other countries) for which we are paying by way of income-tax and the other usual taxes and customs duty on imported raw films and recording and reproducing equipments to the tune of lakhs of rupees and for all this the cinema industry does not get a return of even one pie's worth of service, is the continued imposition of the entertainment tax first imposed as a temporary war-time measure. In principle no more unjust or inequitable tax could be found than this tax based on income and not on profits.

"The latest addition is the imposition of a tax on bills and hoardings by the municipalities that has definitely throttled not only the film industry, but also the stage, throwing the stage workers on the streets and adversely many other allied industries like printing etc.

"It is unfortunate that the cinema industry alone should be singled out for special discriminatory charging.

"The same is the case with the Railways with their discrimination in rates for film parcels and their withholding the concessions for film producing units, while granting such concessions to others, and the electric supply companies with their unequal rates for the supply of energy for the cinema companies as compared with their rates for a few of the major industries."

Every word of Mr. Narayanan is unfortunately too true but does he forget that the ascetic popular ministers with their peculiar "Gandhian Hue" are not so fond of the Indian film industry?

The Hon. Mr. C. Rajagopalachariar, the Premier of Madras, would do well to study the Presidential address of Mr. A. Narayanan during his spare time. And so should the other ministers in other provinces, because grievances of our film industry everywhere are identical the same.

WE MOURN WITH DISNEY:

Wait Disney the famous screen cartoonist is in mourning. On December 12, Disney's 80 year old father and 71 year old mother were found dead in their Hollywood home, poisoned by coal gas from a furnace.

Disney adored his parents and only two years back he presented them their new house next to his own. India sympathises with this great artist in his grief.
THE CHEEKY ANGLO-INDIANS!

The 1st Class Magistrate of Bilaspur has convicted five Anglo-Indians and sentenced them to pay fines ranging from Rs. 50/- to Rs. 75/-. They were charged with committing a riot in the Nadam Cinema Talkie House and preventing an Indian gentleman, Mr. D. P. Ray, Pledger, from occupying a seat in the cinema house.

An instance of class hatred, perhaps?

FILM INDUSTRY AS THE 8TH KEY INDUSTRY

The members of the National Planning Committee were entertained to tea on the 19th December by the leading members of the Indian Motion Picture Congress.

Several aspects of the film industry and the role the films would play in the scheme of industrialization of the country, provided proper support was forthcoming from the different Provincial Governments, were discussed at the gathering.

The attention of the National Planning Committee was drawn to the fact that the Indian film industry ranked eighth in importance as a key industry.

DAYLIGHT SCREEN

Dr. Takeo Shimizu of the Scientific and Chemical Institute of Tokyo has invented a new daylight screen which enables pictures to be shown in lighted rooms or in broad daylight after six years of intensive research. The screen is made of celluloid.

The first public projection on this new screen proved a splendid success and the new invention will soon be manufactured on commercial basis.

What a boon to the Educational authorities and to those who clamour for open air cinemas!

HONOURED AT THE TAJ

On the 20th January, Mr. Jagnanath J. Patel, "Bauer" representative for India gave a grand luncheon at the Taj in honour of Mr. Baburoo Pal, the new partner of the Prabhat Film Co. Sardar Chandulal Shah, Chairman of the Reception Committee of the Indian Motion Picture Congress presided. All the producers, journalists and film celebrities were present for the occasion.

GUNGA DIN STOP PRESS

Ram Bagai, "filmindia's" Hollywood Correspondent cables:

"Your correspondent was the only one invited for a sneak preview of R.K.O.'s film "Gungadin". It may be good entertainment for the rest of the world but for India, it resembles the usual Occidental idea of India—seen through the eyes of British Imperialism."

MR. BILLIMORIA'S FATHER

Mr. M. B. Billimoria's revered father Mr. Burjorji Nusserwanji Mengushi, a retired contractor and journalist died at Billimoria on the 19th January at the age of 73. Our condolences to Mr. M. B. Billimoria.

HER TRAGIC PART

Hardly a year has passed after the unfortunate death of her husband, cruel fate has again dealt another blow to Mrs. Durga Khote. Her father Mr. Pandurarang S. Laud passed away on the 9th January 1939 at the age of 65. Mr. Laud was an eminent solicitor and left behind one son and three daughters to mourn his death. Our sympathies go with Mrs. Laud and her family. Durga Bai is the youngest daughter in the family.
As a gipsy girl in "Sitara" an Everest production, Khursheed sings and dances with an abandon that will take the fans off their feet. Mr. Ezra Mir who directs the picture thinks "Sitara" to be the best hit of his career.
"Gunga Din" Another Scandal

Indians Portrayed

American Ingenuity Provides

Indians No Better than Dogs?

By KHWAJA AHMAD ABBAS

(Specially written for "filmindia")

(This famous film critic of "The Bombay Chronicle" writes this article after obtaining first hand knowledge of the subject during his recent visit to Hollywood. Having had the chance of perusing carefully the actual shooting script of "Gunga Din", no one would be better qualified to write on the subject than Mr. Abbas).—(The Editor).

It began with "India Speaks." Then came, in quick succession, "Lives of a Bengal Lancer", "Clive of India", "Wee Willie Winkie", "Tiger of Eschnapur" and only too recently, "The Drum", the Alexander Korda film which was banned in several Indian provinces and raised a storm of protest all over India due to the excellent lead given by "filmindia." But in none of these films has our country been libelled so grotesquely as in "Gunga Din", the R.K.O. Radio picture which is shortly to be released. It is an Imperialist propaganda of the crudest, the most vulgar sort and depicts Indians as nothing better than sadistic barbarians. It will make the stomach of every Indian—and every fair-minded foreigner—turn with disgust. Some of the scenes in it are revolting, nauseating.

I am in a position to say this because I have read the script of this infamous photoplay, visited the studio where it is being made, saw work in progress on the "sets" for this film. The memory of my brief stay in Hollywood where I made many friends and received courteous treatment at many studios including the R.K.O. Radio studios will for ever be embittered by the thought that in that beautiful sunny city they are producing such an atrocious libel on my country and my people.

INDIANS—NO BETTER THAN DOGS!

Who and what was "Gunga Din" that he should be "immortalized" by this picture? Those who are familiar with the works of that greatest of all Imperialist propagandist poets, Rudyard Kipling, will recall a poem by this name.

It is not a long poem and tells the simple story of "Gunga Din", a regimental water-carrier on the North Western Frontier, who dies in an attempt to save the lives of British soldiers who are being attacked by marauding Pathans. The purpose is obvious: to impress the world with the devotion of Indians and to teach the "natives" that the highest ambition in their lives must be such an opportunity to serve their White masters. When Gunga Din dies, Kipling makes one of the Tommies say, "Gunga Din, he was a better man than I am." That one sentence, I am sure, will be exploited to prove that the motive of the story is not anti-Indian.

But the sacrifice of Gunga Din, as sublimated by Kipling, was not the sacrifice of a friend, an equal, but that of a faithful servant. He served his masters with dog-like devotion and if a dog dies in such circumstances the noble master may be moved to utter these words of patronizing gratitude, "Oh Jack, you may have been a dog but you were a better being than us"! Those who have read Kipling and his works know the exact status which the Indian character enjoy in his stories and poems and "Gungadin" is certainly no exception.

When Kipling wrote that poem he had not heard of Hollywood. Therefore, while he turned out an excellent piece of imperialist propaganda, he forgot to include in the poem sufficient elements of romance, sex-appeal, etc., without which one cannot produce a box-office hit. But Hollywood scenarists are the most resourceful literary carpenters in the world. If it came to it they could produce a screen adaptation of Karl Marx's "Das Kapital" complete with Irving Berlin's "scentillating songs" and a couple of Ginger Rogers-cum-Fred.
staire "streamlined dances" crown in. They have been known have bought a novel of Upton Sinclair exposing the capitalist society and turned it into a gangster thriller. To import into "Gunga Din" the stock situations of regi-ental romance, Hollywood version British-Tommy humour, "thrill- ing" fight scenes and pseudo-oriental hocus pocus was like child's play to them. They have one it, true to type, and the result is the R.K.O. Radio version of Gunga Din."

INDIANS CRINGING BEFORE THE WHITE MASTERS

Somewhere in the archives of Hollywood I suspect there is a sa- red formula which must be followed every time they decide to produce a film about India. Take any of these films — "Wee Willie Winkle", "Lives of a Bengal Lancer" or "The Drum",— and you find the unvarying pattern. "Gunga Din" scrupulously follows the same tradition. A British regiment is stationed "somewhere on the tumultuous Indian north West Frontier." The same old jokes are exchanged between the Tommies (Cary Grant, Douglas Fairbanks, Jnr., Victor MacLaglen), the smart subaltern inevitably falls in love with his superior's daughter, the regimental dance is held under the "languorous" Oriental moon and is followed, in due course, by fighting between the Thugs and the British in which od, justice and fairplay are all the British side while the Thugs (called "Thugs" in this pic- ture!) are all, of course, a gang unscrupulous cut-throats!

The white "hero" is kidnapped by fanatic "native" priests and is kept in a torture chamber with poisonous cobras wriggling un-comfortably near. But, of course, he won't yield to the threats of the "cursed infidels" and is ultimately rescued, the mutinous pathans routed and the might of the Bri- tish Empire ones again vindicated.

carrier—loyal unto death, despite the insults and curses that are in-variably showered on him by his White Masters. He is always cring- ing before them. The word "cring- ing" occurs innumerable times in the scenario, for that is Gunga Din's consistent pattern of behaviour. That is how all loyal "natives" must behave in the pre- sence of their rulers!

HORRID OF THE WEST PLANTED ON THE EAST

While on a visit to the R.K.O. Radio studios in Hollywood the courteous Publicity Department flooded me with all the details of their plans for "Gunga Din." Shooting was going on at that time on an outdoor location, three hundred miles away near Mount Whitney in the Death Valley. I was told that out there in the Californian desert no less than 250 carpenters had built a huge 10,000 dollars set comprising of a regular British fort, Indian town, temple etc.

Thousands of extras were employed, six or seven elephants were used to forge the "Indian atmosphere", exposed film was sent by air daily to Hollywood and, after processing, sent back to be screened on location at an open-air theatre. I was naturally impressed. Then I was taken to the sound-stages to see some of the sets that were being got ready for indoor shooting. The first was a temple, a fairly passable imitation of Elephant caves—supposed to be in the frontier!! The next was the torture chamber. The Government of India communique on the fron-tier "operations" never leave out any juicy detail of the heroic deeds of the British soldiers but I have yet to come across any instance in

(Continued on page 31)
CHANDANI—This new find of Saraswati will soon grace the screen in "It's True" their social picture directed by Mr. Chowdhary. "It's True" is coming to the screen at the Central Talkies, Bombay.
Good News To The Exhibitors.

Messrs. C. Conradty, Nuremberg, have great pleasure to announce that they have appointed Messrs. International Talkie Equipment Co., Sole Agents for the World Famous "Conradty Cinema Carbons", possessing the following outstanding characteristics:

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India Exposed to the Ridicule of the White World

Such is the film that will shortly be released from Hollywood. And yet one more outrageous libel on India will be flashed on the screen in every country of the world. It is not enough even if we manage to get the film banned in India. In my recent wanderings all over the world, I was haunted by the “Drum” and “The Tiger of Eschnapur” wherever I went. From New York to Budapest these films chased me from town to town. What must they think of me, I often wondered when I met foreigners, after seeing such films about my country? No longer was I surprised that we are always looked down upon in alien lands. To the foreigners I appeared perhaps either as an unscrupulous black-hearted devil like those shown in “The Drum” or a cringing barbarian like Gunga Din.

“Don’t such films make your stomach turn?” a fair-minded English Film critic asked me in London, referring to “The Drum.” And when I assured him they did, he added, “Then what are you going to do about it?”

Now that “The Drum” is shortly to be followed by “Gunga Din”, I repeat the question “What are we going to do about it?”

AN EXTRACT FROM THE ORIGINAL STUDIO NEWS FROM HOLLYWOOD.

GUNGA DIN

by

Nick Ermolieff

Foreign Department
RKO Radio Pictures, Inc.

Hollywood, Calif. Ben Hecht and Charles MacArthur

Joel Sayre and Fred Guiol


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Stills from "Madhu Bansari" a Paramount picture directed by Mr. Kikubhai Desai and to be shortly released at the Lamington Talkies, Bombay.
Renuka Devi and Meera Devi in "Bhabi" (Bombay Talkies)
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A filter is used with this combination which passes only the higher frequencies to the Hochtone unit and only the lower frequencies to the Tieftone unit. This filter also protects the Hochtone horn-type speaker because it prevents the lower frequencies from being fed to it so that the diaphragm of this unit never vibrates unduly and so can never get damaged, as would have been the case if the lower frequencies were allowed to reach it.

The frequency range of these speaker cover 40 to 12,000 cycles and the multi-cellular directional horns distribute the sound to each and every corner of the theatre uniformly. For clarity of speech and highest quality reproduction of music—as if the artistes were present in person—there is nothing to compare with these speakers.

The “Hi-Lo-PHONIC" Speakers are available in 5 models suitable for theatres with sitting accommodations from 400 to 4000 seats and with horizontal angles from 60 to 160 degrees, and vertical angles from 35 to 60 degrees and suitable for handling continuous loads of 14 to 60 watts undistorted.

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For Clear reproduction, emotional tunes and Sonorous Music insist on Young India Records.
"I REGRET TO SAY"

BY D. F. KARAKA

[Mr. D. F. Karaka is the well-known writer whose book "I Go West" attracted so much attention in India and abroad. Mr. Karaka has taken journalism as a career and has been doing plenty of writing. His article on "Adhikar" is as annoying as some of his other articles on other subjects and that is why we are publishing it. But Mr. Karaka will need plenty of luck to get away with this one. We are sure, Bengal will not swallow what Mr. Karaka has written, so easily.—The Editor.]

Last week I saw "Adhikar". It is the second Indian picture I have ever seen. I remember many years ago going to a picture house somewhere on the Girgaum Road to see one of the early Indian pictures which dealt with social life of the sophisticated type such as one would expect to form the plot of Herbert Marshall Hollywood picture. It was called "The Vamp."

I have seen, during the last seven years nearly every picture that has come out of any of the big houses of Hollywood and England which can reasonably be said the worth seeing. I have a taste which varies from the Garbo to the brothers Marx. I have known a number of people connected with the film industry from cameramen to directors. And more than anything else I have read Lejune ever see I first laid hands on her articles which appear regularly in the "Indian Observer". So that when I see a picture, I feel that I get more out of it than the average picture-goer. All this may sound very bumptious, and certainly not very modest. But I have dealt big enough with film people to know that one must speak for oneself. No one else will ever speak for you.

"Adhikar" is a picture which attempts to portray sophisticated life. It is an interesting coincidence that after all these years the Indian film industry has only gone from "The Vamp" to "Adhikar". I do not think that anything could ever move slower in the history of progress. "Adhikar" was picked out for me as being representative of the type of production which is tried out of one of the leading Indian film studios of the moment as the New Theatres Studiosower to the description of being the front line of Indian production "Adhikar" was obviously the picture to see.

CUT OFF 9000 FEET TO MAKE IT A PICTURE

My predominant impression at seeing this picture was that with certain definite changes this could turn out to be a reasonably interesting film to which one could go to while away a few hours in the evening. The reservations are these. I would first of all cut some nine thousand feet of that picture and put that roll of celluloid where it belongs—in the basket for collecting waste-paper. I would give the man or men who were responsible for its direction a handbook on the elements of direction, followed by a course of training in the smallest of the English or American studios and make him put a camera behind a von Sternberg or a Capra before I put him on to direct a picture of that type and of that exorbitant proportions. I would also change a number of people in the cast. The first person who would go would be the comedian, whose acting was beyond doubt the most feeble attempt at comedy that I have seen in many years. I would employ what is known elsewhere as "the continuity girl" and would get someone with some conception of time and date and season to write the script. When these changes are made I would put "Adhikar" on the Indian screen, but not before.

It is not my purpose to belittle the early efforts of a growing film industry. I know it is very easy to criticise and to destroy. I do not want to do either. I want rather to open the eyes of those in whose hands the destiny of the film industry lies to the wastage of time and money when they could do so much better towards building up an industry which has in my opinion a great future. Only when I see how these efforts are directed in the wrong direction and in the treatment of subjects wholly unsuited to them, that I feel something must be done to stop this cruel wastage of the energy of a whole nation which in some form or the other is used up by the film industry. It is not only the directors and the managers who form the film industry, but all the lesser men as well, all the artistes and the stand-in's and above all that vast public which puts hands in its pockets and touches gold.

ONE LONG WASTE OF TIME AND MONEY!

"Adhikar" struck me as one long waste of time and money. I say this with some reason. The subject of the picture, translated into one word in English means "Right". It has its setting in one of those imitations of the ultra-modern...
FILMINDIA

February 19

rich man's home with elaborate sets and vast underground apartments and chromium plating and all that goes with it. It has a moral which it tries to force somewhat artificially out of the story. It says or tries to say that there is no contentment in riches and as a side moral that the poor are really happy in spite of all the misery that you see portrayed. There are some glaring defects in this conglomeration of disjointed ideas, morals, and settings. In the first place you are intensely conscious of the fact that neither the director nor the actors nor any one else responsible for the picture believe in one word they say. It is not convincing. And when morals which are preached do not convince those to whom they are addressed, it is only natural that the picture should fail in what is its main purpose.

India is not and never will be sophisticated in that sense of the word in which we know it in Europe and America. There is not the urge nor the education to be sophisticated. When you grant that, you must also grant that a picture that is made in India against all the environment, upbringing, culture and the life of the Indian people can never be, whatever its quality, a picture of any distinction in this country. The theme of the picture is enough to condemn it in India.

Social life of the type portrayed in "Adhikar" is almost entirely absent in India. Not point zero zero one per cent of three hundred million odd people ever live or think like that. No one can feel comfortable in a setting which is so obviously artificial. The Indian people expect other things from its budding industries. What would happen for instance if the mill industry of this country suddenly changed its policy and started producing kilts instead of dhoties. Theyjust would not sell in this country and that goes for the film industry as well. In a country where education plays so small a part one has to bear in mind the limitations of the average picture goer and in consequence give him something which is within his powers of understanding.

TIME STANDS STILL!

Let us even take the sets. That ridiculous basement set elaborately decorated. I noticed for instance that with all the money spent on it, the director had not bothered to change the hands of the clock at any stage of the picture. It was obviously a painted clock and you don't have painted clocks in sets like these, Mr. Director. As far as I can remember, they stood still at a quarter to eight a through that picture. In fact, no time did one know in "Adhikar" whether it was night or day a mid-afternoon. Nor was there anything else in the picture to give anyone a clue. All the women dressed the same whether it was morning, noon or night. As for the girl who was an invalid and was put on a surgical bed, thought it was the limit when she was made to wear the sort of dress which one would wear when going out. No sir, you just can't do that not even if she is playing the part of a girl of unsound mind.

Also I have never seen anything look so hideous as the sight of those balloons which were put into a glass case for decoration in that same basement set. Where is any house of any rich man who can afford to have the thing which the owner of the basement had, would you find balloons in glass case? And you call that film direction? And there was much more in that picture in that superficial all of which I cannot remember now.

A shot from "It's True" a Saraswati social picture. Note the beautiful setting in which Motilal seems to leave behind such a darling companion.
LOVE" OVER A CUP OF TEA

Let us take the dialogue. I confess that the vernaculars are not by strong point. I say this not to boast, but as a realisation of my mitigations. But I know enough to allow the conversation except for certain unusual words. I also know enough to say that when a man says to a girl that he loves her, her reply in a picture is never: "But I end first at least for a cup of tea." These are certain fundamental things in the making of a film which you must know before you attempt a picture. Direction does not consist of wheeling your camera all round the room and xing it later on the subject. There are too much of this wandering camera done in "Adhikar". It is a form of camera effect which is hopelessly out of date. Today the approach is always direct and direct to the subject. So that when a man or a woman is singing, song, it is his face and expression that is shown, not the walls and the ceiling and the rest of the set.

I cannot judge "Adhikar" from the musical point of view. The songs were, judging from the faint applause they received, reasonably good and had some originality about them. Nothing to rave about.

I REGRET TO SAY!

This is the sort of impression I formed of a picture which I was given to understand was typical of modern Indian production. I would not mind it if it was just one isolated picture, but it is a serious matter when you are told that this is a representative picture. Then you begin to take notice of it and to find out what there is in it which should be kept and what there is in it to be avoided.

I have always been told that there are people connected with the film industry who believe that they have really achieved something and that the eyes of the world are fixed on them. I am told that Mr. Korda is interested in the Indian films, that his opinion of them is very high. And more, much more.

Now I do not know what is or is not Mr. Alexander Korda's reaction to the Indian films. In my opinion, Mr. Korda has not yet touched the heights which Hollywood has achieved. He may have produced a few isolated pictures, but there is not that consistency of production which characterises the house's of Metro-Goldwyn-Mayer and Paramount. Even so, I say that I doubt very much if Mr. Korda would sit through the twelve thousand odd feet of "Adhikar" and at the end of it truthfully say that he thought the film industry had a great future. You who are in the film industry of this country will have to change your ways of film production before you get any reasonable recognition in the market of this world. Once you realise that and are willing to cast aside that little unjustified pride you feel in your very amateurish productions, you will have taken the first step towards building up an industry which to me has a great future.

Till then I regret to say you will not get any further.
ROYAL OPERA HOUSE
NOW SCREENING

MOTHER INDIAN

Cast
SHARIFA:
PRAMILA:
ASHIQ HUSEIN:
GULAM MAHOMAD:
SUSHILA:
SURAIYA:
LAXMI:
W. M. KHAN:
GULAM RASOOL

Directed by: GUNJAL:

INDIA CINE
PICTURE'S

CINE-COLOUR RELEASE
ROUND THE TOWN

"MY SON"


When a story is wedded to mere idealism and divorced from exciting facets of practical life, it becomes a poor screen play. That is what has happened to this picture. Contrary to the usual expectations of success associated with Prabhat, this picture has become an experiment and time alone will prove whether it is to be an expensive one or not.

Story: Suresh is a clean, modern young man with journalistic ambitions. His father, a retired government officer, is however intensely orthodox and in his anxiety to secure a permanent and steady billet for his son wants his son to take up some government post.

In opposition to the wishes of his father, Suresh is running a small newspaper press inspite of great financial difficulties. Suresh is pursuing an ideal when his parents want him to be practical. With a tyranny born of true parental love, Suresh has many a clash with his headstrong parent. Sarojini is a rich heiress without any parents. The puritan simplicity of Suresh's life attracts her attention and she falls desperately in love with Suresh. Suresh while loving the girl in return, is however reluctant to express his mind due to the big difference in their financial status. Things soon become too hot for Suresh who has to face a strike by his press employees. The press passes out in the hands of an adventurer called Balvant and Suresh leaves his own home in utter desperation. The pangs of unrespected love drive Sarojini to contest a local municipal election against Suresh. Sarojini wins the election, but Suresh wins the esteem of the people. Very soon, there is a happy reconciliation, brought about rather suddenly and awkwardly, and Suresh and Sarojini meet in wedlock with the blessings of the parents.

Acting: Balak Ram as the young brother of the hero stands out with a very natural and sympathetic performance in comparison with the work of others. Vasant Thengdi as Balvant has a certain mannerism which suits the role he plays. His performance was however made unnecessarily stagy. Had the interpretation of the role been made more subtle and less bubbling, the portrayal would have secured more design and a greater psychological purpose. Ulhas as Suresh the hero proves too stolid for the present times. He seems to have aped the director's own performance in "Mahatma". He was hardly given any movement. A modern youth in the pursuit of an ideal should not be so passive.

Coming to Prabhat's new 'find' Shanta Hublikar, one should admit that the girl sings well and has a good voice to back her up. She was 'shot' very carefully all along in mid shots—a close-up being avoided with almost a religious monotony. And I wonder why. No attempt is made to register her finer emotions in close-ups even in sequences dominated by the inner and higher emotions of life. She is made to bounce and jump about, but that is not acting.

Mama Bhat as the father of Suresh was supposed to be a complex portrayal with love and hatred overlapping each other and idiosyncrasies punctuating saner emotions. What he has actually become is a paradoxical product which excites ridicule when pathos is intended. Mama Bhat's work does not contribute towards making the picture deliver the goods.

Production: Similar themes have often come to the screen, especially from Ranjit and Sagar Studios and a novelty in treatment was badly necessary to put over one more picture with the same central idea. The story material in this picture is rather thin and the development is generally unimaginative and at places sketchy. Situations have been unnecessarily stretched and songs have been put into places where they are least required or hardly expected.

The whole affair needs patience to go through to the end. The direction is nervous and strained and seems to lack the capacity of reaching the intellectual heights of psychological understanding of the design in the theme. As a second attempt of this director, his work is certainly not an improvement. The photography a hazard. The photography was not happy throughout though some indoor and outdoor shots were superb. Recording in the first four reels was not satisfactory. The Hindi dialogues are an unholy mess of obsolete words. Already weak situations are made more weak by inappropriate and insipid language which lacks both vigour and thought. The Hindi dialogues have delivered the final finishing stroke to a picture that fails to provoke or sustain any interest. Merely sticking up together several rhyming words does not make up for the art and intelligence in composing songs for the screen. The songs of this picture, though some of them are well tuned musically, fail to attract simply because they are composed in words with no sense and no melody. The music of the
picture can be called good with an inclination for the typical provincial school.

Points of Appeal: It is a Prabhat picture, but unfortunately it misses the famous Prabhat "touch." Picture production is always an uncertain business and our sympathies go with the producers. The music in the picture is pleasant at places and the picture is moderately entertaining.

PROFESSOR WAMAN


It is a crime and mystery drama mainly intended to provide a thrilling entertainment. The story is well sustained throughout and its unfolding on the screen becomes interesting and gripping to the laymind. As the director's maiden effort on the screen, from this studio, the technical direction of the picture deserves a little more than usual praise.

The Story: Professor Harnam harnesses the moon rays and prepares an oxide product, which if taken by a human being makes him a monster and criminal. His brother Professor Waman is alarmed at the discovery and thinks of preparing an antidote, but in the meantime the contents of the bottle are swallowed by the impressionable young daughter of Harnam, Anjani, in a fit of a love quarrel with Kishore, Chief Detective Inspector. Harnam in the meanwhile dies and the responsibility of looking after Anjani falls on the shoulders of Professor Waman. Very soon a series of murders most cleverly committed breaks out and the police are baffled. The wealthy sinners of the city are the main victims and no one knows how and by whom the murders are committed. Suspicion falls upon Umadevi, a bold adventuress. In turn everyone including Professor Waman is suspected, but the professor is busy experimenting on the antidote. One by one people are killed and Kishore, the Chief detective, is at his wits end. He arrests Professor Waman and locks him up in jail from where he escapes to complete his antidote and prevent another murder. The police give a chase and very soon bullets whistle past. The professor receives a bullet, but not before he has manufactured the antidote, which whilst dying he instructs Kishore to administer to Anjani his niece who has been committing the murders under the monstrous spell of the drug. There is a happy ending.

Acting: E. Billimoria as Kishore gives quite a good performance. Sunita as Anjani is tolerably good though her dialogues need some more polishing. Sitara as Umadevi is excellent and gives one beautiful dance. Mazhar as Professor Waman is the best of the whole lot. His portrayal has some genuine feeling behind it. Berg is hardly any good and he has not much to do.

Production: The picture is well taken. If the scenario had been more imaginative the pictures would have been more effective.

Jagdish, Bikram Kapur and Ramkumari in "Street Singer" a New Theatres picture running so well at the Minerva Talkies.
In crime and mystery dramas, the element of fear must be used to frighten the mind of the audience. This is done by use of frightening sound or fearful action. The mystery in the picture however is well maintained, till the last minute. The picture is very well directed technically. The dialogues are quite suitable. The music, however, is not much of an attraction, though Wahidan sings two songs rather well. Photography is good and so is the sound. The song composition is common. E. Billimoria’s attempt to sing a song is not well received.

Points of Appeal: The picture will appeal to all those who are fond of reading mystery stories. Quite a good picture for school going children. The mystery and suspense in the picture contribute largely to its attraction as an entertainment.

“DIVORCE”


There is hardly any message in this picture as the writer himself does not seem to have made up his mind till the end about what he started to tell the world. Incidentally he has forgotten at several places what he started with. The picture has therefore become a hotchpotch of several ideas, some experimental, some enterprising and the remaining unconvincing.

The Story: If this is to be called a story it has very modest pretensions. Roopa and Niranjan are married but on a flimsy excuse—all over a dog—Roopa walks out on him to take a divorce. “Andhi” a newspaper man is married to Shanta, but he drives out Roopa. Roopa remarries Amarnath a screen actor, who spoons with Menaka a screen actress. All this muddle goes on against the wishes of the old order. Roopa’s married life with Amarnath soon turns into a tragedy, while Niranjan himself on the verge of falling in love with Shanta tries to restore her to “Andhi” her husband. But in doing so she commits suicide and Niranjan carries the corpse to the cremation ground. But before the corpse is burnt out, another is found in the body of Roopa who dashes herself to death in an automobile. The hero, Niranjan, becomes philosophic mutters something incoherent and the story ends. The whole affair looks queer and sounds funny.

Acting: Naseem as Roopa looks far different now. She has added weight all around, and her face looks bloated. She had little expression before, but even that is now covered by solid fat. Her work in the picture is apologetic and one cannot understand why Nayan Yagnik as Niranjan the hero, possesses a nose which is rather too long and in consequence dominates his other features effectively. One finds that big, long nose blowing in and out throughout the picture to supply the demands of emotional acting. Vimla Vasheesta speaks her dialogues with a bad provincial tone. Shanta Dutt is hardly suitable as a “screen star”, which role she plays so unconvincingly. Gajanan Jagirdar has hardly anything to do. He loafs through the picture with an abandon which suggests that he has nothing to do with the story. The pity is, he wrote his own part. Prem Adib as Amarnath is just no good. In the midst of all these disheartening performances Sheela has given a good and sympathetic portrayal as Shanta. Her dialogues are good and her voice is eminently suitable for sad songs. Sheela holds the interest of the audience but she has not been sufficiently exploited.

Production: The direction of the picture is weak. The photography is indifferent and the sound recording called for more care. The dialogues are pretty good, and certainly easier to understand when one remembers the previous pictures of Minerva. The song composition is quite neat. The music can be called rather good. Songs Nos. 1, 2, 3 are very nicely tuned though indifferently sung. The boatman doling out philosophy in and out of season did not speak much for the imagination of either the writer or the director.

Points of Appeal: The theme in the picture is set out as a poser and might appeal to some. Sheela’s work is certainly a recommendation.

“MR. X”


This picture takes us back ten years which means that out of 25
imagine one more insipid and past-years of the existence of the Indian film industry, barely 15 years' progress is seen on the screen. In comparison with "Poornima", the previous release of Prakash, this picture is a great disappointment from all sides.

The Story: It is a crime-cum-detection yarn based on nonsense. But even nonsense must have some school or some continuity. This story contains nonsense that neither tickles nor convinces. At stages it becomes tiresome. Surendra and Hemlata are friends. They are young and promising. Hemlata is educated while Surendra is a poet. They silently love each other, but before they could give that love any concrete expression, Prem a young lawyer steps in and marries Hemlata. Surendra tries his hand at suicide, but fails and is hurt in consequences. A villain in Harish steps in for no earthly reason. In fact one fails to understand why this character is at all put in. The story would have been better off without him. However Harish creates a few weak moments of excitement by his villainous plans and escapades. Prem and Hemlata are happy till the arrival of a son in the family, but then suspicion takes its turn in the plan of things and Prem turns out his wife suspecting his wife's relations with Surendra. The story gradually travels to a climax which finds its setting in a courtroom, wherein Hemlata is hauled up on a charge of murder of Harish. Prem arrives and explains things and everything is O.K. thereafter. Even the little boy Jagdish shakes hands with the judge.

Acting: Ratan Bai as Hemlata is supposed to be the piece de resistance of the affair. That she does not prove to be so in reality is the misfortune of the audience. Ratan Bai looks ill and haggard. Her make up is careless—particularly on the eyelids. She however sings two songs pretty well, but the indifferent recording does not permit us to enjoy them. Jayant as Prem tried to do something, but he was hardly given a chance. I have seen poets in life, but I can hardly sive than Surendra played by Ranjit. Even his poetry—we call them songs in our pictures—sounds dead. H. Shivdasani as Harish is unnecessary and so is his work. Indurani as Radha the sister of the villain looks more like a cartoon. Laloobhai as Munshi seems to think that the screen is just another stage for his senseless and nauseating frolics. The little good work we find in this picture, is done by little Anant Marathe. He beats the senior brigade hollow.

Production: The entire technical work is full of defects and errors. The sound is careless and so is the photography. Khoala's direction provides the best piece of misdirection of every aspect of film production. The dialogues are absolutely commonplace while the songs are very poor.

Prakash should try some thing better and more ambitious in future. They have enough experience to back them up, if they undertook to produce social pictures with thought provoking themes.
Some interesting shots from “The Kick” a Ranjit picture directed by A. R. Kardar.
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*Produced & Directed by: EZRA MIR*

*Music by: RAFIQUE GHAZNAVI*

**Starring:**
- Ratanbai, Nazir, Khurshid, Mubarak, Ashak Hussein, Jamshedjee, K. N. Singh, Nazir Bedi, Mirza Musharaf & Others.

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SANJIT MOVIETONE:
“Bazigzar” directed by Mr. Mani-modal Vyas was released at the West End Cinema during the month and drew an appreciably good crowd. “Sant Tulsidas” is getting finishing touches from director Jagat Desai and from the rushes seen it is expected that the film will break box-office records for 1939 with this stupendous devotional picture.

In between the numerous activities Sardar Chandulal Shah, is carefully taking several scenes of Achhoo”, which picture again is expected to be another record breaker. Chaturbhuj Doshi is busy with a social comedy while director Kirkard has at last completed The Kick."

AGAR MOVIETONE:
“Service Ltd.” a picture directed by Mr. Luhar was released at the Imperial Talkies in Bombay. Ladies Only”, the next release of the studio will open the Path cine which is now under the control of the proprietors of Sagar lovitone. Director Virendra Desai is shooting in the indoors a social comedy, while director Mehboob as at last completed his social picture called “The Only Way” directed Nandial is busy with the aper work of “Prithvi Vallab” and another social picture.

OMBAY TALKIES:
“Bhabi” has proved a tremendous success at the Roxy. The star performance of Renuka Devi has been taken as a welcome sign of the coming of a new star. At the studios, they are already started shooting another picture, the name of which is not present kept a secret, as usual, probably because they themselves do not know what it has to be named and in this picture again evika Rani will not be seen in a stellar role. We wonder whether there is a new girl coming into the fold again.

PRAKASH PICTURES:
“Mr. X”, a mystery thriller did not draw as well as was expected by the producers. At the studios “Hero No. 1” another crime thriller is expected to be ready in the first week of February. “Leather Face” and “Protis” are two other thrillers under production.

WADIA MOVIETONE:
“Flying Ranee” has been released at the Lamington Talkies. “Jun-

Mr. S. V. Kirparam, the Editor of “Movies” is a complete institution by himself. A friend to all Kirpara- ram is a loveable personality. As a journalist, however, he is on the wrong track, while he could be one of our best production managers for any of our mismanaged studios.

ingle King" is receiving finishing touches from Mr. Ghadiall. "Vijay Kumar”, “Punjab Mali” and “Jai Swadesh” are other pictures under production.

GENERAL FILMS:
“Industrial India” has shifted its venue to the Kohinoor Cinema in another part of the city where it is drawing very well. “Pati Patni”, a social picture begun by director Atorthy and completed by director Gunjal, is now lying ready for release. The future plans of the Fazalbhoy Brothers constitute two pictures under the direction of A. R. Kardar and if the proposed merger with Sagar’s comes off, several more producing units will go into production.

RUBY PICTURES:
“Prem-ki-Jyot” has been completed and is lying ready for release. In the meanwhile the proprietors are thinking of taking up another social picture in hand.

MINERVA MOVIETONE:
“Divorcee” proved to be a bit of a disappointment when it was released at the Krishna Talkies during the month. The next picture to come on the screen will be “Pukar” which is now being given the finishing touches by Mr. Sohrab Mody.

EVEREST PICTURES:
Mr. Ezra Mir has completed the out-doors, which are typically gypsy, of “Sitara”, the maiden picture of Everest Pictures. The music in this picture is likely to prove sensational, as it is not only unusual but is marvellously melodious. After a long time Mr. Rafique Gazanavi has got a chance to show to the world what exactly he knows of music. “Sitara” will perhaps be one of our best box-office attractions of the year.

KRISHIN MOVIETONE:
“Zamana” has shifted from the Imperial Cinema to the Novelty Talkies in another part of the city. The picture proved sensational in its appeal and the people who saw it enjoyed a small holiday of big tears. The picture is tremendously educative in its message and it won the admiration of national leaders like Mrs. Leelavati Munshi and Mr. Satyamurti. Mr. Ram Daryani will now be taking up a new social subject with another thundering theme called “Hindusthan Hama.”

PARAMOUNT FILM CO.:
“Madhu Bansari” is due to be released at the Lamington Talkies after the “Flying Ranee.” The picture is reported to have received a big offer for outright sale. “Golden Gang” under the direction of Kukhobai Desai the boss, is now getting the finishing touches. Mr. Nanubhai Vakil is directing “Alootan Aurat.” As an experiment, this studio has decided to produce
PUBLIC ENEMY

that Menaces the Society
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by a Boy and a Girl in

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A "SUPREME" RELEASE

The Story by: V. S. Khandekar
Direction by: Vinayak
Mohan Pictures:

"Midnight Mail" has been completed under the direction of Mr. K. Amarnath, while director A. M. Khan has made considerable progress with "Lady Cavalier" and "Ransangram." The Mohan Pictures people have a very ambitious programme for the year 1939, as they propose to produce half a dozen fast thrillers for the box-offices.

POONA SARASWATI CINETONE:

"It's True" is now in the editing room and is likely to come on the screen sometime in the month of February. The studio reports suggest that "It's True" is likely to become one of the most popular hits of the season, as it contains a new theme with an entirely novel treatment.

Another picture under production at the Saraswati studios is "Bhagwa Zenda" under the experienced direction of Nanasaheb Sarpotdar. Several out-door scenes have been taken and from the rushes seen, it promises to be a really first class picture.

PRABHAT FILM CO:

It has been definitely decided not to give the leading role in Mr. Shantaram's new picture to Miss Shanta Apte. The responsibility therefore, has fallen on the slender shoulders of Mrs. Shantabai Hublikar, who will be gracing the screen as Mr. Shantaram's heroine of the story. There is still some time for the picture to go into production, but it is expected that by the last week of February the rehearsals will be completed and the shooting will start.

KOLHAPUR HUNS PICTURES:

The remarkable success of "Brahmachari" has changed the entire fortunes of these producers. "Brahmachari" has proved a big gold mine to the Royal Film Circuit who bought the world rights of the said picture. It is breaking old records and making new ones all over the country.

At the studios, "Devata", a remarkably powerful story by Mr. Khandekar is lying entirely ready for release. This superb picture is likely to prove an admirable successor to "Brahmachari." The pictures under production at present are "Brandy-chi-Batli" and "Subkhach Shodh", two social pictures with themes that are likely to prove very popular. In the former one Sardar Vallabhbhai Patel, our national leader is expected to give a lecture on the benefits of prohibition.

ARUNA PICTURES:

"Netaji Palkar" under the direction of Bhal G. Pendharkar is being steadily shot at the Huns studio. The picture is likely to be completed sometime in the month of April.

CALCUTTA NEW THEATRES:

"Dushman" is getting finishing touches from director Nitin Bose and it is expected to be ready for release by the time this issue is in your hand. It is reported to be a great drama of human souls which revolves round the theme of the dreadful disease of tuberculosis. Director Mullick is shooting "Bar Didi" in Hindi and Bengali, while that old juggler Devaki Bose is busy with the shooting of "Snake

Let us attempt to name some of them—the guests at the Taj at the luncheon in honour of Mr. Baburao Pai given by Mr. J. J. Patel with Sardar Chandulal Shah presiding. Beginning from the right corner 1. Mr. Narayan, 2. Lala Alopri Prasad, 3. Mr. S. Patchal (Prabhat), 4. Mr. Mohantli (Mohan Pictures), 5. Mr. Kapur Chand (Kapur Chand Ltd.), 6. Rai Sahab Chunt Lali (Bombay Talkies), 7. Mr. Baburao Pendharkar (Huns), 8. Mr. V. Shantaram (Prabhat), 9. Sardar Chandulal Shah (Ranjit), 10. Mr. Baburao Pai (the Chief Guest), 10. Mr. Jagannath Patel (Bauer Representative and the Host), 11. Mr. M. A. Fazalbhoy (Fazalbhoy Ltd.), 12. Seth Chimanlal Desai (Sagar), 13. Mr. Kevalchand Mehta (Kapur Chand Ltd.), 14. Mr. K. S. Hirlekar (Secretary, I.M.P. Congress), 20. Mr. Gopalswamy (Times), 21. Mr. Camer Sileh (Filmindia).
Charmer.” “Kapalkundala” in Hindi is being steadily shot by Mr. Phani Muizumdar, the man who gave us “Street Singer.” Altogether, the New Theatre studios are working in full swing and the directors are busy every minute.

SOUTH INDIA

SARATHI FILMS LTD. (Madras)

With “Mala Pilla” doing good business in the South, another social picture called “Peasant’s Daughter” is being rehearsed in the Motion Picture Combine studios and the picture will go into shooting early next month. After completion of this one, “Battle of Palnad” will go into production.

NEWTONE STUDIOS (Madras)

Yet another sound stage with up-to-date machinery is being installed in this big studio. The hospitality and help which these people extend to their patrons, have induced several independent producers to produce their pictures in this studio. Already four big producing units are operating here and a few more are on the waiting list to engage the studio floors for shooting. Vauhini Pictures’ “Vandemataram” will be completed before the end of the month. “Tirunaaiaaikanar” is fast nearing completion. “Saku Bal” featuring Miss Aswathamma is being steadily shot and “Chitra” the maiden attempt of Deepam Films will go into shooting before the end of the month.

ASANDAS CLASSICAL TALKIES (Madras)

Producer Asandas will take up “Mani Mekhalai” as his next picture with Miss K. B. Sundarambal in the lead at the Tollywood Studios in Calcutta. Mr. M. L. Tandon will direct the picture.

THE LONDON FILM EXCHANGE (Madras)

The distribution rights of “Mohini Basmasura” are held by these people. The picture will be released in several important centres in the South early this month; and from the advertisements that appear in English papers, it is expected that the picture will have a good run at the box-offices.

KALIDAS FILMS (Erode)

After the lukewarm reception given to “Kannappa Nayanar” the producers have thought of producing another picture with a social theme. An influential cast led by K. P. Kesavan, and supported by Miss Radhabal and Mathuran is scheduled to play in the picture and there is every chance of the new picture being a paying proposition.

MAHALAKSHMI STUDIOS (Madras)

The recent fire in . . . The Motion Picture Producers Combine Studios is responsible for the misfortune that was shared by several producers who had their pictures under production. Mahalakshmi’s “Inbasagar” the much talked of picture was burnt. The producers have started ‘thinking’! Rajgopal Talkies’ “Krishna Thoothu” was also burnt but the have started re-shooting the picture.
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When a girl has a vacant look, it means that some man is occupying her mind.

Many girls have been taken in when they thought they were just being taken out.

"Handsome, haven't times changed a lot? Thirty years ago men used to worship at women's feet." "Sure! In those days it was only their ankles that showed."

"I'll bet you hated to hear the alarm clock ringing this morning," guessed the first stenog. And the second said, "I'll say I did! It woke my mother up just as I was getting into the house."

When a woman finds she's hooked up with a worm, she usually starts fishing for something better.

When the animal starts coming out in a girl, she's willing to be the goat for a fellow that wants a pet.

"I had a terrible time when I went motoring with old Mr. van Doughbags."

"Wouldn't you think a man like that would act his age."

"That's just the trouble. He did."

Oddly enough, the apple of a man's eye is very often some other fellow's peach.

A fellow never believes that love is blind, until some girl blackens both his eyes.

A fellow who burns the candle at both ends is usually found with a little flame in the dark.

The honeymoon is the morning after the knot before.

"When I visited the theatre back-stage, one of the stagehands for a prank locked me up with the chorus girls in their dressing room."

"Did you settle with him after you were left out?"

"Yes, I gave him a hundred dollars."

When a certain lass heard that people see things they shouldn't see at the movies she cooed, "Well, they wouldn't if only all the loving couples would sit in the last row."

A stitch in time has saved many a nudist colony.

Instead of trying to bury the past, the golddigger tries to dig up a present.

Girls who never play ball, seldom make a catch.

The model who is the apple an artist's eye, is generally peeling.

Never marry an astronomer. I is always searching for stars at heavenly bodies.

A girl who throws herself at man seldom makes a hit.

The bird that flies the highest is the night owl.

If an old flame burns a fellow up, a new match will set him off.

Sometimes the girl that car knits has the best yarn.

A fellow who tells a girl that he's all the world to him, usually feels that the world owes him giving.

The worst kind of Peeping Toms are gals who don't close their eyes when you kiss them.

A girl's pins hold a man better than pasting him.

When a girl's fit as a fiddle she needs to be played.

The modern woman doesn't mind a man showing his hand if he has the Jack in it.

American women are the most beautiful women in the world. You can see the figures in proofs.

You gotta burn the midnight oil to carry a torch for a night club baby.

The girl: Stop! The Boy: But I am up to a neck in love.

The girl: Nix! You can only kneel-deep when you're with me.

When a man gets wound up a goes cuckoo over a woman, it hour has struck.

He: I'm going to kiss you, al thrill you too! She: Really, What are you going to do after you kiss me?
The Conquest that Commands Attention!

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LADIES ONLY
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Bibbo,
Prabha,
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Fight this 'Enemy' with Arms and Ammunition!

* YOU CAN'T
Defeat this 'Enemy' with All the Guns and Goety!!

* YOU CAN ONLY
Fight this Deadly Foe by knowledge which you will get in

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Music by:
PUNKAJ MULLICK

Starring:
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Najamul Husein,
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Nemo & Devbala

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AGENTS WANTED FOR UNREPRESENTED AREAS

WRITE TO

THE TRIO TRADERS,
POST BOX 120, BOMBAY 1.
"This Slander Must Stop"

"Gunga Din" is coming to India. But before it does so, it will go all over the world and tell the world that Indians are sadistic barbarians and unfaithful dogs who need the stern rule of their white masters to teach them to behave like faithful dogs, which incidentally is the ideal life prescribed for the treacherous, scheming and unscrupulous "natives" of India.

"Gunga Din" is produced by the R.K.O. Radio Pictures Corporation of America. It will be interesting to recall that far back in 1933 that scandalous picture "India Speaks" was also produced by the R.K.O. Radio. A storm of protest swept throughout our country and the tins of "India Speaks" were returned back to America even without being submitted to the Censors, saving the Indians the mortification of seeing a disgusting libel against themselves and their nation.

But the rest of the world—the white world to be accurate—received the picture with enthusiasm and millions in every corner of the world got through the American 'keyhole' a cock-eyed peep of India and her "natives".

To justify their own barbarity in keeping the coloured races as slaves for the white mas-
ters, the white men of the West must have such pictures from time to time to salvage their own conscience and give it a longer life. “India Speaks” richly underlined their “right” to rule a nation of “treacherous natives”.

MAHATMA GANDHI RIDICULED

Again in 1935, R.K.O. Radio produced a two-reeler comedy “Everybody Likes Music”. It was a comedy for these Yankees, but what would it have been to us to see our revered leader Mahatma Gandhi portrayed as an immoral drunkard dancing with a low woman in a cheap saloon? The only “courtesy” they extended to us was not to name the character after Mahatma, but his figure, his dress, and all his peculiarities, which have become so sacred and dear to our nation were used to convey an exact identification that could not be missed. It was a perfectly legal blackmail on a nation that is valiantly struggling to break its shackles of bondage. Fortunately a last minute discretion on the part of the Calcutta branch of R.K.O. prompted the removal of about 200 feet of this offensive portion, again before being submitted to the censors—but only for India. The insult was however broadcast with a relish all over the world and the whitemen laughed at the man whom we worship as a god in our country.

The libel found multiplication in other pictures, produced by other American and European producers, like “Wee Willie Winkie,” “Lives of Bengal Lancers,” “The Charge of the Light Brigade,” “Clive of India” and “Kid Millions”, and “Tiger of Eschnapur”.

Then came the fateful “Drum” produced by Alexander Korda to beat the drum of British imperialism all over the world, of course, at the expense of the Indians. The drastic measures taken against this picture by the different provincial governments crowned “filmindia’s” agitation against it with a success that has given us fresh hopes to launch a world wide agitation against all Anti-Indian pictures and someday succeed in waking up the deep-dyed conscience of the foreign producers and stop them from committing such daftardly outrages on an innocent, peace loving people with traditions that would make any white man go green with jealousy.

And now through the courtesy of Mr. K. Abbas who had the doubtful fortune of perusing the script of “Gunga Din” in Hollywood, another shameful conspiracy to belittle India in the eye of the world has been brought to light. A charge of ingratitude has been laid at the door of Mr. Abbas, a respectable and responsible Indian journalist, for turning round and telling his count about the libel in “Gunga Din” after being treated “well” in Hollywood by the producers.

All that Mr. Abbas had got was a solitary lunch from Warners which, according to the ideas of these Americans, should have helped Mr. Abbas to swallow his patriotism and love for his country. To justify that cheap courtesy lunch, a patriotic Indian must sell his country so that the whitemen of the West may appreciate his peculiar traits and “broad-mindedness”. Well, this procedure may be a virtue in the West but not so with the East.

Instructions have already been sent across the Atlantic to be wary in future with Indians who visit the studios.

HOW FOREIGNERS PAY BACK

By the way it is amusing to hear these foreigners talking of gratitude. How convenient they seem to forget the hospitality showered on Miss Katherine Mayo, by the British Indian Government and people in India. And what did the American woman do in return? She went home and wrote an unscrupulous book on India and made a few dollars and to earn cheap notoriety she condemned a whole nation with noble traditions. “Mother India” is too notorious a specimen of American gratitude.

Only a little over a year ago, the Maharaja of Udaipur placed all his resources and hospitality at the disposal of the Tobis Film Expedition from Germany. And they went back and called the Indians “as slow as snails and more stupid than dogs”. One wonders who the real dogs are!

The Tommy who wrote “The Drum”, A. J. W. Mason, thinks, loudly enough for the world to know, that the critics in India unnecessarily created a “fuss and a row” when he had shown the Indians as “good old fellows”. Yes, “good old fellows”, who invite the white men as guests for


FILM

More went Silver cruel, John. We're. Where. I thought. Is an airman. We are relying on men like Mr. Birchall to take up the conscience of their people and tell them that trade and friendship must be based on goodwill of a nation.

ELIVER THE ULTIMATUM

"Gunga Din" must be banned in India and we assure it will be. But the mischief doesn't end there. That disgraceful picture will go all round the world with its cruel, insidious anti-Indian propaganda, fortified with the knowledge that Indians cannot reach them in other countries. And consequence Indians will be defamed as barbarians and dogs.

More drastic measures must be taken to stop its mischief. An ultimatum must be given to K.O. Radio Corporation to withdraw the picture from the world markets and to destroy the original negative in the presence of Indian officials on the pain of all their other productions being banned in India. A severe step like this will teach the other producers a precious lesson which they so badly need.

We draw the attention of our people to the significant words of Sardar Chandulal Shah, the Chairman of the Reception Committee of the Indian Motion Picture Congress and of Rai Saheb Guni Lall, Vice President of the Motion Picture Society of India, printed elsewhere in this issue and call upon the people and the Provincial Governments to take immediate drastic action by exercise of the powers enjoyed by them under the present constitution.

It was a splendid gesture on the part of the British Board of Film Censors to ban "The Relief of Lucknow" before it went into production at the instance of the Secretary of State for India as the production of a picture like that would not help to improve the relations between the two countries just at present.

From our Delhi correspondent, we understand that the Government of India has further warned an English Expedition in India shooting local scenes in colour to guard against the national and religious susceptibilities of our people by avoiding scenes that are likely to embitter the relations between the rulers and the ruled.

All this is very correct, but one wonders whether these actions are prompted by a real change of heart or by the crisis that is looming large on the political horizon. Whatever be the reason it is strange to note that when the ruling race of Britishers have relaxed its imperialist outlook to please the Indians, the Americans, who are utter foreigners should go out of their way to scandalise our country, forgetting the primary fact that they are in India mainly for business which depends and flourishes only on the goodwill of the people of this country.

OUR SILVER JUBILEE NUMBER

The next issue of "filmindia" will be a Silver Jubilee Number. Apart from the fact that it will be the best of our issues, it will be just DIFFERENT from others.

It will have more colour plates, more photographs and more reading matter.

Don't miss a copy if you are an enthusiastic film fan.

Price As. 8 as usual.
FILMINDIA'S CHALLENGE

To those misguided foreign producers who revel in this cowardly game of slander, we warn that "filmindia" will not relax its untiring efforts in prosecuting a country-wide agitation against anti-Indian pictures, till our country recovers its self-respect in the eyes of these foreigners. The next step in the fight is the big yard-stick, which even non-violent non-cooperators like Indians can use with deadly effect if time needs it.

Americans should not forget that India’s weapon of non-violence has brought even the proud British imperialism down on its knees and the American commercialized dominance will not be much of a match for it.

The West will soon need the East as friends but this is not how that friendship can be built.

Coming to the part played by the Indi Exhibitors in showing such anti-Indian pictures, advertising them, pushing their claims and other ways going all out to support the foreign producers, we must readily admit that in ev fold there are some black sheep. These men, they can at all be called men, deserve the condemnation of every right thinking human bei

Finally, we appeal to our national leaders take up this matter and thrash it out at the Sessions of the Tripuri Congress and thereby give the nation a lead which it so badly wants just present.

The Indian Motion Picture Congress, which is to be convened during the Easter should not lose sight of so important a problem which is so vitally linked with our national respect.
An unusually strong cast led by V. Fagnis and supported by Vasantee, Date, Leela Chitnis and others makes "Sant Tulsidas" of Ranjit a unique picture of instruction and entertainment. It is directed by Jayant Desai.
EZ” & ISLAM

Americans don’t care whether Hassan is a donkey or a human being. But Indians do. Hassan is an Indian name and in American pictures if the name Hassan is given to a donkey, Americans perhaps get a kick of it, as they get one more chance of laughing at Indians.

But Hassan has a greater significance than being an Indian name. Hassan and Hussein were Mahomedan martyrs in whose memory the whole Islam mourns for 10 days. Hassan and Hussein were the brave sons of Hazrat Ali and Fatimah. Fatima was the only daughter of the Prophet Mahomed and Hazrat Ali was the fourth Caliph, a great ruler of Islam.

Mahomedans all over the world revere these names and to think that one of these sacred names should be given to a donkey, is the height of foolishness on the part of the producers. And that is exactly what has been done in “Suez” a 20th Century Fox epic which is coming to the Regal Cinema, Bombay on the 4th March.

Annabella, one of the heroines of the said picture, calls her donkey by the name of Hassan and it is so many times that one cannot miss its hidden significance. In fact, one even feels that this is the reason why the hero’s inquiry “whom are you calling Hassan, my donkey”, are intended to insult our people.

Till the time of writing this, we understand that the Bombay Board of Film Censors has passed the film without any changes. Anything better cannot be expected from the present Board, managed as it is at present. There is hardly anyone on the Board who knows enough about anything, religious or otherwise, to expect them to know something about the hallowed martyrs of Islam. But now they should know.

We demand that the Censors should cut out those scenes from the film where the donkey is called Hassan. “Suez” may be a very good picture, but let it be so at the expense of Islam and one of its hallowed martyrs.

Let Hassan remain a sacred name to all Indians, hey Hindus or Mahomedans. Christ’s martyrdom have been great, but Hassan’s was no less.

To call a donkey, Hassan, is not only insulting Islam, but all Indians. If producers in India, Egypt and Turkey were to portray Christ or Luther in the same insulting way, the entire Christendom would rise in revolt. If an untouchable in India was to be called Hitler or Mussolini, Germans and Italians would move heaven and earth to wipe the insult off.

Does it not therefore occur to these foreigners that India feels the same way about her heroes?

Would not Americans be insulted if a sweeper in the streets is named Roosevelt?

Well, why not think the same way about Indians?

IN MEMORY OF A PIONEER

On the eve of the Silver Jubilee Celebrations of the Indian film industry, it will be proper to recall the services of the late Mr. Abdullah Fazalbhoy, who took a very significant part in the fast progress of the industry during the last ten years.

The genial but dynamic personality of the late Mr. Abdullah Fazalbhoy appeared on the horizon of the Indian film industry at a crucial period of transition when those already in the industry were toying with the present and trembling for the future.

With the arrival of Talkies from America, our producers of ‘silents’ became panicky and for months on end wondered about the production of talking pictures. They did not know where to go and what to do. They badly wanted guidance.

And it was at this time, that Mr. Abdullah Fazalbhoy stepped with his rich experience in radiology and broadcasting and founded the Sound Equipment Co., Ltd., to make up for enterprise and supply the needs of the hour.

In a few months, producers became as intimate with the new order of things as with the old. Thanks to the pioneering spirit of Mr. Fazalbhoy, everything that the industry needed from a bulb to a recording machine, was at the command of the producers.

And then from one good thing to another the late Mr. Fazalbhoy went on till to-day, even after his premature death, Fazalbhoy Ltd.—as the different enterprises are collectively known—comprises different activities such as: selling recording and reproducing machines, radios, and other accessories, producing Indian talkies and even financing them etc., etc.
FILMINDIA

But to crown all, that is not all for which the late Mr. Fazalbhoy will be remembered by posterity. In donating and establishing the Abdulla Fazalbhoy Technical Institute and handing it over to the control of the St. Xavier's College, the late Mr. Fazalbhoy has a special claim on the gratitude of the present generation.

The wonderful success of this Institute will ever remain a proud record of the Fazalbhoy family which to-day yields tremendous influence in trade and society. Can we forget the late Mr. Abdulla Fazalbhoy?

AN APPEAL TO FANS

One more instance of the high regard for “film-india” is the adoption by the prominent producers of our suggestion to help Mr. D. G. Phalke the father of the Indian film industry. Elsewhere we have published the names of the Phalke Purse Fund Committee which has been formed to collect contributions to the Purse Fund.

We have now to appeal to all in the industry to do their bit by contributing generously to the Phalke Purse Fund.

Not only do the people in the industry owe an eternal debt of gratitude to the venerable father, but the fans in general, all over the country, also owe all their present entertainment to him.

When seeing the next Indian picture, the fans should remember that had it not been for Mr. Phalke, perhaps they would not have seen any Indian picture. This thought is bold, nevertheless one cannot get away from the fact that Mr. Phalke was the very first man who produced films in India.

Fans must do their bit by contributing to the Purse Fund. Remember, the old man needs all the help we can give him. He needs it, remember that again.

TO MR. RAI SAHEB

It is important to appeal to Rai Saheb Chuni Patel, to prevent the waste. His regard for “film-india” and his constructive suggestions in all matters of the film industry, has incidentally made him one of the most influential friends in the industry. So we appeal to him in the affairs of the Motion Picture Society of India we knew that this would be readily remedied.

Only two months back, the Society had become a top heavy liability, owing to the indiscretion publishing an Year Book which was destined to lose money. A big debt had mounted up in consequence and the existence of the Society was threatened. Had the Society been wiped off, it would have been a great pity, considering the all-important fact that it had just received official recognition.

But one can always rely upon the last minute resourcefulness of an efficient executive like the Rai Saheb, whose brilliance in his own field of activity is considered incomparable. With a deft move the Society will have turned liabilities into assets and the Year Book and its tremendous cost of printing has now become the responsibility of the printers themselves. The Society is free.

THE NEXT PRESIDENT!

There is one thing more, and it is as important as the existence of the Motion Picture Society, is to find the right man as its President for the coming year. After the sudden and unfortunate death of Sir Pheroze Jeejeebhoy accepted the Presidentship. Sir Rahimtullah Chauhan accepted the Presidency. Sir Rahimtullah a business magnate of the city and as such has many irons in the fire. To expect so big a man to study the problems of our industry intately and in a short time is next impossible. For a man like Sir Phiroze, it took years to get

The Picture You Must Not Miss

DEVATA
(In Marathi)

It is produced by Huns Pictures and I recommend it to all intelligent people.

Baburao Patel.
Do Coming Events Cast Their Shadows Before?

Remarkable Accuracy of Indian Astrologer’s Predictions.

Sends FREE Test Horoscopes from His Studio in Bombay.

Hundreds who have tested the skill of Pundit Tabore, famous Indian psychic, are proclaiming him the modern wizard of Astrology. Dr. K. Katrak declares that “Scepticism melts as mist before the Sun when Tabore reveals in details the guarded secrets of one’s life.”

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“Prem-ki-Jyot” strikes one as a very sensible picture produced with an eye on giving some instruction to our people while providing them with entertainment. It is a story of two friends, bent on extreme sacrifice for friendship. That incidentally “Billy” and “Ruby” (as Billimoria and Sulochana, are known to friends) also happen to be just as faithful friends in life is a mere coincidence.

Sulochana sings, dances, speaks her dialogues almost perfectly, acts superbly and above all looks beautiful in a story that is gripping and interesting. That is one reason why one should see this picture. The second is “Billy” himself. He sings too, and marvellously well and works—well just see and tell us whether Sulochana could get a better hero.

A TOMMY AFTER ALL!

A. E. W. Mason, the man who wrote “The Drum” is on tour. But there is no reason why he should try to make his tour interesting by giving press interviews which expose a little more of his “within”. Enough harm has been done to us by writing a book like “The Drum”. Why add insult to it by trying to justify a bad job?

Aboard the s.s. “Strathallan”, an Anglo-Indian press reporter found “Mason to be the essence of good nature” (indeed, it must have been an essence of ginger).

Talking about the film of his story “The Drum” and the hostile criticism and agitation led by “film-india” in India, he remarked: “I think the critics here were just bent on making a fuss, and so they had a row about it. I believe I made most of Indians in the story excellent fellows!” He chuckled, adding, “If Hollywood had done it...”

This old Tommy is tall through his hat. Indians ing to safeguard their national prestige and pride against the scandalous onslaughts of the foreigners, is just “and row” to this white dier, who has turned his back and blood into pen and while writing “The Drum”.

“If Hollywood had done...?” What would our people have done? Crawled their fours before the Americans? Indeed, Mason must come back here again and study India as it is to-day. Let him not recall memories of the past to solve problems of the present. If Americans do it, try to get it back as tight. Don’t worry old Mason, in your fast learning to look after ourselves. Mason should go back and tell his people to look out—and quickly, if Indians are to remain their friends.

It will be well for the Secretary of State for India to issue a general warning to such propaganda writers to keep a better control on the tongue. If they can’t speak anything friendly, let them at least not speak something hostile.

---

**Royal Jewel No. 5**  
**Marathi Version**  
**Story by:** Principal P. K. Atre

**BRAHMACHARI**

*World's First Picture on "NATIONAL" Celibacy.*  
*India's GREATEST Social Comedy.*  
*Screen's BIGGEST Contribution to Human Happiness.*

*Directed by Vinayak*

**Royal Jewel No. 7**

*Proprietary Rights With: ROYAL FILM CIRCUIT, Bombay*
In the latest Saraswati social "It’s True", Rose has excelled herself by giving an eloquent performance which pleases both fans and critics. The picture is booked at the Central Talkies, Bombay.
"COMMONSENSE CROSSWORD" No. 143

Next week's Offer brings you a golden opportunity of ensuring a covetable monthly income of Rs. 700 !
2 years or, alternatively, a fat Five Figure cheque Down. In addition to this First Prize plum no less than Rs. 9,000 has been set aside for Runners-up and unlimited attractive Extra Prizes extending to all solvers whose entries contain four errors or less. "Practice makes perfect" and you will agree that here indeed are abundant reasons why you should begin putting in some practice at once on the Square below:

CLUES ACROSS
1. There is always one at the top of our prize lists for you
4. What bird's wing does in flight
7. Instead
8. Ocean
9. Enemy
10. To take the place of
13. Repression in childhood causes many a young person to seem this
14. At first sight most of us mistrust a queer one
17. Alas! how often are words spoken in this bitterly regretted
19. Everything
23. As a rule how foolish it is to this one's age!
21. Vaporous substance
23. Large
25. Small dwelling
27. Withered
30. Bad temper is apt to make a person this
31. Chanted
33. Honesick Englishmen stationed abroad long to see those of England again
34. It is sometimes easier to confound an obstinate youngster by letting

CLOSING DATE MARCH 24th

N.B.—The Entry Fee in this Competition is Re. 1 per entry and Entry Squares will be published in the issues of March 5th and 12th.

CLUES DOWN
1. One can seldom do this well with acutely worried
2. Visionary
3. Hint
4. Pleasant one is sometimes made ugly by distortion
5. Connoisseurs' opinions differ wide on the comparative merits these
6. To fasten with needle and thread
7. Killed
8. Danger
9. Children are much less trouble look after when they are this
10. He is certainly a queer young man who hasn't one
11. It is often difficult to be pleasant people who "— " us
12. We see many gruesome ones on this film these days
13. Such affluence tends to make a man discontented with life
14. Stiff ones affect a person's gait
15. Anything
16. The natural prey of women!
17. Christmas
18. Reversed spelling of word meaning freedom from pain
19. Without the Sun's we could not exist
20. Its crudeness often robs poor com- dian's of any humour

ONLY ENTRY SQUARES CUT OUT FROM "THE ILLUSTRATED WEEKLY OF INDIA" of March 5th or 12th will be accepted

COPYIES AVAILABLE FROM ALL NEWSAGENT.
Readers "when you are worried" write to me. I will do my best in serving you. Serious matters will be treated seriously, while flippant letters will receive like replies.—The Editor.

From: P. Kesava Rao (Masulipatam).
May I know why Motilal left Sagar and Rajkumari left New Theatres? Where are they now?
To better their prospects. Motilal is now with the Sudama Productions, a company started by Badami and Sabita Devi in association with the Ranjit Film Company. Rajkumari worked in a couple of Ranjit pictures and has returned to Calcutta, probably into retirement from the screen.

From: L. B. Garden (Bhagalpur).
Why did Sabita leave Sagar?
To start her own production company. She seems to be following in the footsteps of Miss Gohar. But will she get Gohar's luck? Besides, Gohar had a better equipment in herself being a great emotional star and in Sardar Chandulal Shah a good director and clever businessman. Sabita has only Badami as the director.

I have never seen Jamuna singing in any film. Why so?
If you have seen "Adhikar", you must be sleeping when Jamuna sang a good song in a Balinese tune, or you have not seen "Adhikar". See it and then ask me another.

From: B. V. C. Rudrappa (Doddaballapur).
If I request Kanan Bala for an original photo of will she send one?
What is wrong with requesting? Do so, by all means. Your name however is not an encouraging recommendation nor is the town. By the way, where is this town of yours?

From: R. K. Mahandroo (Benares).
Where is Vasanti nowadays?
You will soon see her in "Sant Tulsidas" produced by Ranjit Movietone and you will perhaps say that she has never been better before.

From: J. Prakash (Lucknow).
Which is the better picture: Vidyapati or Adhikar?
Both were very good pictures. The first one was philosophy brought to life, the other was life philosophized, Devaki Bose began with a vision while Barua led up to one.

Is it true that Barua and Jamuna are married to each other?
Not yet!

From: N. Chiranjeevi Rao (Waltair).
I have a good personality and I can sing in Hindi, Telugu and English. I want to act as a hero with Shanta Apte. What shall I do?
Shanta Apte also sings in Tamil and Marathi. And recently she has picked up a couple of Marathi songs. You learn all that and apply to the Prabhat Film Company and then wait for luck.

From: B. N. Shukla (Rajnandgaon).
I love Kanan very much and want her photograph. I wrote eight letters to her and sent her five annas in stamps for postage. But she didn't reply. What shall I do?
One must sacrifice at least five annas for love. But if you are already disillusioned, then file a suit for recovering those five annas with costs. You can also add damages for upsetting the mental balance.

From: K. Shiv Shanker Rao (Shimoga).
Animals play leading roles in many films. Whom are we to admire; the animals, the director, the story writers or the other artistes?
Admire the animals, please. Simply because being animals they cannot be directed by our directors and therefore they give a good natural performance.

I find high sounding articles written by Pramilla in some weekly rags. Who is this girl and where is she working? And who is the other one—Romilla?
Pramilla has an obsession that she can write. She probably acquired this when she was a school teacher. Writing is her hobby and no one can stop her from pursuing it. Pramilla is now working with Wadia Movietone, in "Jungle King". Romilla is her younger sister and works with the Mohan Sound Studios, Andheri. Both are nice enthusiastic artistes.

Where is Keshav Rao Date now?
He is playing a splendid character role in "Sant Tulsidas" produced by Ranjit Movietone,

15
From: P. Gajapathi Rao (Masulipatam).
I have heard that the great emotional artiste Miss Gohar is a partner in Ranjit Movietone?
So have I! By the way, where did you pick up this marvellous news which is over ten years old?

From: K. V. P. Singh (Jaipur).
There is a one-eyed fellow in my class. He wants to join the film industry. Has he any chance?
What chance can he have when people with two eyes are starving in our industry? Besides, a film studio is too big a field for one eye to cover.
I should advise him to pursue his studies.

From: Narayan R. Helchal (Nagpur).
Who is the better actor between Saigal and Vinayak?
Vinayak. Saigal, however, is the better singer.

From: Ganpat Mathose (Jodhpur).
What part, the students who are interested in the film industry, can take on the occasion of its Silver Jubilee?
They can become delegates by paying Rs. 10 and attending the conference and discussions. They can also secure the Distinguished Visitor's Pass by paying Rs. 3. They will be invited for a lunch to be given on the 10th of April which will be attended by all the prominent film personalities. They can also see the wonderful film exhibition that will be put up. The studios will conduct courtesy tours for the visitors and explain to them the working of a studio and the shooting of a picture. They can contribute to the Film Purse Fund, opened in honour and appreciation of Mr. D. G. Phalke, the father of the Indian film industry. I suggest that the students desiring to take part in the Silver Jubilee Celebrations should write to the Secretary, Indian Motion Picture Congress, 160, Tardeo Road, Bombay and get the campaign book which gives all the information. Remember, students can make the Silver Jubilee Celebrations a greater success.

From: B. Ram Prasad (Durban).
Do you think that a South African boy has a chance of acting in Indian films if he has a golden voice?
Every chance provided he sings and speaks well as Saigal. And if he looks better than Saigal, then a better chance.

---

**STYLE & ELEGANCE**

in

**SAREES & SILK**

Weddings, Dances, Races, At Homes........................
the Season is in full swing! Are you prepared?
Have you a collection of Sarees befitting these occasions?
We have just opened the very newest in Silks, Sarees, and Borders.
Each a stylish creation, yet modestly priced.

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**POHOOMULL BROS [INDIA]**

275, Hornby Road, Fort, BOMBAY.
From: N. R. Kannan (Jubbulpore).

What is your opinion of "Awakening" produced by Mr. Bhavnani?
From what I remember now, I think it was a pretty good picture. The pity however is that Bhavnani never cared to produce anything better since then—not even as good. I reviewed the picture in the December 1936 issue of "filmindia" and you can read what I then said, if you have the copy.

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Who is the most melodious from the following:
Saigal, Surendra, K. C. Dey and Pahari Sanyal?
Saigal is easily the most melodious. K. C. Dey is easily the most musical. Between Pahari and Surendra, Pahari is the better singer.

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Is Saigal married? If so, does his wife entertain him with songs?
Yes, he is a married man. As regards the other part, I think Saigal must be singing for her entertainment to the tune she calls. It is usually so with married people. They have either to sing to a tune or dance attention.

From: Indira Kumari (Anantpur).

The Andhra producers are not telling you about Andhra stars. It is extremely stupid of them. The best star is Kanchanmala. She has an angelic voice. I am sure that she will hold her own in comparison with the stars in Bombay and Calcutta. Will you print an appreciative article from me? Don’t be parochial?
I am not a priest to stick to a parish. I am a journalist and if you give me some good stuff I shall certainly print it, especially so when it is about a girl with an angelic voice. I hope she looks like an angel too. Much of the fun would however be lost if she tries to live up to one. By the way, I like the way you have described the Andhra producers. Being of the same province you enjoy the privilege. I don’t.

From: Hari Shanker (Agra).

Fascinated by the charm of Miss Meera in "Vachan", I sent her a silver medal with names engraved as a present. She however did not acknowledge it. I am in a suspense as to whether my present had a warm reception or otherwise. Could you tell me what to think of the reception—a warm or a cold one?

Luke warm, sonny. And that is because the medal was of silver. And you say you engraved names on it. What names did you call her? Try it again with a gold medal and if Meera doesn’t acknowledge that gift, I shall pull her ears and send you an action photograph of the same.

From: D. Shridhar (Gwalior).

I have seen "Brahmachari" several times and yet I want to see it again and again. Why?
You have probably seen Meenakshi in that bathing costume. She is a good tease. Isn’t she?

Damuanna Malwanker and Sardar in "Devata" a Marathi social picture produced by Huns and now running at the West End Talkies, Bombay.
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Please give me the names of the actor and the actresses who have the largest wardrobes.

If you mean wardrobes filled with the latest clothes, then Baburao Pendharkar and Rose will take the lead.

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Please rate the talents of the following music directors from Bombay: Bali, Biswas, Jnan Dutt, Mushtaq Hussein?

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Yes, on this side only one: "Sacrifice" and that too as a 'silent' produced by Oriental Pictures Corporation Ltd. "Gora" is another, which is reported to have been filmed in the Bengali language.

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With Bhavmani Productions in the "Son of Zambo." Is that not enough?

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READY FOR BOOKING and immediate Release

See It On The Screen
OF
Imperial Cinema
(The leading Theatre of Bombay)

The Picture that has all the elements of
screen entertainment that the fan could
wish for.

Midnight Mail

Directed by: K. AMARNATH

★

Starring:
Miss Yasmin, Nazir, Miss Gulab, S. Nazir,
Mishra, Master Gulam Kadar, Shirazi A.M.,
Indurani, Varne, Chandrakant B.A., Sadik.

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(1) KULDI PAK
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Khetwadi Main Road, Bombay-4

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RATNA LUTARI
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Everest's No. 1

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*is news.....*

No. 1 Picture of 1939 comes from No. 1 Company

There need be no hesitancy whatever about billing it as

**EZRA MIR'S BEST PICTURE**

**Gypsy**

Melody - Rhythm - Story -

Music by: Rafique Ghaznavi

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Khurshid & Nazir join hands in giving you entertainment from the start to the finish with all the blessings of Mubarak.

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Starring:

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Shots from "Sant Tulsidas" a Ranjit Devotional with a cast that commands attention.
Sabita, Prabha
the only ladies "Ladies O
Sardar Chandulal Shah Hits Out!

Advocates Drastic Measures Against Anti-Indian Pictures

Appeals to the Journalists to Save the Nation

"We would willingly shake hands with the foreign producers as friends on the same plane of culture and understanding. But we are certainly not prepared to tolerate any insults wantonly flung at our prestige and nationalism as has unfortunately been done in pictures like "The Charge of the Light Brigade", "Bengal Lancers" and "The Drum".

"The present awakening amongst our people and their grim struggle for nationalism carried out in a way entirely different from methods of coercion practised hitherto, has made India good news for exploitation all over the world. But I cannot for the world of me understand how a friendly people like the Americans stoop so much for their commercial instincts as to trade in a nation's prestige and revile its patriotism merely to earn some dollars. Why should an industrialized art like film production be made a hand-maid of imperialism and politics? Isn't it wise to keep politics out of production?

"I should like to warn the alien producers that those old days when India took everything lying down are now gone. If the foreigners have not yet realized the exact temper in which our nation is at present, they will soon do so when the big yard-stick comes out. Dreadful diseases need drastic remedies and one day India will have to use time-worn methods for old ills and that day it will be perhaps too late to claim our friendship", said Sardar Chandulal J. Shah, Chairman of the Reception Committee of the Indian Motion Picture Congress and Vice President of the Indian Motion Picture Producers' Association in a press interview.

Filmindia's Services Appreciated

"I welcome the lead given by Filmindia in the matter of these anti-Indian pictures and appreciate its success in securing a ban on "The Drum", in different provinces. Some of the daily papers who supported this agitation also deserve our thanks. But I do not approve of half-hearted and weak-kneed decisions by certain provinces in other parts of the world and we are unable to stop it.

"From the recent issue of "Filmindia", I understand that another scandalously anti-Indian picture in "Gunga Din" will be soon out on the screen. If this picture is really bad, the most drastic measures must be taken to stop the release of such pictures not only in India but also in other parts of the world.

Ultimatum to the Foreign Producers

"If these foreign producers are given an ultimatum to withdraw such pictures from the world markets, on the pain of all their pictures being banned in our country, they will come to their senses. Spain did it when Paramount threatened to release "The Devilish Woman", portraying the character of a Spanish woman in loose colours with the result that the negative of the picture had to be burnt in the presence of Spanish authorities.

"Even a small State like Bulgaria delivered an ultimatum to the American producers in case of "Paris Honeymoon". "Drop Bulgaria out of your pictures or we throw your pictures out of Bulgaria" was the ultimatum given by the Bulgarian Minister. The producer had to do so as he was anxious to keep the Bulgarian market.

"Can't we also do so when the different governments under the present semblance of Provincial autonomy enjoy the power to deliver the ultimatum. No producer in the world, however big, can afford to lose the entire India as a market.

"I welcome the action recently taken by the President of the

(Continued on page 64)
The Wisdom of the Ancient Chinese Brings to you
Miraculous Cures!

- Secrets which went down from father to son for ages
  have been revealed to humanity for the first time.

ZINSIN GOLD TONIC PILLS: An unique remedy for impaired vitality, sexual debility and neurasthania. These pills contain the best rejuvenating ingredients with assimilable portion of Pure Gold and are also coated with real 100% touch gold leaves.
Rs. 4 per bot. and Rs. 8 for 2 bots. post free.

SUI FAN SI: An unparalleled preparation for retentive power for external use only. Not a mere stimulant but a sustaining agent. Analysed and registered by the British, the Chinese and Philippine Governments. A thin application gives complete satisfaction.
Rs. 6 per bottle.

SIA YUN: Non-gripping pills for constipation - an everyday trouble with majority of people. Cleans and tones the bowels. Does not form habit.
As. 12 per bottle.

MALAM: For external application for weakness of male nerves. Causes no irritation, no reaction.
Rs. 5 per bottle.

KHAT YUN: An excellent remedy for cold, coughs, bronchitis, etc.
Re. 1 per bottle.

PAK TAI YUN: The most efficacious remedy for Leucorrhoea. An external treatment that acts the very first day of use. One bottle is sufficient for complete cure.
Rs. 2-8 per bot.

CHI KING KI: A wonderful preparation of finest ingredients for all female ills like amenorrhoea, irregularity of monthly periods and enlargement. Helps to remove the cause of barrenness.
Rs. 3-8 per bottle.

CHIN LUN SHEEN: A quick and effective cure for ringworm. One application arrests the progress of diseases. Causes no stains, no burning sensation.
As. 12 per bottle.

CHI SAH LOOM: The quickest remedy to relieve the pain of urethritis. It is never known to fail even in very chronic cases of gonorrhoea. Kills the germs gonococci and effects cure.
Rs. 4 per bottle.

HA CHUN YIP: Medicated leaves for inhaling in case of acute attack of Asthma. The smoke instantly cleans the respiratory system and gives much needed relief. A handy aid with HA CHUN YUN.
Re. 1 per tin.

CHI FUNG SUP: An unique preparation for Rheumatism, stiff joints, lumbago, etc. After few doses only the improvement is noticeable and full course seldom fails to effect complete cure. The mixture is accompanied with pill which hasten the cure.
Rs. 14 per bot (including pill).

HA CHUN YUN: A genuine relief for patients suffering from Asthma. Acts directly upon the lungs and effects lasting cure.
Rs. 2-8 per bottle.

CHI MOY DUK: A sure remedy for the scourge of syphilis and blub. Removes the poison of the disease and the horrible outer symptoms also.
Rs. 3 per bottle.

YI HONG PO SEN: A remedy for all ills of infants and a tonic too. Very useful during period of teething. Keeps the baby healthy and strong.
Re. 1 per bottle.

SUP CHAN CO: An ointment for Eczema, prepared from the formula of a world famous skin specialist. Penetrates into the deeper skin and eradicates the disease.
Re. 1 per tin.

CHE CO: for piles. Gives instant relief to the patient and effects lasting cure.
Rs. 1-8 per tube.

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Vice President of the Motion Picture Society Slashes Foreign Producers for Anti-Indian Films.

Rai Sahib Chunilal Congratulates filmindia For "Drum" Agitation

"I have read the article on that scandalously anti-Indian picture "Gunga Din" appearing in the February issue of "filmindia" with very grave concern and in my opinion every possible effort should be made by individuals and by institutions to counter-act such an abominable anti-Indian propaganda launched with fiendish consistency by the foreign producers", said Rai Sahib Chunilal, Vice President of the Motion Picture Society of India in a recent press interview.

"In these days of grim nationalism and with our country shouldering a great constitutional responsibility, such dirty propaganda in India and other countries is bound to affect all the future prospects of our country sitting in equal company with other nations of the world.

"It is time for all of us to rise and express our utter disgust at such insidious attempts to affect the command the intensity of our righteous indignation and our firm determination to stamp out such propaganda with a firm hand.

"Indian culture, Indian civilization and India's immortal traditions have been abused time and again by several foreign adventurers who enjoy our hospitality under the cloak of friendship but do not forget to exploit every opportunity to scandalize a country that gives them quarter and good treatment. In a way it is all the fault of our people who did not take any stern action after pictures like "India Speaks", "The Lives of a Bengal Lancer" etc., which were exhibited in our country and elsewhere. It is necessary, and it can no longer be delayed that the country as a whole, should take serious notice of this objectionable policy of the foreign producers who seem to revel in their efforts to paint India as black as they could.

Result of Filmindia's Agitation

"Undoubtedly, it was due to the national awakening evident throughout the country during the course of the last few years that the public could put up such a bold front against the picture "The Drum" and it is really gratifying to see that as a result of the agitation against "The Drum", launched and carried out with remarkable tenacity by "Filmindia", the voice of the people made itself felt and the "Drum" was either banned in practically every territory or shown after cutting off a substantial slice of 1500 feet.

"The Drum" agitation proved an eye-opener to the foreign producers and they should now realize that India will not take any insults lying down in future.

"It is my considered opinion that India should present a united front to stamp out this insidious propaganda in our country and in other parts of the world either by way of firm retaliation or by sympathetic approach to the authorities in power.

"I congratulate the Hon. Mr. K. M. Munshi, the Home Minister to the Government of Bombay on his bold initiative against the picture "The Drum" and I hope he will once again give a lead in the matter of "Gunga Din". As one who is vitally interested in the welfare of the motion picture industry in India, I can say that any move or any proposal that is launched to counteract, and to enforce retaliatory measures against such dirty propaganda through films, will have my whole-hearted and solid support.

"It is the height of ingratitude on the part of the Americans to go out of their way to scandalize the country which has supported their own film industry for over 25 years.

"Where is the sense in insulting a self-respecting nation and at the same time asking for sympathy and co-operation in commercial relations?"
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AT "The Rendezvous of the Elite" ROXY
Notes And News

Bengal Film Conference supports filmindia's Intensive Agitation against Anti-Indian Pictures.

"Boycott Foreign Pictures" Says the President. The Drum" Banned and Rebanned in Nagpur——N. J. Naidu Owes the Nation an Apology——

RIDPUR FILM CONFERENCE
On the 29th and 30th January 9, the First Film Conference of Bengal was held at Faridpur with Anadinath Bose presiding. The conference was opened by Mr. B. Sircar, Managing Director of New Theatres Ltd., and was attended by delegates from all the provinces representing different interests in the Indian film industry.

The success of the Conference is due to the untiring efforts of Devaki Bose and Mr. Jagadish akabarathy, the two joint secretaries.

Referring to the foreign domination Mr. Anadinath Bose in his address said, “In Bengal, most of the film industry is controlled by foreigners. The cinema business is one of the few on which Indians get a stronger grip on foreign capital. But will this grip stand the struggle with the foreigners who make their films and control their distribution in India? I say No,” unless we form Associations and Societies in every province, make them strong enough to get measures passed, to protect, encourage and stimulate the industry.”

TI-INDIAN PICTURES
Addressing an appeal to the going public, the President said, “Another burning question of the day is how to stop the vilification of India all over the world through foreign films. Bigger brains are trying to put a stop to that, but I tell you, the remedy is in your hands. If you refuse to see any picture of the producers who are producing such obnoxious films, the desired result will be achieved sooner than by appealing or making representation to the Government.”

A resolution passed by the Conference reads as follows:—“This conference urges the Government of India and appraising of the Government of the producing country of its serious effects and urges on the Distributors, Exhibitors and the cinema going public to organise an effective campaign for boycotting films of such producers.” Bravo Bengal!

TRIBUTE TO THE FATHER!!

The Bengal Motion Picture Conference passed another resolution: “That this Conference pays its sincere tribute to the founder of the motion picture industry Mr. Babasaheb Phalke who was the first person to produce India’s first full length picture.”

The Faridpur Conference has taken the industry a step nearer to its ultimate goal. Thanks to Messrs. Devaki Bose, B. N. Sircar, P. C. Barua and all others who made the Conference such a huge success.

PHALKE PURSE FUND COMMITTEE

Consequent upon the lead given by “Filmindia”, prominent members of the Indian film industry have formed a committee for the Phalke Purse Fund. The personnel of the Committee is as follows: Sardar Chandulal Shah, (Chairman), Mr. V. Shantaram and Mr. E. H. Mamooji (Vice Chairman), Mr. Baburao K. Pai (Hony. Secretary and Treasurer) and Messrs. Baburao Pendidkar, Jayantilal Thakore, M. B. Billimoria, M. A. Fazalbhoy, Dr. A. M. Patel, Chimanlal B. Desai, L. Alopil Pershad, L. Jagat Narain, H. N. S. Subba Rao, Khan Bahadur G. H. Dossani as the members of the Committee.

The office of the Committee will be: Neelam Mansions, Lamington Road, Bombay No. 4, and the Hony. Secretary will be in charge of all the executive work.

A substantial purse will be presented to Mr. D. G. Phalke at the time of the Silver Jubilee Celebrations of the industry.

"THE DRUM" BANNED & REBANNED

In a letter to the Editor Mr. W. R. Warhade, B.Sc., LL.B., Advocate, Nagpur City, writes:—
"I have to thank you for the agitation that you carried through "Film India" against the anti-national film "Drum". It had come to Nagpur in the last month. The District Magistrate was pleased to accord sanction for its exhibition at the Regent Talkies, Nagpur. When we saw the trailer, we felt that the agitation against "Drum" was justified. After a little agitation the permission was withdrawn and the film could not be exhibited at Nagpur.

"This offended the management of the Regent Talkies here and they managed to obtain permission for its exhibition to selected gentries of the city and they tried to elicit opinion in their favour. When I witnessed the whole of the film as was permissible, I was assured that the film was oppressive to our feelings and was in direct conflict to the high cherished ideals of Mother India. Criticism that was levelled against "Film India" was true and justified to its very letter.

"Personally I must thank you for it helped me a lot to have the correct appreciation of the film and write accordingly to the District Magistrate. I am glad to pen this letter for the permission sought for, was neither granted nor it seems likely that it will ever be granted at least under the present popular ministries".

This letter by a respectable and responsible citizen of Nagpur proves to be an eye-opener. It shows too clearly the part played by the Indian exhibitor in helping the foreigner to vilify India. The proprietor of the "Regent Talkies" is Mr. N. J. Naidu. He has other cinemas in the town called "The Narasimh Talkies", "The Palace", "The Savoy", etc., where he shows foreign pictures. Indian producers have to perform this part before they suppress a man who would help his own country. It is well known that business had travelled this way and try to be profitable to others. Can we stop it may run and India can go on more?

Sardar Chandulal Shah after his sensational and historic press interview on anti-Indian films must take up this matter before the panel of producers and condemn the action of the exhibitor.

"Dreadful diseases need drastic remedies" said the Sardar. Well here is N. J. Naidu suffering from a dreadful disease. And now Sardar, come out with the drastic remedy.

N. J. Naidu owes the nation an unconditional apology and his conscience and dormant patriotism must urge him to tender one without delay. After all to err is human and old Naidu might have only erred. But let him say so. It will be manly and patriotic to do so.

NOW IN THE SAME BOAT

The startling news of the month is the legal separation between Huns Pictures and Supreme Film Distributors of Bombay. The Huns people will not take any finance for their productions in future from Supreme.

Finance, it is reported, has now been found in the family, as people say that the partners of Prabhat will in future finance all Huns pictures, which will in turn be distributed by the organization of Famous Pictures.

This should have happened years ago. Nevertheless, the new combine is welcome even now.

Bravo, Baburao Pai! His partnership in Prabhat has begun too well. Seeing that affairs are being fast consolidated on a more stable basis and new friendships are being formed.

Supreme, particularly Sardar Chandulal and Seth Chunilal, deserve congratulations on their sportsmanlike attitude in releasing Huns inspite of a long term contract.

We wish the new combine a huge success.

A PIONEER DEPARTS

We regret to report the unfortunate and premature death of Mr. A. Narayan, the well-known pioneer in the South Indian film industry on 18th February at 8 in the morning, at his residence in Prabhat Town in Madras. One of the most enterprising film pioneers of recent times, Mr. Narayan had experience in exhibition, distribution a production. He had travelled widely in Europe and America and even taken a fairly long training under Carl Laemmle Sr. in Hollywood. Some of the pictures which produced are "Dharmapatni", "Vividvatra", "Srinivasa KalyanaVirata Parvam" etc.

South India has lost a plane while the Indian film industry will miss one of its main pillars.

WE MOURN WITH PRABHAT

We regret to announce the sudden death of Mr. Ram Vankudra, the younger brother of Mr. Shantaram, on the 25th January 1939 after a very short illness. Hardly out of his teens Mr. Ram was the chief of the Prabhat laboratory department and his premature death removes from our midst a skilled technician whose excellent work had earned an universal applause. Our sympathies go with Mr. Shantaram and his family.
Mr. G. C. Motwane, Managing Director, the Chicago Radio Institute, says:—

No more going to America or other countries for technical education taxing the resources of your parents. By far best facilities are available in India, and my sincere advice to all educated young men with unemployment looming over their heads is to train themselves as Radio Engineers at CHICAGO RADIO INSTITUTE, if they are anxious for lucrative careers.

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Direction:
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Supervision:
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VASANTI—

Youth seems to hasten slowly for fear the bubble may burst and the maiden may be born too suddenly. Vasanti is still a kid, but what a one! A star in her own right, she will once again delight the fans in “Sant Tulsidas” a Ranjit picture, coming to the screen very soon.
This Queen of the Indian Screen comes to the screen after a long time in "Prem-ki-Jyot" the maiden production of Ruby Pictures at the Minerva Talkies, Bombay.
**Round the Town**

**MOTHER INDIA**


"The hand that rocks the cradle rules the world." On this theme the entire story is constructed and it is pretty well done, maintaining interest to the last minute. Besides being entertaining the picture has a forceful instruction to give to the world.

**The Story:** Sabita was a zamindar's daughter. On the eve of her marriage with Mahendra Mazumdar, her father is arrested for printing forged notes. This crime had committed to enable himself to give a big dowry to his future son-in-law. But he is found out only a minute before the wedding and the scandal scares away Mahendra who refuses to marry Sabita. In the confusion that follows, Niranjan, a friend of Mahendra, however volunteers to marry Sabita. Years pass and Sabita and Niranjan have a child of their own. Sabita proves herself a model mother to her son and a model wife to her husband who is working on the railways. Mahendra who has by then become a big railway official visits Haripur where Niranjan is stationed for duty. A little misunderstanding on the part of Maya—Mahendra's wife—causes the dismissal of Niranjan. Niranjan and Sabita now struggle through starvation and unemployment, till one day after a frightful quarrel, Niranjan goes away leaving Sabita and Nandkumar their little child, to the mercy of the winds. Just at this time Kailash a neighbour, thoroughly fed up with his own wife, leaves his daughter in the care of Sabita and presents Sabita with a sewing machine. This machine becomes the sole support of Sabita's future existence. Through years she toils, till one day her son, Nandkumar, becomes a barrister and Bindu, Kailash's daughter, becomes an attractive grown up maiden. Here modernity steps in and inspires of the wishes of her mother. Nandkumar decides to marry Nalini, the daughter of Mahendra. Nalini is a heartless flirt who demands physical mating before her wedding. But Nandkumar refuses. On one of such outdoors gambols, a cocoon falls on the head of Nandkumar and he loses his sight. Nalini chucks over the blind man, but Bindu in the guise of a nurse steps in to nurse Nandkumar. Very soon five thousand rupees are required to restore the sight of Nandkumar with the radium treatment. Sabita the old mother manages to get this money from Mahendra, but is soon arrested and sent to gaol. There is a fine climax, in which Nandkumar gets his eyes back in the arms of Bindu, meets his mother in jail and finds his father also. Nalini commits a murder and then kills herself.

**Acting:** Sharifa as Sabita, the maiden, the wife and the mother all at once gives a thrilling performance making an indelible impression on the mind. Through numerous emotional situations she portrays her role with a superb artistry that calls for big praise. Sushila as Bindu is coy and comely. She gives a great promise of being a top liner some day. Gulam Mahomed as Mahendra hasn't much to do, but in a couple of scenes which he gets to himself, he beats the others hollow. W. M. Khan as Niranjan did try to do something but his frontier diction delivered through the teeth made soft words feel hard. Pramilla as Nalini proved utterly unconvincing. Her ungainly figure presented in a swimming costume looked revolting on the screen. This fact was particularly significant owing to the otherwise elevating atmosphere of the picture. Suraiya as Maya the zamindar's wife, has improved a lot. She is more natural in her work and speech and should prove a good type in certain character roles. Ashiq Hussein was good in parts. As Nandkumar he sincerely tried to do his best. Of course, he has his limitations.

**Production:** Well directed in parts by Gunjal, the picture is packed with situations which, though they look incidential, have a psychological significance. The story, which is clever, has helped the director a lot. The cine-colour process has not proved so satisfactory, barring some stray shots with accidental brilliance. The photography should have been better. Same goes for the sound, which is at places carelessly recorded. Music and dialogues are quite satisfactory.

**Points of Appeal:** Passing through numerous pathetic sequences, the picture delivers a beautiful message. Lived through and not merely acted, by Sharifa, "Mother India" has certainly those points of recommendation, which have brought praise from the high and the low in the country. By all means, see it.
There is a small kick of novelty in this story. The title "Service Ltd." is intended to frame unlimited service to the society, especially in affairs which are not within the recognition of law. Some interesting situations are woven into the main idea of doing something which the police of the city cannot do, perhaps owing to the limitations laid down by man-made laws.

The Story: A young society girl Shobhana Devi—who was not explained—having inherited big money and under the guardianship of three social bugs, gets an idea to serve society in a way not easily acceptable to others. With the help of her lover and guardian Anil, she establishes an office called "Service Ltd." and soon attracts crime cases for solution. The institution flourishes, in spite of the law looking at it with a cock-eye, and Shobhana Devi handles some mysterious cases with cleverness. Then Jagmohan an adventurer steps in with his machinery for printing forged notes and his talent for crime. Things brighten up through a series of exciting episodes, till Jagmohan is safely clapped in jail and Shobhana surrenders herself into the arms of Anil the young bar-at-law. It is in short a crime picture with the too obvious cloak of entertainment.

Acting: Yakub as Jagmohan the villain of the piece has given a convincing performance. In fact, Yakub is fast being typed in such roles. Incidentally Yakub's work, easily stands out as the best. Maya as Shobhana has continuous scope, but she does not acquit her responsibility creditably. There are periods of half-hearted and nervous work, which is strange, considering that Maya has by now got pretty good experience in film work. Maya's singing was far from pleasing. Fewer songs would be a wiser plan in future. Surendra has not improved. He has rather gone back a bit. Acting is not his forte, but people look up to him for good music, which Surendra did not give except in song No. 7. Surendra should not be asked to sing in a higher note as he breaks down and departs from the harmony of tunes. The indulgence of the producers is alone responsible for the inclusion of Bibbo in all their pictures. Why she is put in, will always remain a mystery. Even in the present picture, she is hardly required. Her music can hardly be called any music. Her appearance is an "eyeful". It is a pity that the producers do not seem to realise that the inclusion of an unsuitable artiste weakens the story and makes its chances of success more slender. Bibbo's performance as Lady Sulochana was not only unnecessary but proved an eyewash. Bibbo's amorous interludes with Yakub were the most revolting part of the whole show. One wonders how Sagar with its clean traditions hitherto has stooped to such depths as to add a stink to an otherwise good entertainment. Bibbo might prove a good artiste for motherly roles, but to ask her to play amorous, lusty interludes is to deny to her the privilege of doing some really sensible work.

Sankatha as the Commissioner of Police showed an improvement in his performance. He was more natural than ever before and if he maintains his present progress, he will soon become a really good artiste. Bhudo Advani did excite a couple of good laughs. Harish, I am afraid, will fare sometime, remain an utterly "raw one" and what chance has the man got to improve if he is cast merely for singing a duet with Kalyani who is "all teeth" on the screen.

Production: With better imagination, the screen play could have become really entertaining. The novelty of an idea seems to have swallowed up the imagination and the intelligence of the screen writer. The direction is orthodox and hardly shows any enterprise. The photography is quite good and the sound is satisfactory. The dialogues are quite nice. The music is common place and betrays no enterprise or originality. It is much below the usual Sagar standard. In song composition a study of phonetics is most essential. In song No. 2 the word "Bhiksha" is sung "long" contrary to its "short" construction with the result that it jars on the ears. The song writer should himself have a musical ear. The compositions of songs Nos. 7 and 9 however must be called intelligent and praiseworthy. Incidentally, they are written by the famous song writer Pandit Indra. The last but one line in song No. 9 is certainly thought-provoking. The settings in the picture are rather attractive and so are the costumes. The contents of the costumes however, leave much to be desired.

Points of Appeal: The picture has some entertainment particularly in its light episodes. Shots suggestive of kissing may appeal to the lower classes.

BAZIGAR


The story is written with a philosophical ideal in view and the conception of things could be called rather clever. Only if the treatment had been less imaginative and more realistic the (Continued on page 82)
Karaka Goes West!

BY: KHWAJA AHMED ABBAS

(Film Critic of the “Bombay Chronicle”)

"But every P. & O. liner brings more and more of those who like me stepped out of the snugness of our homes to be battered about in our effort to acquire an English education. It is the contrast that is too much for us. We present a pathetic picture of completely helpless men who know little about the world and less about life...."

"I find myself drifting away from the thought and opinion that dominates my country. I object to being judged by their standards and I have little respect for their conception of morals...."

—D. F. Karaka in "I Go West".

"You will nearly always find when a literary man, or a dramatic critic, or some other peculiarly intellligent person, launches into a violent attack on films, that he has gone into some picture house on chance and had bad luck with his programme. His argument will be that it just proves how bad pictures really are—but actually it proves how little he knows about them."

C. A. Lejeune.

"Last week I saw 'Adhikar'. It is the second Indian picture I have seen.... I confess that the vernaculars are not my strong point."

D. F. Karaka in "filmindia".

Mr. D. F. Karaka is a colleague and friend of mine. I believe I could call him "Dosso" and get away with it. I have great regard for his literary ability and was perhaps the first person in India to review at length his brilliant book, "I Go West". I mention these facts not by way of a hypocritical apology but to warn those readers who may be tempted to misconstrue the purpose of this article. As for Mr. Karaka himself he has been long enough in journalism not to resent this controversy, which he will readily concede, is wholly on an impersonal plane.

Indeed I would not have undertaken to reply to Mr. Karaka's "I Regret to Say" ("filmindia", February), if I did not see in it more than his personal views. While reviewing "I Go West" and commending its courageous exposition of the viewpoint of modern youth I had called it "the portrait of a generation". Now I may use the same expression for his article. It is the echo of the arguments against Indian film that I have heard again and again from many of my very close friends. The words from "I Go West" and "I Regret to Say" that I have quoted at the top of the article are not meant to take advantage of Mr. Karaka's sincere self-analysis which I greatly admire but to place before the readers (as Exhibit A!) the psychological and intellectual background of his attack on "Adhikar". While replying to Mr. Karaka I am addressing a whole generation—all those Europe-returned intellectuals who do not go to see Indian films.

THAT HANDBOOK ON DIRECTION

From direction to the sets, he finds nothing good in "Adhikar" at all. Even though he has read Lejeune and seen nearly every picture that has come out of the "big houses" (?) of Hollywood and England (surely a record as each of the three biggest Hollywood studios produce about 200 per year!), I regret to say Mr. Karaka is hardly competent to judge the technical aspects of a film. No wonder he makes amusing howlers. He objects to the "wandering camera", not knowing that it has been employed by some of the best Movie Directors and cameramen including Rene Clair and the left-wing Russian technicians. According to Mr. Karaka, "when a man or woman is singing a song, it is his or her face or expression that is shown not the walls and the ceiling and the rest of the set." I will advise him to watch closely the next "musical" he sees. Variety of cuts are essential for a song sequence and even the most beautiful singer will appear boring if his or her face is kept projected on the screen for the full length of the song. Mr. Karaka had better study himself that handbook on the elements of direction which he wanted to give to Mr. Barua!

Mr. Karaka does not like "Adhikar". I don't blame him. Every one is eligible to indulge in his individual taste. Personally while I have great regard for Barua as a Director I do not agree with his social philosophy which is too vague and Tagorean for my liking. His attitude to life is too aristocratic, too individualistic while I am a socialist. Even at the risk of appearing to weaken my argument I must say that I don't regard "Adhikar" as the best Indian film. Indeed, in my opinion, it is not even Barua's best film. But, then, it is purely my personal opinion which is often liable to vary from the popular view. For instance, I definitely did not like "Camille" even though the whole world was raving mad over it. Everyone in "Society" said, "Oh, how sweet, my dear", simply because by using the slogan "Robert Taylor Loves Garbo" the M.G.M. publicity men had convinced them that the mere fact that the world's most handsome (but
Hansa Wadkar
a new-comer to Bombay Talkies
A Smiling Beauty
with A Golden Voice
from Maharashtra

Rama Shukul
The Youth from U.P. who
as "Anupam" in Bhaba
has been acclaimed as
a first-rate Artiste

ATTAIN STARDOM IN

NAV-JEEVAN

from the brilliant pen of SARADINDU BANNERJEE
The Author of "Bhaba"

Supported by:

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You will remember his 'Matlab Yeh ke' in Bhaba

P. F. Pithawala
Needs no introduction to you

Mumtaz Ali and Saroj Borkar
in charming Dance-Duets

ALL INDIA PREMIERE to follow
Bhaba's withdrawal

Roxy
"The Rendezvous of the Elite"

Rai Mohan
Yet another new-comer to Bombay Talkies...
Destined for a brilliant career

Bombay Talkies
FILM INDIA

March 1939

hopelessly incompetent) actor was starred opposite the world’s most competent (though plain looking) film actress was somehow an epoch-making event. I disliked “Camille” because it was boring and because I prefer to see court-

456es behaving like court-599
es and not like imitation Madonnas. But, to return to “Adhikar”, I do regard it as a good film, in no way inferior to many of the “hits” that have recently come out of the “big houses” of Hollywood. Even if Mr. Karaka did not like the film, he should have at least admitted that it is superbly pho-

tographed. Doesn’t it prove, technically to be a great advance over “The Vamp” which he saw many years ago “somewhere on the Gir-

gaus Road”.

THE “BURRA SAHIB” ATTITUDE

But, no, Mr. Karaka was deter-

mined to dislike “Adhikar” and he must be given credit for consistency! Most of the things of which

he makes fun, however, reveal the attitude of “completely helpless

men”, who may know a lot about the world but very little about In-

dia! Almost with the contemptuous indifference of a “burra sahib” he admits that the “vernaculars” are not his strong point. I will not quarrel with him over that though I do wish he had read a little less of Lejeune and a little more Hindusthani. The point, however, is that clearly Mr. Karaka did not fully follow the dialogue and natu-

rally missed the point of the pic-

ture altogether. His approach was purely visual. He saw sets with chromium plated fittings and de-

cided that the sophisticated atmo-

sphere is “against all the en-

vironment, upbringing, culture and the life of the Indian people.”

What he did not realize was that that is exactly the point that the Director tries to make out. Par-

donable artistic liberties and occa-

sional individual whims apart, Barua has presented a successful exposure of the life of the idle rich—their pride and their preju-

dices, their romantic preoccupations and emotional obsessions, their futile luxuries, their pathetic

subservience to conventional mora-

lity. Mr. Karaka objects to “bal-

loons in a glass case” and thinks you cannot find them in “any house of any rich man who can afford to have the things which the owner of the basement had”. I am really surprised. Mr. Karaka’s intimate acquaintance with the Bombay “society” should have proved to him long ago that even much greater aesthetic monstrosi-
ties exist in the house of almost any rich man. I have personally seen steel-and-glass tables stand-

ing side by side with Louis XIV settlees, rare Chinese vases rubbing shoulders with cheap Japanese nick nacks, an exquisite bronze Buddha under the shadow of the framed photograph of an Ameri-

can chorus girl, obviously torn from a fan magazine! Mr. Karaka is quite right when he says that “Social life of the type portrayed in Adhikar is almost entirely ab-

sent in India. Not point zero zero one per cent of three hundred and odd million people ever live or think like that.” But, then, this is what the Director was all the time trying to say through the character of Radha, the girl brought up in slums, burning with proletarian bitterness to the ex-

tent of being irrational and ex-

posing with devastating sarcasm the hollow pretensions of the rich and the mighty. “The Private Life of Henry VIII” was not unre-

presentative of mediaeval England simply because not point zero zero zero one per cent of English-

men ever had seven wives! The drabness and poverty of an average Indian’s life can be successfully expressed on the screen only by depicting the contrasting luxuries of the idle rich.

Mr. Karaka obviously makes an argument in favour of realism by talking about the “three hundred million odd people”. And yet in the next breath he complains “All the women dressed the same whether it was morning, noon or night.” He forgets that for the millions of Indian women, the sari is the only dress for “morning, noon or night”. It is rather para-

doxical that at the same time he says that “at no time did one

know in “Adhikar” whether it was night or day.” At least twice I still remember to have noticed the break of dawn being beautifully depicted in the film while usually lights burning in a room are regarded as sufficient to indicate that it is night time! Like the boards in old Shakespearean plays announcing “This is a forest”, shall we now have sub-titles in films to remind Mr. Karaka “This is day time, please”? It is quite apparent that having missed the vital con-

tent of the film through his not following the dialogues (it is a pity they were in the vernacular), Mr. Karaka spent all his time looking for minor flaws which are not absent from even the best films—Indian, English, or Ameri-

can—and magnifies them to no purpose.

“DRIFTING AWAY”

But the real reason for Mr. Kar-

raka’s impatience with “Adhikar” is his intellectual and emotional aloofness from the Indian psycholo-


gy—that drifting away from the thought and opinion that dominate my country” of which he him-

self speaks in his book. I don’t blame Mr. Karaka for this. His-

orical causes beyond his own con-

tral are responsible for a state of affairs in our country when highly educated young men know more about Shakespeare than Kalidasa and though they may be able per-

fectly to execute a Lambeth Walk they are often found asking whether Kathakali is a dance or a dis-

ease!

They can talk intelligently about the comparative merits of Rudy Vallee and Bing Crosby but have never heard of K. C. Dey, Saigal or Kananbala. They are amused by the crazy antics of Marx Brothers but are unable to appreciate Indian comedians as the latter crack jokes in the “vernacul-

ar”! (By the way Mr. Karaka may describe Kapur’s acting in “Adhikar” as “a feeble attempt at comedy” but I heard peals of laughter at almost every word he uttered).

THE TEA CUP EPISODE

As an illustration, take Mr. Kar-

raka’s objection to what I might
describe as the tea-cup episode in “Adhikar”. Let me quote his exact words: “I also know enough to say that when a man says to a girl that he loves her, her reply in a picture is never, ‘but send me at least for a cup of tea’.”

Now I maintain that (whatever the reason may be) Mr. Karaka completely misunderstood the significance of this scene. In the first place in this scene, the man (Sudhir) never said to the girl (Radha) that he loved her. In fact, the girl herself, in her own crude, unsophisticated way, had almost blurted out that she loved him. The words implied a beautifully subtle but obvious declaration of love. To which Sudhir who does not love the girl calls for a further elucidation of her words. By this time the girl had obviously lost her nerve and finding no response from the other side, decided to let the matter drop. She changes the topic by suggesting a cup of tea. It was one of the most beautifully written and competently directed scenes. If only Mr. Karaka had realized that the girl who had called for a cup of tea to hide her embarrassment was an Indian girl!

IRRATIONAL PREJUDICE

As I said before, Mr. Karaka’s views on “Adhikar” are representative of the attitude of most of our Europe-returned young men towards Indian films. Only a hide-bound obscurantist would accuse them of being unpatriotic. In politics, at least, many of them have been making conscious efforts of coming nearer to the ideals and aspirations of the mass of Indians. Some of them have even taken to khaddar. But as regards Indian films they continue to entertain a prejudice which is as irrational as the orthodoxy’s disgust of everything new or Western. I don’t blame them for not liking Indian films. No one can quarrel with individual taste, and no one knows better than I do that many of our films are lacking in technical and artistic elegance. But I do accuse them of making no effort whatsoever to understand the peculiar problems of the film industry in India and to discover any really good Indian film. Mr. Karaka gets a paper all the way from England to read Lejeune’s criticism of Western films. Our general standard of film criticism may not have yet reached that standard but has he made the same effort to get proper guidance to Indian films?

The first picture Mr. Karaka saw was “The Vamp” and disillusioned by it he did not see another for 6 or 7 years. It would be instructive to know who recommended “The Vamp” to him. It was no fault of the Indian film industry that Mr. Karaka should go and see a third rate film like this “somewhere on the Girgaum Road”. Almost at the same time were released some really good pictures—to mention only two—“Seeta” directed by Devaki Bose, one of the finest films ever made in India or abroad, which won recognition in the International Film Exhibition at Venice; and “Puran Bhakti,” another beautiful hundred per cent Indian film. It is natural that Mr. Karaka did not like “The Vamp”—nor did I!—but it is unfair to pass judgment on Indian films from that experience. What would we think of a critic who saw a film like “Mr. Cinderella” and for that reason refused to see any other Western film including “Good Earth” and “The Life of Emile Zola”?

FOR EVERY TASTE

Mr. Karaka does not like “Adhikar”, because according to him, it is “against all the environment, upbringing, culture and the life of the Indian people.” Probably he likes realism (though there is never any realism in the films of his favourites, Garbo and Marx Brothers!). Then he should see “Savarkar Pash”, a realistic picture if ever there was one. Is it the import of Western “sets” and atmosphere in “Adhikar” that he objects to? Let him see “Vidyapati” or “Amrit Manthan” or the great masterpiece “Tukaram”? He is impatient with “this conglomeration of disjointed ideas and morals.” He would perhaps like a straightforward, candid attack on existing society. What about “Unexpected” and “My Son”, with as vital a sociological content as “Dead End” and “Mountain Justice”. Does he want to see first rate technique? I recommend a Bombay Talkies picture. Does he like music? Why not see “Chandidas”, “Devdas” and “Street Singer”? These are pictures for every taste.

I have written criticising the defects in our films for the last five years. But I have never forgotten the social and economic background of the Indian film industry. Moreover I try not to be overawed by everything that comes out of Hollywood. I acknowledge their technical superiority. They have limitless resources, they have far greater experience. In America films are sixty years old. In India we are only celebrating the Silver Jubilee. Nevertheless I refuse to believe that from “The Vamp” to “Adhikar” we have made no progress. We definitely have.

COME BACK, KARAKA!

What we need is greater effort to maintain this progress. The industry needs Mr. Karaka and his generation of highly educated youths—as playwrights, scenarists, technicians, directors, even as critics. But they have to acquire an understanding of the Indian “thought and opinion” as well as of the peculiar problems and limitations of the Indian film industry.

Those who have “gone West” must try to come back. India needs them. India calls them.
THE SOUL OF AN ARTISTE

In the 18th century, while Napoleon thundered at the gates of Vienna, the eminent German composer Beethoven played on his piano with all the soul of a genius in an endeavour to overpower the sound of outside disturbances. To-day you can forget the troubles of the outside world by hearing the world's master musicians in a life-like reception with an RAP RADIO—the only Radio with the MIRACLE TONE CHAMBER.

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THE
BOMBAY
In “Dushman” we meet two old friends; Leela Desai and Najmul Hussein (Najam). This N. T. picture by Nitin Bose carries a great message for our people.
TELL US FRANKLY:
(Mainly intended for the intelligent Readers)

Come on, readers, here is your chance to criticize us. We are giving below some questions and request you to answer them frankly and intelligently. All the replies will be very carefully gone through and some of them will find a place in the Silver Jubilee Number of “filmindia”, provided these replies reach us before the 15th of March. Remember, that on your opinion, will depend the excellence of the future issues. We are anxious to give what the readers want, but they must tell us what they want.—(The Editor).

Q. 1. What do you think of the general get-up of “filmindia”?  
Q. 2. What do you think of the pictorial or illustrated aspect of the magazine? Do you like the colour plates?  
Q. 3. What do you think of the writings and the journalistic standard attained?  
Q. 4. Which particular sections do you like and why?  
Q. 5. Why do you buy “filmindia”?  
Q. 6. How many friends of yours, or people in your family read your copy?  
Q. 7. Are people anxious to read “filmindia”? And why?  
Q. 8. Do you approve of the intense propaganda carried on by “filmindia” against anti-Indian pictures? Are you aware of the fact that “The Drum” was banned in several provinces solely due to the agitation of “filmindia”.  
Q. 9. Do you frankly think that “filmindia” is easily the best film magazine in India? And why?  
Q. 10. In your travels, have you missed “filmindia” at any station where there is some sort of a bookstall?  
Q. 11. Do you feel that “filmindia” is doing splendid service to our film industry in several ways?  
Q. 12. Do you believe that “filmindia” has created more cinema fans in the country?  
Q. 13. What do you frankly think of “filmindia’s” criticism on pictures and other matters of the industry?  
Q. 14. As a reader, what suggestions have you to offer to improve “filmindia”?  

And now mark your envelopes “Criticism” and post them to the Editor, “filmindia”, 104, Apollo Street, Fort, Bombay.
IS IT TRUE

IS IT TRUE

IS IT TRUE

Yes It’s True

CENTRAL
This picture of Saraswati will melt of stone with its thrilling theme?

The picture will revolutionize the present structure by giving it a rude shock?

Brahmin, Boy Loves Touchable Girl?

you don't See it at
Dedicated to the Women of India!

"DEVATA" Proves Every Woman a Goddess

"DEVATA" (MARATHI)

Direction: VINAYAK

Starring:
- BABURAO PENDHARKAR
- MEENAKSHI
- SALVI

Now at

WEST END
BOMBAY
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- SALVI

A SUPREME RELEASE

Now at
WEST END
BOMBAY
Kicks and Kisses

Teacher: "Willie, name two primary colors?"
Willie: "Stop and go".

Touchy
First Model: This is my birthday.
Second Model: How old aren't you?

In love and governments, too much courtship is bad for the constitution.

Girls never get anywhere until they let themselves go.

In the game of love the girl who won't stand for a little strenuous necking will never get to furs base!

The Proof!
Rich Guy: Certainly I love you.
Gold digger: Well, I guess I'll have to take your wad for it.

She: "I am glad you like my nose and mouth. I like your nose and mouth, too."

He: "Then let's combine our best features."

A girl is lost every time a boy finds himself.

Stop
"Her face is just like a traffic light."
"How's that?"
"Well, about the time you think it's safe to go ahead, it turns red!"

It's amazing how a good, healthy kiss can make a girl love sick.

"If a stenographer works for a big capitalist, she's just apt to be in the lap of luxury."

Cruel
"Jack says you treated him in an offhand manner."
"Yeah, I did. I made him take off his hand from my leg."

The Touch
He: "I can read you like a book."
She: "Huh! I'm not surprised—after you've been using the Braille system on me all evening!"

You can't hold a candle to a girl who's dynamite.

If a wife should have quintuplets, her husband might get a divorce on the grounds that she was overbearing.

Weight Lifting
Blonde: Gracious! Am I muscle bound!
Brunette: (going to meet date): So am I. I'm bound for 180 pounds of it.

Every year is a lap year for most girls.

A matron is merely a lovely young girl gone to waist.

Sour?
"I blame only myself. I never should have gone riding with somebody I'd just met."
"Heavens! I certainly thought you'd be safe with him!"
"I was!"

A lot of modern wives spend their time running up bills and running down their husbands.

The trouble with second honeymoons, is that they're usually over in a few seconds.

Against Prohibition!
"Liquor doesn't add years to your life."
"I know, lady, but it adds life to your years!"

Two and three make five, but it takes two and sex to make a little one.

Girls who are easy going are usually hard to get started.

Warning
"You are all the world to me, girlie."
"Goodness! I'll have to reduce."

The prodigal son usually returns empty-handed, but when the prodigal daughter comes home it is usually with an armful.

Some girls wear black garters in memory of those who passed beyond.

There are lots of good reasons why bachelors don't marry and if you have a bachelor friend may be he'll introduce you to one of them.

Slow
She: "Can't you understand? I'm giving you the cold shoulder!"
He: "Yeah, but I'll soon warm it for you."

Up to sixteen a lad is a Boy Scout, but after sixteen he becomes a girl scout.

K.O. On Points
She 1: "Is it true that prizefighter you were out with last night puts everyone he meets to sleep in the first round?"
She 2: "Well, not exactly. I managed to stay awake most of the evening."

The girl who drinks like a fish shouldn't be surprised if her head swims.

The best way to get a girl off your mind is to get her on your hands.

The trouble with night clubs is that the tables are reserved and the guests aren't.

80 Proof
The cosmetic clerk asked the gorgeous blonde, "What kind of lipstick do you want, waterproof?" And the blonde snapped, "No, gin, ginger ale and whisky proof."
When a husband goes home late at night to a modern wife, he has to do some real yarn-spinning to pull the wool over her eyes.

**Journalist**

She: "So Jack is the press agent in every sense of the word?"

She: "Sure...he's either wanting to press me to his heart, press me for a loan or else press one of his suits for him."

Bare limbs often yield a harvest of forbidden fruit.

**Zoological**

He: "Me proud beauty, are you an animal lover?"

She: "Listen! When I want the beast in you come out. I'll tell you."

**Suckers**

"Now what makes you think those are male mosquitoes?"

"They can't leave my legs alone."

It always proves expensive to call a girl "dear".

**The Blind**

The chorine complained to her producer: "Can I put something else on? I can't see myself dancing completely in the nude." And the producer suggested "That's easily fixed. Put your hands over your eyes."

**A Creeper**

The boy in the darkened movie whispered to his sweetie, "This picture is making my flesh creep". The girl snapped, "Okay, but why does it always have to creep towards my knee."

Many a love nest has been built on no stronger foundation than a cute little limb.

Love is blind, but there are plenty of people willing to make spectacles of themselves for it.

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**FILMINDIA**

March 1939

**Geometry**

A straight line is the shortest distance between two points, which is just additional proof that a girl with curves will go a lot further.

A girl's face is her fortune, but it's her leg she banks on.

Watch out when a strange guy says your face is familiar. His hands are liable to get the same way.

**Showmen!**

Artiste: "Before trying for a job in your new revue I want to find out if I'll have to show much."

Producer: "Yeah? And before giving you a trial, sister, I want to find out if you'll have much to show!"

A good way to burn a fellow up is to warm up to him and then cool off.
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M. L. A. (Central)

CHAIRMAN OF THE RECEPTION COMMITTEE

Mr. Chandulal J. Shah.

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(2) **Her Home Coming**

An exiled Daughter's Adventures.

**Starring:** Zarah Leander (Greta Garbo of Germany)

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Books of the Month

PHOTO KINKS
Published by: Huddle Publishing Co., Minneapolis—Minn.) (63 pages—Price 25 cents each).

Published in four parts, these pocket size booklets supply a long felt want for ready reference books, which do not beat about the bush unnecessarily, but come straight to the point and solve the difficulty. The word "kink" means a knot and that is what these invaluable little books go about straightening.

The first part deals with Enlarging, Reprotyping, Lens Care, Developing and Printing, Focusing, Shadowings & Shadows, Composition, Tick Effects. The Second Part deals with Photo Colouring, Paper speeds, Portrait Types, Enlarging Aids, Darkroom Methods, Exhibition Prints, Chemical Aids, Picture Taking aids.

The Third Part deals with Group photo Aids, Cloud Pictures, Formulas, Portraits, Camera Care, Inting, Lighting, Night Photography, Snow Pictures, Filters and the Fourth Part deals with Silhouettes, Retouching, Lens Speed, Gadgets, Illumination, Negative faults, Exposure, Special Processes, Counting Aids and Fogged Negatives.

Each book contains over 300 useful suggestions useful both to the amateurs and the professionals.

JOVIE KINKS: (Published by the Huddle Publishing Co., Minneapolis-Minn. Pages 64. 25 cents each).

In two parts, and in suitable pocket editions, these two little books are again as useful as the photo Kinks. The field however is the movies. Everything, rather very little thing, not to mention the big important things, can be found in these superbly compiled annuals. We cannot do better than by asking every one to buy them straightway and thus improve their movie work.

MINI KINKS: 25 cents.

This book is about the miniature camera, that fascinating little thing which we find with so many enthusiastic amateurs. Herein there are again numerous small and big suggestions about the camera, colour, development, enlarging films, filters, exposures, lenses and paper.

Really a very useful book.

MOVIES FOR THE MILLION
(Published by: B. T. Batsford Ltd., 15, North Audley St., London, W. 1). (120 pages—price sh. 7-6).

This book enjoys the unique privilege of a preface by Mr. Charles Chaplin, the world famous producer and film actor. Queerly enough Mr. Chaplin forgets to talk much about the book itself, but submits a plea, rather a weak one, for removing the present-day restrictions of film censorship. The book, however, inspires of Mr. Chaplin's forgetfulness, is a really good one though it is inclined to be biographically descriptive at places. Written by a well known American critic the book takes one into this intimate business of making the movies, with the author as the well-studied guide to explain its artistic and industrial aspects and when necessary. The book is a well told story of the film industry from its beginning, through different stages, till the present state of accomplishment. Nearly 130 illustrations, some of them very interesting, enhance the value of the book. We recommend the book to the general student.

COLOUR PHOTOGRAPHY FOR BEGINNERS
(Published by: British Periodicals Ltd., (Fountain Press) 19, Cursitor Street, London E.C. 4. Pages 136. Price sh. 3-6.)

As the author says, it is a book for the beginner. But when it comes to colour, most of these experienced photographers are no better than mere beginners—because the field of colour is still new. This is a very useful text book which tells you in short al-most everything about the colour photography. A careful study of the book by all interested in colour photography as a hobby will save them a lot of money in erratic experiments. The different colour processes are discussed in detail, and their processing faults are analysed from an expert standpoint. Several coloured illustrations attract the attention of the reader.

A GUIDE TO CORRECT EXPOSURE
(Published by: British Periodicals Ltd. Fountain Press. 19, Cursitor St., London, E.C. 4. Pages 68. Price sh. 1.)

A very useful handbook which shows the amateur the way to the correct exposure and incidentally better photography. With the correct exposure, photography becomes an inexpensive luxury. This invaluable little book helps both hobby and art by discussing lighting and exposure in all possible aspects.

HOW AND WHERE TO SELL YOUR PHOTOGRAPHS
(Published by British Periodicals Ltd. Fountain Press. 19, Cursi-

The title of the book tells its story and we cannot tell you the secret better. This is a very handy book for the professional photographer, and even to the advanced amateur. It tells you all about photographs that sell, their quality, their selling features and their markets. And at the end of it all there is a long list of people who buy them and their addresses.

If you have some really good photographs this book might pay its price a hundred times over in your case. You will know who wants them, and how to sell them. Provided you know where to buy this book.

REICHS KINO ADDRESSBUCH 1938.
(Publishers: Lichtbildbuhne, Verlag Dr. Buhrbanck & Co. K.G.

This Directory which is the 16th annual publication contains all the information regarding organizations, directly and indirectly connected with the German film industry, producers, distributors and the list of manufacturers and the machinery and other articles required by the film industry. The directory also includes information concerning the film industry of Austria and Sudeten Germany which has been recently established in the Reich. The book is therefore a good reference work for all those interested in the German film industry and particularly to those who are already in touch with it or would like to establish contact with the same in future.

MOTION PICTURES IN EDUCATION.

Sponsored by the American Council of Education this book is a useful compendium of different books, articles and theses on the subject of visual education. The numerous books, boiled down to digest form, in this collection, form a valuable guidance to teachers and students interested in visual education. The book is a painstaking attempt and provides elaborate contemporary thoughts on the subject.

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Shots from
"DEVATA"
a Huns Picture with
Baburao Pendharkar in the lead.
Rose and Usha

in

"It's True"

A

Saraswati Picture.
RANJIT MOVIE TONE:
"Sant Tulsidass" has been practically completed and is scheduled to be released at the Royal Opera House sometime in the month of April. The cast includes well known stars like Vishnupant Pagnis, Vasanti, Leela Chitnis, Keshav Rao Date and others and the picture which is produced in two languages, Marathi and Hindi, is likely to create a new box-office record all over the country.

"The Kick" has been completed by Director A. R. Kardar while "Good Luck" and "Achhoot" are half way. The studio is busy taking up a Punjabi picture called "Mirza Saheban" under the direction of Mr. D. N. Madhok. The artistes starring in this picture are Gulab and Itadi. On the sets we also find some Telugu pictures under production and altogether this studio has become a beehive of feverish activity.

SAGAR MOVIE TONE:
While "Service Ltd.", is still running at the Imperial Cinema in Bombay, "Ladies Only" was opened at the Pathé Cinema on the 16th February in the presence of the Hon. Mr. Morarji Desai, Revenue Minister to the Government of Bombay. A huge crowd greeted this comedy of Sagar's and it seems that the picture has settled down for a long run.

At the studios, Director Virendra Desai has half completed "Sadna" a social picture while Director Mehoob has practically completed "The Only Way". Director Nandlal is busy shooting a social picture the name of which still remains a mystery.

BOMBAY TALKIES:
"Bhabi" took the box-offices by storm wherever it was released all over the country. According to the publicity bulletins of the studio, "Bhabi" is supposed to have attained the high water mark in collections among all Bombay Talkies' pictures. The new social picture under production is called "Nav Jeewan" and Hansa Wadker who has hitherto been playing small roles in other companies has been given the golden opportunity of leading in this picture under excellent direction. The picture is expected to come on the screen sometime in the month of March.

RUBY PICTURES:
At a press show given of "Prem-ki-Jyot", everyone welcomed the return of Sulochana who, from her excellent performance must still be called the queen of the screen. "Prem-ki-Jyot" has settled down for a pretty good run at the Minerva Talkies, and in the meanwhile, Mr. D. Bhatt is planning to produce another social picture. The subject in hand is called "Dilruba" and it is a light comedy essentially intended for entertainment.

MOHAN PICTURES:
"Midnight Mail" is booked for the Imperial Cinema and it is expected to be released in the first week of March. At Delhi where it was released it was well received by all classes. "Ratna Lutari" which has also been completed is also booked for the Globe Talkies in Bombay. Another thriller in "Chashmawali" under the direction of Mr. Safadar has gone into shooting while "Jalta Jigar" a picture entrusted to Director A. M. Khan is being shot in the interiors. The company has also completed "Bhedi Kumar" under the direction of Mr. Chunilal Parekh, while Director Mohan Singh will be taking up a new subject in the first week of March. Altogether a very ambitious and crowded programme.

EVEREST PICTURES:
"Sitara" that splendid gypsy story with its novel music is fast nearing completion and will be soon on the screen in the month of April. Trial rushes have made the producers very enthusiastic with the result that offers are pouring in for provincial rights. In the lead we find some well known stars like Mubarak, Khurshid, K. N. Singh and Ratanbai. The future programme of the company has not yet been finally decided upon but it is likely that they will build a studio of their own.

SHAVNANI PRODUCTIONS:
"Son of Zambo", a jungle thriller is fast nearing completion. Mr. Shavnani himself is directing the picture and in addition to Navin Yagnik and Nayampally, we find Bimla Kumari and Sunita Devi in the cast. That ought to give the picture a pretty good start when it is released on the screen.

PRAKASH PICTURES:
Final touches are being given to "Hero No. 1" by Director Balwant Bhatt. It is a thriller with plenty of comedy in it and is fixed to be released at the Super Talkies in Bombay. "Leather Face", probably a talkie version of the old 'silent' produced by Prakash is another Animal Thriller after the fashion of "State Express". The horse and the dog are both in the picture with P. Jairaj thrown in for company. The shooting of this picture has come half way. "Kalika Ekka", which incidentally means "Ace of Spades" is in the hands of Shanti Dave and the early preparations are being gone through.

ROYAL FILM CIRCUIT:
"Brahmachari" has proved a gold mine to these people who bought that famous Huns picture. Devi Films of Madras has already bought the South Indian rights for Rs. 15,251, while the Punjab rights have gone out to Best Film Exchange at Rs. 45,000. Another offer of Rs. 15,000 for the Bengal circuit will soon be closed. V. R. Mehta the enterprising proprietor of this concern is likely to earn a little over a lakh of rupees as nett earnings as a result of his enterprise in purchasing "Brahmachari" outright.

In keeping with their usual practice, the Royal people have again purchased the rights of that successful cine-color picture "Mother India", which is running so well at the Royal Opera House, Bombay. The price is rumoured to be in the region of a lakh and fifty thousand rupees. And now "Mother India" will really run.
REX PICTURES:
Mr. Keki Damania who is supervising this concern is now giving the finishing touches to "Secret Five", a mystery thriller. In the cast we find Vatsala Kumtekar, Jai Merchant and Maruti Patil. The organization of this company is, it is reported, under the close co-operation of the Empire Talkie Distributors. The second picture to be taken in hand will be a comedy starring E. Bili-moria, Ghory and Dixit, who were a little while ago with the Ranjit Movietone.

WADIA MOVIE TONE:
"Jungle King" has been completed while "Vijay Kumar", and "Jai Swadesh" are well on way towards completion.

MINERVA MOVIE TONE:
"Pukar" a costume picture of the times of the Moghuls has now been completed by Mr. Sohrab Mody. In the absence of authentic studio news from the studio we are not in a position to give any reliable information about the future programme.

KRISHIN MOVIE TONE:
"Zamana" has been received rather too well wherever it was released in and out of Bombay. The Daryani Brothers are now busy preparing the paper work of the new social picture called "Hindusthan Hamara".

PARAMOUNT FILM CO.:
"Golden Gang" under the direction of Mr. Kikubhai Desai has been practically completed, while "Aflatoon Aurat" in the hands of Nanubhai Vakil is being shot in the interiors. A Punjabi picture is being shot in keeping with the usual enterprise of Mr. Kikubhai Desai.

POONA

SARASWATI CINETONE:
"It's True" is getting the final finishing touches and will come on the screen on the 2nd of March at the Central Cinema in Bombay. The picture has taken unusually long time but it could not be avoided as the theme undertaken involved plenty of research and study of detail. The anxiety of the producers to present an authentic atmosphere for this social story can well be imagined from the fact that scenes have been shot in distant outdoors as Benares and Allahabad.

"Bhagwa Zenda" is being simultaneously shot in the studios under the direction of Nanasaheb Sarpotdar and this Marathi picture will come to the screen immediately in the wake of "It's True".

PRABHAT FILM CO.:
Rehearsals of the new social picture undertaken by Director Shantaram have almost been completed and the shooting will begin in the first week of March. Mrs. Shantabai Hublikar has been given the lead in this picture and Mr. Shantaram expects the picture to be another provocative entertainment with a sound theme and sensible instruction.

KOLHAPUR

HUNS PICTURES:
The stupendous success of "Brahmachari" has changed the fortunes of Huns Pictures. To add to this triumph has come "Devata" at the West End Talkies, and it is drawing tremendously big appreciative audiences. Unfortunately the picture happens to be in Marathi and the whole of India is robbed of the chance of seeing a beautiful theme portrayed on the screen in Hindi. It will be worthwhile for these producers to produce a Hindi version of "Devata" as we feel that it will run very well all over.

Two pictures are under production at the studios; one is called "Brandy-chi-Batli" in Marathi and Hindi and the other is called "Suchacha Shohta". An unique event took place the other day in Bombay when Sardar Vallabhbhai Patel agreed to be 'shot' in "Brandi-chi-Batli". He has delivered a forcible oration on the advantages of prohibition and the evils of drinking. This lecture incidentally will form the basic theme of this social story.

CALCUTTA

NEW THEATRES:
"Dushman" was released in Bombay on the 24th simultaneously at the Krishna Cinema and the Excelsior. At the studios, "Bar Didi" in Hindi and Bengali under the capable direction of Amar Mullick has at last been completed and is likely to come on the screen immediately after "Dushman". "Snake Charmer" is being steadily shot by Mr. Devaki Bose, and is expected to be completed in the month of April. Nawab is reported to have given a wonderful performance in the Hindi version of this picture. "Khaje Kalkundali" under the direction of Phani Mazumdar is being shot in the interiors.

FILM CORPORATION OF INDIA:
Not a bit taken back by the failure of "Asha", the studio has begun the shooting of "Rise". Several interior sequences have already been taken and in the cast find Chhaya Devi, Devbala and others, who are expected to take the picture to success.

EAST INDIA FILM CO.:
This company has restarted work after a long rest. "Dakshayana" in Telugu is being shot in the interiors under the direction of Mr. Pulliah while another picture called "Vira Vikiyam" also being simultaneously taken by the same director.

RADHA FILM CO.:
"Janaka Nandini" a picture in Bengali has been released at the Rupabani where it is reported to be drawing well. At the studios "Nara-Narayan" is being directed by Jyotish Banerjee.

SOUTH INDIA

VAUHINI PICTURES (Madras):
Director Reddy has almost finished "Vandemataram" a social story with an elevating theme. Pre-release publicity of this pic-
Ice is quite intelligent and attractive and the picture is expected to run well at all places in the south, especially in the Andhra districts. Miss Kanchanamala, is reported to have given some excellent songs with classic tunes and is supported by Mr. Nagiah and Miss Kalyani, "Vandemataram" could beat all previous records in south India.

AVIN FILMS (Palakol):
Mr. Niranjan Pal, late of Bombay Talkies of Bombay is now associated with these producers who are producing "Amma" or "Home Coming" in the Aurora Studios in Madras. This is a Telugu story with a social theme. Thanks to the untiring efforts of Mr. Sooriam, the proprietor of this concern, "Home Coming" has at last been completed and is scheduled to be released in the city shortly.

DHRA CINETONE,
(Vizagapatam):
"Bhaktha Jayadev" directed by Pandurang Bose is reported to be drawing well at the Broadway Talkies in Madras. The future programme of the company is still kept a secret.

ROYAL TALKIE DISTRIBUTORS
(Madras):
"Sakku Bai" under the direction of Mr. Sunderrao Nadkarni is now in the finishing stages. Miss Aswathamma who is cast in the leading role, is reported to have excelled all her previous performances. "Sakku Bai" should prove to be a rare musical of the year, mightier than "Bilwamangal", both in the box-office takings and in quality of entertainment.

CENTRAL STUDIOS
(Coimbatore):
"Rambha's Love" is at last ready for release and ought to be on the screen by the time this issue is in your hand. Master Mahalingam and Miss Santhanalakshmi are now cast in another mythological story under production.

MODERN THEATRES (Salem):
"Anandashram" will be their next. The stunt queen of the South is starring in this picture with Mr. Rangachari and others. What stunts are there in 'Anand Ashram', let us wait and see!

PREMA FILMS (Madras):
"Matru Bhoomi" under the direction of Mr. H. M. Reddy is entirely ready and should be on the screen sometime by the end of this month.

THE SOUTH INDIAN UNITED ARTISTES CORPN. (Bombay):
A new company has been formed under the name of The South Indian United Artistes Corporation in Bombay, for the production of Tamil pictures. The first subject which is intended to be a social one and according to expectations is likely to go into production during the course of the next month.

Two More Gigantic Madan Productions

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ROUND THE TOWN

(Continued from page 36)

picture would have become more instructive and entertaining.

The Story: The whole affair is a struggle between good and evil between contentment and greed, between faith and heresy, and between religion and reformation. It is one big clash between virtue and sin. The names of the characters such as: Shradha, Maya, Dharmanand etc. have symbolic significance.

Dharmanand preaches a better life, free from greed, contented, virtuous etc. To which Satan in the form of Bazigar takes objection and throws a challenge which he ultimately loses.

The story passes through several familiar tussles between good and evil and reaches one grand climax wherein in a storm, of course a convenient one, the power of evil is at last destroyed with a moral that when Religion and Faith meet in harmony and unity of purpose evil is destroyed. Quite a good yarn on the whole.

Acting: Charlie as Rasiklal a street pedlar easily gives the best performance. It is more or less just slapstick work, but it is good as long as it lasts and amply serves its intended purpose of entertainment. Trilok and Ila Devi are quite encouraging. Khatoon as Shraddha had not much to do. Others were not upto much.

Production: The picture shows good enterprise in its technical aspects. Sound and photography are pretty good. The musical side however is not so very encouraging. The dialogues are well written and so are some of the songs. The direction is nervous at places.

Points of Appeal: There is some good trick work which will appeal to people who believe in illusions. Charlie's slapstick performance is certainly good entertainment.

DEVATA (Marathi)


"Woman is Divine" is the burden of this tale. The story is beautifully thrown in the midst of so-

a little child of his own, marries Sushila, inspite of his old age and contrary to the ideals nursed by his son. Sushila, young though she is, accepts her fate merely as a martyr to enable her to give a home and to educate her younger brother and sister. Then complications set in to make the plot intriguing. Pushpa a young society girl loves Ashok and goes to no end of trouble in pursuing her object. Some of these pursuits are, of course, romantic. The married life of Dasopant and Sushila proving disappointing in achieving the supreme object of getting a child. Dasopant sends his wife to a pseudo swami against her will. There, however, she is rescued from an outrage on her chastity by one of the new devotees. The swami flies into a temper and sets about wreaking his vengeance on Ashok with whom Sushila takes protection, leaving the roof of her own husband. The papers next day accuse Ashok of kidnapping and immorality. Society takes up the scandal with a rare relish and with the help of Chintopant a social sponger, Ashok is thrown out of his employment. Ashok now faces poverty and privation. To add to his worries Prabhakar, the brother of Sushila joins the poverty stricken family, being driven out by Dasopant. Dasopant however keeps Prema, the little sister of Sushila. Sushila's stay with Ashok creates compromises and Ashok is very soon sadly misunderstood. Ultimately Sushila leaves home after restoring the estranged relations between Pushpa and Ashok.

March 1939

E. Billimoria. We shall meet this old favourite again in "Thunder" a Rex picture.

Production: The picture shows good enterprise in its technical aspects. Sound and photography are pretty good. The musical side however is not so very encouraging. The dialogues are well written and so are some of the songs. The direction is nervous at places.

Points of Appeal: There is some good trick work which will appeal to people who believe in illusions. Charlie's slapstick performance is certainly good entertainment.

Acting: Salvi as Dasopant has given a very good performance in a role that is none too easy in certain parts. Baburao Pendharkar as Ashok playing the hero for the first time, acquitted himself marvellously well and with particular brilliance in light scenes. Baby Vimal, as Prema gave a beau-

62
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SE "CONRADTY" THE MONARCH OF ALL CINE-CARBONS
tifully sympathetic performance which won the hearts of all. Damnuanna Malvankar as Chintopant a social creeper was quite good.

Production: Excellent direction was the unanimous verdict of all critics. Vinayak has improved beyond recognition. His work has now acquired a subtle charm born of rich experience. Several deft touches to clever situations made the picture a poem of harmony and action. The scenario was cleverly worked out punctuated with dialogues that were at once brilliant and instructive. The editing however called for a little more care.

Music was quite attractive though the sound recording was not quite up to the mark. Excellent and thoughtful photography supplied the visual demand of a picture that must be called an excellent production.

Points of Appeal: The thought provoking theme commands the attention of all. Particularly the aspect of glorifying womankind in general provides some ticklish food to the innate vanity of every woman and the fair sex will hail this picture with a big broad smile. A good treat for every family, no one should miss this one of Huns Pictures.

SARDAR CHANDULAL SHAH HITS OUT!

(Continued from page 23)

British Board of Film Censors at the instance of the Secretary of State for India in banning "The Relief of Lucknow" before it went into production. This is an instance of the correct type of political censorship; as the British people are very anxious to avoid a clash with India at this crucial period. Surely, the lead given by the British ought to provide guidance to our provincial ministers and make them jealous guardians of our national honour.

Indian Exhibitors Condemned

"I have little regard for the exhibitors who connive at shown such dirty pictures to our people and thereby bringing home the shame of our nation through the sons of the soil. The time has arrived when every human activity in our country, whether commercial, economic or literary must be decided on the touchstone of patriotic nationalism.

"Unless our people become intensely conscious of their nation existence, the country will never get real substantial independence for which we are to-day staking everything.

"Finally I appeal to those noblemen of the Fourth Estate who believe in our independence as the ultimate goal to do their best in suppressing this evil, as I believe in the tremendous power wielded, which if rightly used, may save the nation from the slavery of eating at the hands of others—all that is given."

Here is a son speaking to a mother. That is the exact situation between Baburao Pendharkar and Indira Wadkar in "Devata" a Huns Picture at the West End.

Printed by Camer Saleh at the New Jack Printing Works, 75, Apollo Street, Fort, and published by him for 'filmindia Publications Ltd.' from 104, Apollo Street, Fort, Bombay.
"MOTHER"

Directed by: GUNJAL

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Director:
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("SAPEHRA" — "SAP IS"")

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DEDICATION

This issue of “Filmindia” is dedicated to “Gunga Din” the Poor Indian Bhisti who, as Kipling sings in his famous poem, died like a faithful dog for his white masters and in dying left behind an excuse to the white-men to slander his country and countrymen.

How tragic is that death which bequeathes to the country a heritage of slander and abuse at the hands of the white men of the West?

And yet, let “Gunga Din”, the Indian, live in the memory of man for “he was a better man” than his white masters.
Tell us another Sir Reginald!

Mr. Satyamurti, the Deputy Leader of the Congress Party, was aiming for the Moon when he expected an Englishman, an old member of the Steel Frame, to support India’s agitation against the anti-Indian pictures.

Heckled by Mr. Satyamurti, in the current session of the Legislative Assembly at New Delhi the Hon. Sir Reginald Maxwell, Home Member, Government of India, admitted that no Indian was serving on the Committee that sees anti-Indian pictures on behalf of the India Office. Evidently the Englishmen still know what is good for India and Mr. Satyamurti should not question this privilege.

Replying to another question, the Hon. Sir Reginald Maxwell said that he had read the article on “Gunga Din” which had appeared in “Filmindia” and thought that the article took an exaggerated view of the objectionable nature of the film. This opinion of the Hon. Sir Reginald is based on stray reports he must have got from interested quarters. Sir Reginald has himself not seen the picture and how could he possibly call the article exaggerated when we all know that the article was written by a responsible journalist who had the opportunity of studying carefully the shooting script of the film?

An illustrious member of the Steel Frame like Sir Reginald is not expected to form opinions so lightly and on such flimsy material.
He cannot definitely say what he ‘thinks’ unless he ‘sees’. And if he does so, he begins his job with a prejudice that would not speak much for the proverbial sense of British justice and fairplay.

Sir Reginald seemed too anxious to give an assurance to the effect that after certain excisions were made, evidently at the instance of the India Office, “Gunga Din” cannot be regarded as offensive to the Indian sentiment.

And yet the full Board of Bengal Censors banned the picture.

Why?

Does Sir Reginald know how R.K.O. Radio Pictures, the producers of “Gunga Din” sell the film? We quote below some of the passages from the news sheets of the producers:

“Scenes of Britain’s Empire Building”

“Several hundred Hindu fanatics—professional assassins worshipping the Goddess Kali whose sole creed and teaching is KILL.”

“The period of “Gunga Din” is 52 years ago when England was extending the sway of her Empire farther into the scorched hills of North West India”.

This much, the producers themselves admit and yet Sir Reginald thinks that “Filmindia’s” article was exaggerated.

The Women’s University Club of America with its formidable membership of distinguished women of America must be having good reasons to say: “Gunga Din carries on the tradition of Great Britain’s supremacy in India”.

And yet Sir Reginald “thinks” (of course, without seeing) that “Gunga Din” is not offensive to the Indian sentiment. Since when has the Indian sentiment been wedded to the British imperialism?

Jeanette Rex that celebrated English critic thinks loudly enough for the World to hear: “As for the story of ‘Gunga Din’ it is a moot question whether India will enjoy it”.

India doesn’t enjoy it, but what does Sir Reginald care as long as the India Office finds nothing objectionable. And the India Office is an expert Englishmen who know what is good for India, and whose knowledge cannot be questioned.

“It is A Dirty Film Showing India in a bad light” may be the unanimous opinion of Indians in Hollywood. But that shouldn’t worry the Hon. Sir Reginald Maxwell.

Americans—the friendly Americans under the ‘expert’ advice of Sir Robert Erskine Holland, Major Samuel Harris, Capt. Clive Morgan, Sergeant Major William Briers (all British, of course)—are doing “empire-building” for the British and an Englishman like Sir Reginald—talking and sporting—cannot possibly be unsportsmanlike to come in the way of friendly Americans.

The fast crumbling imperialism of the British in India now needs props from America. What a pity!

In ‘Gunga Din’, the Hindus are called ‘Thugs’. A British Sergeant kicks a Hindu Thug. Another murders a Hindu when the poor man is praying in a temple. At another place, the British Tom enters a Hindu temple in boots and by his riotous behaviour desecrates the temple. British Sergeants in their drunken state plot to loot a temple. There are numerous scenes of carnage and cruelty—all against the Indians. And yet Sir Reginald shamefacedly thinks that ‘Filmindia’ gives an exaggerated view of the objectionable nature of the film.

Why not be honest and admit that the Yank hirelings are trying to strengthen British imperialism in India and that the Indian sentiment doesn’t count?

Assuring Mr. Satyamurti that all precautions are taken to prevent the production of anti-India films, even in America, Sir Reginald said: “His Majesty’s Consul at Los Angeles uses his good offices to obtain modification and if necessary rejection of films offensive to the Indian sentiment. The action is usually fruitful and does help to prevent the production of films repugnant to Indian sentiment.”
And yet what has been the crop of this “usual-fruitful action”: “India Speaks”, “Wee Willie inkie”, “Lives of Bengal Lancers,” and now “Junga Din”.

You make us laugh Sir Reginald! Tell us another!

TIMBUCKTOO HAS A BETTER POSTAL SERVICE

No wonder, that our Postal Department owes a consistent deficit in its Annual Budget. The department is run by people who are bad businessmen and do not know what good service means.

We have received hundreds of complaints from our subscribers and agents from all over India, that they have not been receiving copies of ‘filmindia’ regularly.

During the last three months these complaints have multiplied and we complained in turn to the Postal Authorities.

But every time we have been told that the copies either could not be traced or that the matter is receiving attention.

During the time the ‘matter is receiving attention’ we have been put to the loss of supplying extra copies to please our readers, paying for extra postage thereon and in addition going through a lot of annoyance to us and to our readers.

All this because, the lazy fellows at the top would not organize their department well though they are paid for doing so.

We suggest that the next time, our readers don’t get their copies by the 10th of every month they should kick up a real good row with the local post master and the delivery postman and if necessary manhandle them a bit.

Negligence is an offence and we are sure that it can be punished with our age old methods.

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A series of experiments on skin bleaching have shown that all organic colouring matter reacts to the bleaching action of Oxygen. This principle is utilised in a very judicious manner in preparing an Ozonised Cream under the name of CrémoZon. Each jar of CrémoZon liberates about 200 cubic centimetres of fresh active Oxygen which acts on the pigment and gradually bleaches the same, thereby making the skin permanently several shades fairer.

The presence of other useful emollients in CrémoZon makes it exceedingly useful in removing freckles, black heads and sunburn. CrémoZon is highly antiseptic thereby destroying germs which cause skin diseases.

*AT ALL CHEMISTS AND STORES OR FROM:*

COSMETIC DEPT., “CIPLA”, BOMBAY 8.
Coming to you—
Straight from the gleaming Gypsy Can

EVEREST’S

SITARA

The story of the Gypsy World where danger are greater, Friendship stronger, Love deeper, Hate fiercer, Fun riotous and Music sweeter with a Top Rank Cast.

Directed and Produced by:

EZRA MIR, the creator of "Zarina"

Music by:

Rafique Ghaznavi

At the Imperial Cinema,

Released thru' Calcutta Film Exchange
Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The raves expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

owning Nationalism In A Cup of Tea

The foreign distributors in India have now started flirting with the Indian producers and distributors. For twenty-five years, they had no use for our men, but now they have suddenly, rather suddenly, to ward off suspicion, noticed the existence of our film men and are frantically arranging "Get-together" tea parties to win the sympathy of our men.

This attempt is so obvious that one can almost see through the game. One such attempt was made on the 22nd February and the Indian producers and others in the industry were roped in for the day through the "good offices" of an Indian whose interests are more with the foreigners than with his own people. The pity is that the guests who allowed themselves to be thus beguiled - and some of them are shrewd men of business - did not realize the intention of the ruse nor did they discover the underlying motive of their man who persuaded them to go there.

The scape goat who was perhaps made to pay the bill was banking upon the usual Indian sentiment to repay the expenses by an increase in advertising revenue. But the very next day when his canvasser as turned out, by an "ungrateful" guest of the previous evening, he suddenly realized that Indians had become more businesslike recently.

The first "Get-together" left behind one stink which in the present days of nationalism one can ardly overlook. And that is that one of our own men conspired to deliver us into the hands of the foreigners, so that they may exploit us the better.

Another "Get-together" Tea Party took place on the 22nd of March, exactly a month after the first one. 22nd of every month is perhaps going to be a fateful day, when bit by bit our men will be dissipating their individuality till nothing is left to be proud of.

A special feature of the 2nd "Get-together" was the unceremonious dropping out of the first time guest who had let the advertisement canvasser down.

All these "Get-together" parties are a result of the intense agitation of "Filmindia" against the foreign distributors. For the first time in the undisturbed existence of 25 years, they are called upon to use their wits and two performances of their wits have already been given, with an Indian playing the villain's role every time.

What better tribute can be paid to "Filmindia" than to find these Yankees running about with outstretched hands begging for a handshake with anyone that comes along, with readiness to drown his nationalism in a cup of Tea?

Let us wait for the 3rd "Get-together" and then we promise a wonderful expose of men and their methods.

STOP PRODUCING CRIME PICTURE

The ever increasing tendency among Indian producers to produce crime pictures is to be deplored. Our producers are on the wrong track. Instead of doing real social and national work by producing pictures that would elevate the moral standard of our people and educate the nation on right lines through this all important instrument of visual education, they are falling over one another to establish a crime school in India after the style and fashion pursued by the Americans.

Pictures like "Jagirdar", "Dynamite", Mr. "X", "Double Cross", "Gentleman Daku", "Master Man" and "State Express" are glaring examples of this new school of production now in vogue with the producers.

It does not need much intelligence to imagine the sad effect of such pictures on the minds of our growing younger generation.

Even our present-day professional criminals are taking pointers from these films, made thrilling by the versatile brains of the script writers.

As a result of these dirty pictures, crime in the country has been on the increase. So many methods of committing crime and escaping have been shown in these films, that the amateur criminal soon becomes a professional feeling himself safe in his newly acquired knowledge from the films.
We reproduce below a recent cutting from the Bombay Sentinel:

**PRISONERS ESCAPE WITH RIFLES**

Lahore, March 5.

Nine prisoners with eleven rifles and 200 cartridges have escaped from the Malerkotla central jail after a pitched battle between the prisoners and the jail staff, according to a report from Malerkotla, a Punjab State near Ludhiana, published in a local vernacular daily.

The prisoners, who include four condemned prisoners, are reported to have been taken out of their cells for the day's labour. All of a sudden, a prisoner attacked the warden who raised the alarm. Other warders came to his assistance and a pitched battle ensued.

The prisoners relented a watchman of his rifle and took ten more rifles and 300 cartridges from the armory.

The Daroga of the jail who rushed to the spot was fired on by the prisoners but was not wounded. Meanwhile, the prisoners managed to escape after having removed their fetters. Mounted police and a military platoon have been dispatched in search of the prisoners who are still at large.

Did we hear of a crime of this nature ever before? But now it has come to stay. "The Big House", "Fugitive From The Chain Gang" and other crime and prison dramas coming from Hollywood have introduced this new vogue in crime. Indian producers have conspired with the foreigners by copying their productions as quickly as possible to induce people to make crime a profession.

This is a case for the Censors.

We intend to take up this matter again for a countrywide agitation, but in the meanwhile we would warn our producers to steer clear of crime pictures in their 1939-40 programme of production.

Why should talents be prostituted to teach crime to our people when so many other things can be taught - things which will turn our country into a nation of better men?

**JOIN THE ASSOCIATION AND MAKE IT A POWER**

The Film Journalists' Association of India is now an established fact. Its name is likely to mislead people into thinking that the institution is only meant for newspaper journalists. It is not so. It is open to every writer - be he a script, story or dialogue writer. The Association is in addition an all-India affair and any writer who earns a living in the film industry with his pen in any part of India has every right to join the Association as a member and enjoy all the privileges.

It is however necessary to dispel one wrong notion which some people seem to nurse. The FilmJournalists' Association of India is not a fight body brought into existence to challenge our provokers or other people in the film industry. Far from it! The Association, on the contrary, will fight shoulder to shoulder for everyone in the film industry.

The Association does not seek power to destroy but to build - build a new superstructure on an old foundation. So those who are looking forward to some exciting times, may as well not join it as the affairs of the Association will be conducted in a strict constitutional way without taking away the inherent privileges of the members, which will be several and varied.

Join the Association, if writers want their writings to Tell.

**Give Us A Competent Secretary**

We understand that the Bombay Board of Film Censors is now searching for a suitable man for the post of its Secretary. It should have done so long before. However it is better late than never.

The Censor Board is no longer a liability to the Government's purse. It is a department that is self maintained and can easily afford to have well-paid, whole-time secretary.

**OUR SILVER JUBILEE NUMBER**

It was originally intended to publish the Silver Jubilee Number of "Filmindia" in the first week of April. But it had to be postponed, as the dates of the forthcoming Indian Motion Picture Congress have been shifted.

The Silver Jubilee Number will therefore be out in the 1st week of May and will replace our usual May issue. Don't fail to read it. You will be surprised at the contents.

Everyone has something to say about "Filmindia" — something interesting, something surprising. Some of the persons who have said it are: The Hon. Mr. B. G. Kher, Prime Minister of Bombay; The Hon. Mr. G. V. Pant, Prime Minister of U.P.; The Hon. Mrs. Vijayalaxmi Pandit and others who count in the modern world.

And yet the price will be only 8 annas.
And a whole-time Secretary is required, if he is selected to maintain different kinds of Statistical information about the industry.

We hope the appointment will not be made without city's politics in mind. We are not particular, at all cap the man chooses to wear. But we certainly wish to see a competent man occupy the post and selected from our film industry, knowing things badly, will most welcome.

The post should not go to anyone from the Educational or other Provincial Services. The men in those services are not expected to know anything about the film industry and they will take a long time to learn, even if they care to.

SETTING DOWN THE BRANCH

The man who produced the first Punjabi picture certainly made money for himself but in doing so he has done a bad turn to the industry in general. Other producers in the country attracted by the success of the first Punjabi picture and hearing legends about the huge amount of money it brought in, are falling over one another in an unholy hurry to produce pictures in the Punjabi language.

This is all wrong, as by doing so, they are cutting the branch on which they have stood so long. Pictures in Punjabi cannot be paying in the long run, because their novelty is worn out. The field is so small that there is a likelihood of it being flooded with a number of pictures in a very short time. It is very easy for the producers to turn out pictures in Punjabi as a large number of our artistes come from this province.

But in this quick and easy production lies the danger to the producers who have all along staked everything on Hindi and Urdu pictures. It is suicidal of them to give pictures in Punjabi to a province which is an essentially Hindi and Urdu stronghold.

South India producing pictures in Tamil and Telugu can be suffered because the province considers Hindi and Urdu as strange languages, but Punjab doing it is absurd. Even in South India, the Hindi talkies are nowadays gaining more ground, because their local pictures could not compete with Hindi pictures in technical and presentation. Several Tamil and Telugu pictures have failed miserably last year. While on the other hand Hindi pictures have scored.

If this is the case in an entirely non-Hindi province, what will be the future in an essentially Urdu province like the Punjab?

Producing pictures in Punjabi is a great mistake and the earlier our producers realize it the better for all concerned.

LOVE ON THE GIPSY KNIFE

If you feel like thirsting for a spot of gipsy music, see "Sitara" which Ezra Mir has produced. Everyman is a bit of a gipsy—in the sense that he often imagines himself to be a cave man who would like to act chivalrous if he happened to come across a gipsy girl in a lonely spot in the jungle.

Keeping this emotional weakness of the human beings in view, Mir has made "Sitara" a riot of lavish romance in which Khursheed, the glamorous gipsy girl steps out of the screen and without your permission steals into your heart to give an ache which, while it hurts, also soothes.

Into the frightening speed with which this picture travels, the clever director has framed a throbbing romance of hearts that are stabbed by love and stitched by the gipsy knife. There are deals and duels, squeals and squabbles not to mention thrills and throngs. "Sitara" is a picture one must not miss if he wants to learn how to balance love on the keen edge of a gipsy knife.

Marching to plant the Union Jack and carry "law and order" into the Frontier. A shot from "Gunga Din" a R.K.O. Radio picture against India.
This monster Offer brings you a grand opportunity of winning three magnificent prizes; a fortune of Rs. 25,000; Return passages to England by Air or Sea at any time you choose; and a 'H.M.V.' dlx-lux Radio Gramophone. If you prefer it, or in the event of a tie, an extra cash sum will be awarded in lieu of the passages and Radio Gramophone. The huge sum of Rs. 10,000 is reserved for Runners-up and unlimited Extra Prizes extend to every solver whose entries contain four errors or less. In addition an attractive Free Gift is offered to every entrant. Any one of you reading these words is capable of carrying off the First Prize in this Competition—you have only to thrash out the Clues carefully, for which reason we strongly urge you to begin on the Practice Square below without delay.

**CLUES ACROSS**

1. Not this but your own skill gains you success in these Competitions
2. They often consider the privilege of parenthood a mixed blessing
3. Reflected sound
4. Fairy-tale monster
5. Likeness
6. Man whose outlook is always this seldom achieves much success in business
7. A precocious child often causes his elders to regard him as this
8. Open suspicion is apt to make a guilty person this
9. Past
10. Determined youngsters usually find a way of overcoming an obstructive one
11. Jumbled spelling of hand
12. Those which some women affect seem to defy all reason!
13. Pungent or bitter
14. Those who do this widely thereby usually acquire a greater understanding and tolerance of human nature
15. Diminished
16. None of us can have too much of this faculty
17. Most parents derive keen pleasure from their children...

**CLUES DOWN**

1. One needs the quality of discretion to be able to do this successfully
2. Sheer exuberance of spirits sometimes causes a youngster to be this
3. Well known non-alcoholic beverage
4. This type of man is seldom greatly liked by other men
5. How difficult it is to listen patiently to utterances which are this
6. Border of a garment
7. Apt to be dangerous when inspired by malice
8. Feminine pronoun
9. As a rule sentimental persons are easily this by harsh ones
10. It often calls for unusual foresight to anticipate one
11. It is highly indiscreet to fondle a cat's...
12. High
13. Most young women have a natural liking for gay ones
14. Mild this sometimes helps to cheer up bedridden invalid
15. Long-distance runners usually prefer a long this to a short one
16. Their friends often find such people extremely exasperating
17. Refuge or place of safety
18. Be extra cautious when combating a foe who seems to be this
19. Female sheep
20. To be indebted
21. To court
22. Domestic quadruped

**CLOSING DATE APRIL 13th.**

N.B.—The Entry Fee in this Competition is Rs. 1 per entry and Entry Squares will be published in the issues of March 19th, 26th and April 2nd.

**ONLY ENTRY SQUARES CUT OUT FROM “THE ILLUSTRATED WEEKLY OF INDIA” of March 19th, 26th, or April 2nd, will be accepted.**

**COPY AVAILABLE FROM ALL NEWSAGENTS**
The EDITOR'S MAIL

Readers "when you are worried" write to me. I will do my best in serving you. Serious matters will be treated seriously, while nippant letters will receive like replies.—The Editor.

From: Dawood Cassim (Durban)
What happened to the Imperial Film Company? It closed doors as a result of continuous misfortune.

From: Bachubhai Mehta (Agra)
Where are Vithal, Bakre and Bachu, the kings of the silent days?
Silence! Don't speak so loudly or they will wake up and start a "battle" with wooden swords. Time has left these old heroes behind.

From: Ghasiram Jalan (Bombay)
Why do Bombay Talkies have a foreigner as a director?
Because they do not get competent Indians to do the job. Direction is a peculiar job and needs really skilled and intelligent men. When I say that India has hardly half-a-dozen good directors in its twenty-five years of film making, you can realize how difficult the job must be.

From: Narendra Kumar (Gorakhpur)
What is your idea about girls from respectable families joining the film industry?
I think, it is a good idea. We have already several respectable girls working in the industry and they have nothing to complain. Those few who complain and make a mascot of their chastity have none to lose. To be a good woman one need not necessarily belong a good family. I know girls from first-class families having third class reputation. There is nothing wrong with our film industry now. It is so much commercialized now that there is no time for sexual intrigues and indulgences. Every girl is as safe as she would be in the lap of her own mother.

From: A. K. Arvi Ando (Bombay)
Can I have the privilege of meeting Kanan Baja personally? Please give me her address.
Last month someone wrote to me saying that Kanan’s mother was a great obstacle when he wanted to see her. I think the mother is still there and as she is reported to be quite hale and hearty she threatens to be “still there” for a long time to come. I suggest your writing to Kanan at 23 P, Princep Street, Calcutta, and making discreet inquiries about her mother first. I wish you every luck and you will perhaps need it.

From: Vipin H. Jhaveri (Surat)
I wrote seven letters to Madhuri requesting for an autographed photo, but this girl has neither sent it nor replied to my letters. I have now determined to send a pair of real diamond ear-rings (as my father is a diamond-merchant), will she accept and acknowledge that or not?
Of course she will. Do send the ear-rings along—as long as the diamonds are real no girl will refuse a present from a fan. By the way, does your father also like Madhuri? I thought, diamond merchants sold diamonds and not presented them.

From: A. S. Rao (Secunderabad)
Why are actresses paid more than actors and directors?
Why did Adam eat the forbidden fruit in the Garden of Eden? Adam has not yet found the reason. The day he finds it, Eve will lose all her charms.

What do you think of “Marie Antoinette” of Metro-Goldwyn-Mayer?
An excellent picture, pictorially, but in the last three reels the director failed to achieve that intensity of pathos and emotion which the situation called for. And to that extent that great actress Norma Shearer failed to act. Many will not agree with this, but they need more understanding to grasp these fine subtleties. It is the game of the critics. For the layman, “Marie Antoinette” must be classed as one of the best pictures of the year.

I have applied to the Sagar Movietone for the post of an actor but I didn’t get any reply.
You are lucky. And I wish you more luck. Meet some of these actors and you will know why.

From: T. N. S. Murthy (Trichinopoly)
I am an admirer of Raja Sandow. Can you give me some particulars about him?
No! I want you to go on admiring him.

Why don’t you publish the reviews of the foreign pictures?
There are hundreds of papers doing that. The Indian film industry has only “Filmindia” to do all its propaganda. So I stick to my industry and sell the wares of my producers. I have no time to keep shop for any foreigners. You should do the same.
Shots from “Sant Tulsidas” a Ranjit devotional featuring V. Pagnis, Vasantee and Leela Chitnis.
Hikmat U. Khan (Gwalior)
During the year, on which Indian picture, has largest amount of money been spent?

On “Sant Tulsidas” produced by Ranjit Movietone. The salaries alone amounted to a lakh and twenty thousand rupees. The picture is a saga of Devotion. Don't miss it. Even as a Mahomedan, you will learn much from it.

S. Ahmed (Baroda)
I am fond of Saigal but his bald head is the only thing I dislike. Can you suggest any remedy?

As Saigal is not asking the remedy, we can not grow anything on his scalp. In the alternative I suggest that you grow longer eye lashes, which may help you to like Saigal more.

P. M. Mayan (Cochin)
How can the husband of a film star rely upon sincerity of her love towards him while she behaves in the very same manner doing anything and everything with her screen lover in the picture?

It is a pity that some of our screen girls do not know the same warmth of affection in real life. Had they done so, the husbunds would not have grudged them their screen “affection”. At home they become just wives and break the furniture.

P. V. Ramana Murthy (Vizagapatam)
Is there any picture in which there are no girls?

I know one produced by Americans. It is called “Boys’ Town”. But in India, even Jaddan Bai disappointed us in this respect. Being a woman we thought that she would keep women out. But she didn’t and she was in it too to multiply our feelings. But keep this wish a secret. If some of our producers hear you, they will stop producing and then we won’t get more pictures.

Suresh (Ajmer)
Which is the first Indian picture to be produced? Who produced it?

The 1st Indian picture was produced by Dadasaheb Phalke who is called the father of the Indian film industry. The picture was called “Harischandra”.

M. N. F. Shaikh (Devlali)
Where and what must be the thoughts of Babu-Pendharkar when holding Meenakshi, as seen in picture on page 11 of your December issue?

The same as yours perhaps. But Baburao is not so sensitive now and he won’t allow his thoughts to wander. By the way, are you a bachelor?

T. K. Pillay (Nagpur)
One of my friends is very anxious to act with Shanta. How should he proceed?

Sabita is now a producer. So the best approach would be through her mother, who I am told, is managing her business affairs. Badami can also arrange on behalf of your friend. But why all this row! Has your friend any talent for acting?

K. K. R. Pillay (Razmak)
I am a soldier in the Indian Signal Corps. I want to join in a film company as an actor?

Better be shot as a soldier than as an actor. There is more glory for the former and more criticism for the latter.

Balchand T. Daryanani (Hyderabad)
What is your idea of Sagar’s “We Three”? I think it is the worst picture of Mehboob.

Don’t rush to conclusions. His next one “The Only Way” is soon coming. My opinion of “We Three” I wrote in the August 1938 issue of “Filmindia”.

What is your idea about stunt pictures? The effect of these pictures seems to be bad on weak minded people.

Not only on them but also on the producers themselves. Most of them can be heard giving expression to their weak minds.

S. L. D. Roy (Calcutta)
Here, in Calcutta, there is a rumour that all the best artistes of New Theatres are going to be captured by Film Corporation of India?

Even if the rumour had some truth, mere capture would not take the artistes any far. Film Corporation must produce good pictures for these artistes. I however don’t think that the Film Corporation can afford this luxury much longer.

D. M. Mudbidri (Poona)
Don’t you think that our trailers of Indian films are unnecessarily long?

So are the pictures, which these trailers claim to advertise. Our trailers as we find them today convey a warning to the audience of what is in store for them. I think that a large number of people are scared away by these trailers and no wonder the pictures fail. The trailers are sometimes so long that one finds it cheaper to see the trailer than the picture. As a short synopsis of the pictures, the present trailers are good and leave no further desire to see the picture. But as trailers, intended to create a desire, they are just no good. Well, trailers need brains and that is what the producers are searching for.

M. S. Ramchandran (Madras)
What is the next picture of Shantaram in which it is reported that Shanta Hublikar is working in preference?
"Life is For Living" is its name, of which incidentally, Shantaram himself knows very little. His friends say that he once went to Europe and didn't visit Paris. And that man is going to tell us how life is to be "lived".

From: G. S. Chetty (Anantapur)

Filmindia gives highly interesting news about Hindi films, but not about Telugu and Tamil pictures. Do you think that Hindi pictures are better?

Certainly, to be accurate, a hundred times better. Some of the very good Telugu and Tamil pictures have been worse than the fourth rate Hindi pictures in technic and finish. About news, I have been asked a hundred times. The South Indian producers are so busy with their own "affairs" that they have no time for news or newspapers. Surely, you don't expect papers to give news of people, who have yet to learn some primary fundamentals of modern business. Some of these South Indian producers are not industrialists, they are merely time servers with a "purpose." It pains me to say that, but some one must tell the truth some day if the South Indian film industry is at all to be noticed by the rest of India.

Why don't the prominent actresses marry?

Probably they have no reason to. People do things to get things.

From: M. Jahagirdar (Gadag)

Is Surendra superior to Saigal in singing and acting?

Ask me another. Surendra will blush when he reads this. By the way, stop reading "filmindia". You are wasting time and I am wasting my energy.

From: Dr. Wazir Chand Chopra (Jullundur)

How much money will Shanta Apte demand if I write to her for her photo?

Exactly Rs. 2-8. A letter from her secretary will be sent free in addition.

From: M. I. Saksena (Cawnpore)

Is it necessary for artistes to observe celibacy in order to maintain his natural gifts in tact?

No. It is however necessary to avoid over indulgence. Even the hero of "Brahmachari" (The Celibate)—Master Vinayak is a married man, with a child as evidence against celibacy.

From: V. Ramadurai (Erode)

Is Maya Bannerjee married?

I don't know. They ought to know.

Which is the better picture between "Shri Singer" and "Dharti Mata"?

"Dharti Mata".

From: Kumari Jagdish Kunwar (New Delhi)

"I was disappointed not to find my questions replied in your February issue. You give answers of all who threaten you. Because I am a girl you keep quiet. If I don't find my answers in March issue I shall take necessary steps to honour you".

I am frightened Kumari, as your threat has to mind the outburst of another young lady don't reply letters which don't bear the full dress of the writer. Yours does not and still like your temper and I choose to get frightened of you and answer some of your questions better.

Is Prem Adib Mahomedan?

Yes.

Who is the more handsome between Gul Hamid and Najam?

Najam is. Gul Hamid was.

Is Najamal Hussein the most handsome actor in India?

No.

Why Maharashtrian artistes pronounce Hindi and Urdu words miserably?

Because their mother tongue is Marathi and they have neither the patience nor the desire to learn Hindi and Urdu. And unless they do, they will never meet with your approval.

Why Kanan Bala is considered to be best singer among all the Maharashtrian actresses?

Kanan Bala is not a Maharashtrian. She "Made In Bengal". She however complies favourably with the Maharashtrian actress where singing is concerned.

Why are people mad after New Theatres' songs?

Why don't they prefer the songs of the Maharashtrian companies?

Because the songs are attractively tuned beautifully worded. The N. T. songs are written and sung to make them popular. Others songs because they have to be put in at certain intervals.

Reply all the questions in March issue with fail.

Now I have replied to all your questions I couldn't do so in the March issue your letter reached me in the last week of February my March issue was ready then: It was not
Ril. 939
FILMINDIA

That February had only 28 days. Now that you have scored over me, send me another big hit of questions.

R. M. Haridas (Cawnpore)

For which role will Bibbo be suitable—a mother or a sweetheart?

For both—as mother to a grown-up son or as sweetheart to an old man. Bibbo is a versatile actress and she can do both these roles very well.

Gagan Behari (Cuttack)

I want to form pen friendship with some cinemagoers. How can I?

Sign your name on their photos when you find them published in Filmindia. What is the use of your writing to the girls, as most of them can't write. Those few who can, have no time. They are too busy between the producers and the directors.

From: J. Mohapatra (Cuttack)

Some Bengali directors are in the habit of painting the Oriya character in a very offending manner. Films like “Jayadev” are examples of such nasty provincialism. When you write so much against anti-Indian pictures, am I not right in calling your attention to this inter provincial slander?

If what you say is right, you have done the correct thing in drawing my attention. I have not seen “Jayadev” and other pictures which you have seen. But if these films really contain inter-provincial slander, then I shall be the first one to condemn them. We have been taught to look upon our country as a whole without provincial demarkation. Any efforts to create provincial barriers by exciting provincial hatred must be stamped out. I saw something like this in a certain Bombay picture and on pointing it out to the producer concerned, I was told that the picture was a comedy. But why have even fun at the expense of another province? I think the producers should take your feeling as a general warning and if they still persist in this folly, the only alternative is a relentless agitation. I shall certainly back you up in this.

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In Yakub's "Her Last Desire" a Sagar social picture, Maya adds one more triumph to her long list.
The 1st Marathi Picture which H. E. the Governor of Bombay Has Ever Seen And He Saw It Through!

• Huns’ DEVATA

PRESS NOTE

"On the 23rd March '39 His Excellency Sir Roger Lumley, the Governor of Bombay and Lady Lumley saw "Devata" a Huns Picture at West End Cinema at 10 p.m. They were received by Mr. Baburao Pendharkar, who sat with His Excellency throughout the show, explaining the treatment of the wonderful theme on which "Devata" is built as a picture"

Directed by: Mr. Vinayak

Starring:
BABURAO PENDHARKAR
SALVI
MEENAKSHI
INDIRA WADKAR
BABY VIMAL

Now running at
West End Cinema, Bombay

12,000 Feet of Celluloid—Developed in a Drop of Liquid Fire

The drop that has wrecked homes, ruined human lives and destroyed nations....

HUNS PICTURES GIVES—
—THE PICTURE WHICH OUR NATION WANTS TO-D
Shots from “The Only Way” a Sagar picture directed by Mr. Mehboob.
**PITY THE POOR FILM CRITIC**

There Is Too Much Competition From The Viceroys, Governors, National Leaders, Society Ladies & Studio Publicity Managers!

- By K. AHMAD ABBAS Famous Film Critic of “The Bombay Chronicle”

I wonder if it is possible. But I will try.

An old College acquaintance of mine met me recently after a long time. The first question he asked me was naturally about my profession.

“I am a journalist”, I briefly replied.

He looked at me rather pityingly. “What exactly do you write about?”

“I review films and conduct the cinema page.” This time his expression betrayed pity not unmixed with contempt - as if I had told him I was a scavenger or an undertaker! But, then, even scavengers and undertakers are necessary for society. So are the film critics. And yet, like my friend, the average person looks down upon us as if we were an inferior species. Why?

**FACTS AND FICTION**

There seems to be a general impression that we are all black-mallers and, therefore, a contemnible tribe. As if there are not black sheep even among temple priests! This fiction about film critics and cinema journalists living on the bribes given to them by the producers is one of those legends about the film industry which persist in popular imagination. Another myth, of course, is that studios are like the courts of feudal debauchees where producers sit idly, surrounded by pretty damsels. I found how utterly baseless both these notions are when I came in touch with the film industry. For almost two years I have been writing about films and patiently waiting to be approached by a producer with an offer of money. Upto the time of writing, no such offer has been made. Rather discouraging for a budding blackmaller!

**GIVE US A SQUARE DEAL**

The prejudice against film journalists, shared by the Studio executives, film stars, the general public, is most unfortunate. As a small group of workers striving to help the industry as well as the average cine-goer, we deserve better consideration. Our conditions of work are not enviable. Our wages are low. The hours of work are often from the first press show in the morning (sometimes at the unearthly hour of 8 a.m.) to past mid-night when the premiere of some film is over or the last proofs have been passed for the press.

The Press Shows are bleak affairs as a dozen unfortunate beings sit in the ghost-like silence of an empty hall compelled to miss their breakfast to see a picture at one, bad or indifferent. Those of us working for the daily press have to do many other odd jobs, too—anything from editing articles, working on the black beetle to reporting a football match.

Some of us who have their own papers often combine the jobs of editor, advertisement canvasser, copy-writer and lay-out men besides having to cope with screen struck persons in search of jobs and providing themselves as target to temperamental film stars out to avenge grievances—real or imaginary. Not a few of us live in the cold shadows of the bankruptcy court. It should not be thought that I am complaining. Most of us have taken up this job by choice, because we are interested in films and have faith in its future as an art, as an entertainment and as a vehicle for new ideas. We are on the whole, quite a merry gang and we enjoy our work.

But the main reason why I ask for a square deal for the film critics is that, really speaking, at present we can hardly be called film critics. At best we can claim to be striving to become film critics. This is neither modesty nor bitterness. It is a fact. Having traditions of dramatic criticism or any kind of art criticism to follow in our country, we are only now beginning to create our own standards and values of criticism—by the same method of trial and error. There are difficulties, however, which beset our path—difficulty inherent in our own shortcomings and in the attitude of the public and of the producers towards us. This article is meant to point out some of them.

Let's begin by debunking a notion that film critics are bore or that criticism is our exclusive estate. Personally speaking, my own chief qualification for writing about films is the fact that I see at an average, a film every day an have been doing so for some time. The only essential difference between a critic and a reasonably observant film fan is, as pointed out by an eminent English critic that the former has “better opportunities for judging pictures, wider standards of comparison and more practice in summing films up quickly.”

To this I may add that seen all kinds of films as a routine job and a comparatively closer familiarity with the technical process of film production tend to give an objective (you might call it cold-blooded) attitude towards films—so that we are not so easily carried away merely by the glib personality of an actor or the glycerine-tear-stained climax of a sentimental play, as the average cine-goer is quite liable to do. We also make it our business to study the box-office and on see
ART AND ARITHMETIC

The ultimate standard of judgment, of course, must depend on the individual taste and temperament of the critic. Art is not arithmetic that the correct solution in every case must turn out to be the same. The films are produced, with artistic and technical cunning, to appeal to millions. There are all sorts of ways of looking at things and of writing about them. There are poetically inclined critics who the pseudo-mystical atmosphere of Devaki Bose and Barun pictures makes a special appeal, while there are others who prefer the straightforward approach of Nitin Bose and Shantaram.

One is fastidious about technical perfection, another (like me) may overlook any flaws in photography or sound-recording if the film has some originality and its approach to life and its problem is progressive and realistic. Again, trade paper critics must (to be fair to the exhibitors who depend on their opinion to book the pictures) keep in view the box-office appeal more than the other artistic or technical qualities of a film. But in whichever way he looks at it, a film critic should, above all, remain impartial and provide proper guidance to the film-goer.

It is not necessary to be mercilessly critical. At the present stage of our film industry, it would be callous to damn the crude (but, in some ways, promising) productions of small studios, with a stroke of the pen. But the critic owes it to the producer and to the industry to point out avoidable flaws. And, finally, he owes it to the fan to describe the pictures correctly to help him (or her) choose an evening's entertainment. There is a demand for all sorts of films from mythological epics to crime "thrillers". It is the duty of the critic to see that he does not send those who would like "Tukaram" to see "Hunter Wall" and vice versa! That would be a tragedy and a betrayal of the trust that the public reposes in him.

Having thus defined the functions of a film critic let us indulge in a bit of self-criticism and disown certain members of our own fraternity who make no effort to conform to a reasonable standard of criticism. Unfortunately Film journals have sprung up like mushrooms and are conducted, in some instances, by incompetent journalists. All kinds of people have taken to film journalism - Romance-hungry youths out of college, unsuccessful merchants and even dismissed studio employees with a grudge against some producers. Is it any wonder that we don't get proper film criticism from them?

"CANCEL THE ADVERTISEMENT!"

How are we, one may ask, to get rid of bogus critics? The producers have a set remedy - cancel the advertisement! Now it is true that without advertisements a film journal cannot carry on for long. But in actual practice, this policy of stopping the advertisement of any paper which writes against you encourages irresponsible journalism and strikes at the root of independent criticism. It is easy for a journal with no consistent editorial policy to make a Vindictive Flare and regain lost advertisements by singing the praises of the very people it had previously run down.

But it makes the task of independent critics difficult who often find themselves bracketed with such slanderers and blackmailers. On the other hand this policy, however well-intentioned, encourages flattery, undignified subservience and pandering to the slightest whims of producers. In short, it sounds the death-knell of genuine criticism while failing to check the unwholesome practices in film journalism.

What, then, should the producer do?

He should, of course, withdraw patronage from any unscrupulous paper which is guilty of blackmail - even if that paper is prepared to praise him and his pictures.

Generally speaking, however, the advertisement campaign should be absolutely independent of what a paper writes or does not write about your productions. Advertisements should be given on the basis of the advertising value of a paper - even if that paper has severely criticised your pictures.

Have you noticed liquor advertisements appearing in Congress papers, side by side with leading articles supporting prohibition? Whatever you may say about the consistency of such papers, one cannot help commending the common sense of the firms which pay for advertisement space for its own sake without bothering about the editorial policy of a paper. They are, as advertisers should be, only concerned with the value of a paper as an advertising medium - i.e. its circulation.

In this respect it will be noticed that the public is the best judge. Investigate the circulation of irresponsible journals and the truth of this assertion will be evident.

Indeed, it is only the wrongly-placed patronage of the producers which is responsible for the existence of such a class of film journals. Left to the public, they would soon wither away - for they have hardly any sales. Circulation and not the adjectives used for boosting pictures should be the criterion for the producer's advertisement schedule.

I have noticed that even some of the most advanced and progressive producers resent independent criticism and try to silence it by all kinds of means. I know of at least two instances when the chief editors of two well-known papers were approached by the producers with a demand that they dismiss their respective film critics for daring to criticise certain films. Threats to stop advertisement are frequent. In this connection the policy of even certain leading papers to pandering to the wishes of their advertisers by publishing laudatory "write-ups" for every
picture is very unfortunate. The film critics here are thus made subservient to the Advertisement Department. If these papers took up a strong attitude in defence of their critics, the producers would soon realize that they cannot afford to lose such valuable advertising media.

**THIS “WRITE-UP” MENACE**

These studio-made “write-ups” according to which every picture is the “greatest, mightiest, star-studded screen epic of all times” are one of the curses of our film industry. I once remember observing that everyone of a dozen pictures noticed on the cinema page of a well-known English daily was described as “the best show in town” and praised in the choicest adjectives out of Thesaurus. A greater tragedy is that more or less the same adjective-laden write-ups appear week after week.

Having been connected for some time with the Publicity Department of a studio, I realize the difficulties of the Publicity Managers who, often single-handed, have to write out advertisements, look after correspondence, keep in touch with Advertisement Managers and editors, get all the printing done and arrange distribution of hand-bills and putting up of posters. They have little time to think of original ideas of indirect publicity, to create studio “news” or to write articles, interviews with stars, etc., which would be far more effective than the “write-ups” which they mechanically turn out.

If only the producers reorganised their publicity departments on better lines and supplied cinema editors with well-written information and interesting matter instead of expecting them to print “write-ups” week after week, things would improve fast. They should at least realize that if twelve pictures on the same page are described as the “best show in town”, it helps none of them at all. A reader may be justified in thinking they are all equally bad!

**AMATEUR CRITICS**

I don’t know who started it. But it was an ill-fated day when someone hit upon the idea of getting a certificate for his picture from a public leader. Since then such certificates have been given to the most mediocre pictures by (alphabetically speaking) Authors, Barons, Bishops, Congress leaders, Editors, Governors, Home Members, Legislators, Mayors, Ministers, Municipal Councillors, Presidents, Society Ladies and the Viceroy. They are not content just with expressing a few polite words of appreciation, but must go out of their way to put on record their opinions even on the technical aspects of a film.

“The colour process was extremely effective and natural”, said His Excellency the Viceroy of a film which (whatever its other qualities) was, at least, a crude attempt at colour photography. Lady……., the wife of a high government official, says of the same film “The acting and photography are above the normal standards of our films” and another Society lady thinks “the colour effects excellent”.

The Aga Khan who, according to an advertisement has never spent more than fifteen minutes to see any film in Europe or America (what a qualification for a film critic!) is said to be another admirer of this picture. I wonder whether he was drugged to sit through the whole picture. A few years ago an eminent national leader who is a lady of great talent and culture spoke in glowing terms of a short comedy produced by a local studio. The film hardly ran for two weeks and was such a miserable failure that the producers did not repeat the experiment.

Now I maintain that this publicity method is unfair to all the parties concerned. The Aga Khan (as representing such dignitaries) is as competent to judge films as I am to give my opinion on the form and quality of his race horses. Nor is it fair to eminent people like the Congress President or the Viceroy to be made sale arguments in film advertisements! By these means you cannot make a box-office “hit” out of a mediocre film.

We still remember how five years ago a film, which was opened by the Viceroy in Delhi and the Governor in each provincial capital, utterly failed to appeal to the public. And yet “Tukaram” created a world-record without any certificate. Not the bureaucrats or plutocrats but the mill-workers of Bombay helped it to run for a year!

It would be far better if producers spent more energy in improving their films than in running after such certificates which mean nothing and which are only creating a class of distinguished, but hopelessly amateur critics. Misinformed appreciation is merely a means of self-deception while genuine criticism is the only guidance for improvement and progress. It is indispensable to producers, Directors, technicians, actors and actresses.

**WE MUST GO ON**

But (this is my final complaint), while producers resent criticism, artists are often found to be utterly indifferent to it. A leading film star (for whom both as an artiste and as a lady of great charm and culture I have the highest regard) recently told me rather naively that she did not read my reviews of her films. It was not merely a shock to my vanity but also a sudden realization of the thankless futile task of a film critic in India. And yet, like blundering pioneers in an unexplored territory, we must go on. Perhaps some day some one will thank us for our persistence. * * *

I wondered if it would be possible to do a bit of plain speaking without offending many people. I don’t think I have succeeded. But at least I have tried.
Where Love was Sin -
and Sin Was Virtue

THE PLACE WAS HOLY BENARES

and

Ravishing ROSE and MOTILAL
were the Sinners

See -

Saraswati's Mighty Spectacular
Screen Sensation at the

CENTRAL TALKIES
BOMBAY

A DADASAHEB TORNEY PRODUCTION

Direction:
R. S. CHOUDHARY

Distributors:
Kapurchand Ltd.
Bombay 4
Miss Clare Mendonca who edits the film pages of the “Times of India” and the “Evening News” has been unanimously elected the Vice-President of the Film Journalists’ Association of India.
GUNGA DIN Banned in Bengal

Filmindia's Agitation Justified

Full Board of Bengal Censors Condemns the Picture

Filmindia Foils Sly Attempt of The Local Distributors

"GUNGAs D1N" Condemned All Over The World

"Gunga Din" that notoriously anti-Indian picture, produced by R. K. O. Radio Pictures Corporation of America, has been banned by the Bengal Board of Film Censors, when the picture was submitted for censor before the Full Board on the 28th February 1939.

The distributors in India of the R. K. O. Radio Pictures, with an idea of countering the agitation against the picture, submitted it for first censoring in India to the Bengal Board, trusting to get an easy passage due to the non-Congress complexion of the Bengal Ministry.

Filmindia knowing of this manoeuvre at the last moment addressed an important and confidential letter dated 21st February 1939 to the President, Bengal Board of Film Censors, with the result that on the 28th February the Board refused to pass the picture.

Declaring the picture as "NOT SUITABLE FOR EXHIBITION IN THE PROVINCE" the Board took particular notice of the following objectionable features:

1) Kicking of a Thug by a British Sergeant.
2) Murder by a British Sergeant of a Hindu while at prayer in the temple.
3) The lashings and torturing of British Sergeants in uniform by Thugs in the temple.
4) The desecration of a Hindu temple by Sergeant Cutter by his entry in boots and uniform and by his riotous behaviour therein.
5) The scene in which Sergeant Cutter who is drunk tells another Sergeant of his intention to loot the temple.

This is what the officials saw in the picture. "GUNGA DIN".

CONDEMNED IN HOLLYWOOD

"IT IS A DIRTY FILM" say Indians in Hollywood—Reports Ram Bagai, our Hollywood Correspondent.

There is a great resentment here among Indian residents of Hollywood against "Gunga Din", the R. K. O.—Radio film, which had its premiere the other day. I invited some of them to see the film and asked their opinion of it. This is what they said:

Mr. Abnashi Ram, a merchant: "The film may be entertaining so far as the Western audiences are concerned but to India it does more harm than good.

Mr. K. Subra: "It is a dirty film showing India in a very bad light, to me this nullifies any entertainment value that it may have had."

Mrs. K. B.: "It seems to me that the story is weak. It is titled "Gungadin" but it is all about three soldiers manhandling hundred of Indians and thus it becomes trite. It is a poor screen story and definitely bad for India."

I may here state that during the production of the film suggestions were made by me and others to the R. K. O. authorities to avoid hurting Indian sentiment. To some of these they had agreed but when I saw the final film I noted no changes. I think India will have to do the usual thing and boycott it as "The Drum" was boycotted.

In this connection the following quotations from Americans Doing "Empire Building" For the British an official bulletin issued by the R. K.O. "Radio Studios would just show what type of film "Gunga Din" is:

"Scenes of Britain's Empire Building......"

"A Mile to the West, the golden dome of a vast, impressive and authentic temple to the goddess Kali whose sole creed and teaching is "KILL" rears itself in splendour!!!......"

"The period of "Gunga Din" is 52 years ago when England was extending the sway of her Empire farther into the scorched hills of North West India......"

"......several hundred Hindu fanatics (members of the ancient sects of thugs, professional assassins worshipping the goddess Kali)......"

HINDU "MUEZZIN"?

The same official bulletin names five technical experts who advised on the production of GUNGA DIN. These are Sir Robert Erskine Holland, Major Samuel Harris, Captain Clive Morgan, Sergeant Major Williams Briers (all British) and Madame Hilda Grenier whose qualification is supposed to be that she "was in the employ of the Duke and Duchess of York during extended trip to India in 1900". They were all engaged, it is explained not to "complicate England's colonial aspirations"!!!
How well these five “experts” know about India is revealed by the same bulletin from which I quote the following:

“It seems Hindus raise beards that are really something and to be authentic each of the actors who didn’t already sport a considerable growth of hair, must adornment, had to be supplied with the same.”

“And perhaps in the still desert air will come the voice of the “muezzin” from the minaret in Tanta pur filling the air with Hindu fatalism….What is written is written.”

“Minaret”, “Muezzin” and “Hindu” fatalism! What an authentic India!!

SCENES OF CRUELTY

The terrible power of films like “Gunga Din” misrepresent India and slander her people can be gauged from the fact that it has been acclaimed as a great box-office hit. Millions of Americans will know of India from this film. As to the kind of impression it creates on the cultured American mind, one may quote from the opinions of certain organizations circulated by the R.K.O. Publicity Department:

GENERAL FEDERATION OF WOMEN’S CLUBS:
“Scenes of cruelty too exciting for the younger members.”

WOMEN’S UNIVERSITY CLUB: “It carries on the tradition of Great Britain’s supremacy in India” ……”For children—too long and violent”.

EAST COAST PREVIEW COMMITTEE: “One cannot help but feel that in these days of actual war and carnage perhaps the same effort should have been given to depicting something that would glorify peace and security.”

JEANETTE REX: “As for the story it is a moot question whether India will enjoy it”.

AMERICA WAVES THE UNION JACK

PICTUREGOER (LONDON): “When a patriotic British picture is produced it is too often Hollywood that does it. “Gunga Din” is a patriotic depiction of the work of the British Army in India……. Let us admit at once that it is mostly hokum played in broad, melodramatic style……. In brief it is a case of America waving the Union Jack for us…….”

NOT TOO SOLEMN WITH THE NATIVES!

NATIONAL BOARD OF REVIEW MAGAZINE: “In “Gunga Din” they have let themselves go and concocted a lively and two thirds exciting action piece celebrating, not too solemnly, some of Britain’s way with the natives of India.

FANATIC NATIVES VS. BRITISH HEROICS

MOTION PICTURE HERALD (AMERICA): “Gunga Din” is fast, furious and fascinating—a blunt, hard statement of the Imperial policy that was and may yet be England’s ……If the film may be likened, generically, to any other of known record, that other would be, “Lives of a Bengal Lancer”. Like that one, this picture places its principal characters at the mercy of fanatic natives who apply torture to force revelation of military information……. The picture depicts the heroics of those who fought, screamed and slugged back India into submission to Queen Victoria.

TRIBAL FANATICS & MURDER RELIGION

THE CANADIAN DIGEST: “The film opens with the massacre of a British patrol on the North West border of India by tribal fanatics in a revival of the ancient murder religion of Thuggee.

EVEN THE BRITISH WOULD BE BASHFUL!

BRITISH SUNDAY PRESS (LONDON): “Thanks, Hollywood, for such a fine piece of British propaganda, which we would be bashful to present ourselves.”

IRISH PRESS (DUBLIN): “The picture is based on a poem by Kipling, the arch-imperialistic jongler of catchy and famous lines…….The verdict is—a brilliant film on a rotten theme.”

The Thugs (Hindoos) surrounding the brave band of British soldiers in "Gunga Din"—R.K.O. Radio picture.
Hail! the Bauer baby arrives to join the distinguished family!

16 M.M. BAUER Projector

16 M.M. precision Sound-Film projector built to the same standard as 35 M.M. Talkie Projector having the following outstanding features:

a. Selecton Lamp System with a Silvered mirror, and special condenser.
b. All silent gears completely enclosed and automatically oiled.
c. Large Maltese Cross movement for Rock-steady pictures of big size.
d. German Lens f: 1.6 highest quality.
e. Amperemeter for measuring lamp current with a regulator for same.
f. 'Bauer' rotating drum sound head for faultless reproduction.
g. Sound lamp of the automatic prefocussed type.

Carry the BAUER Baby as you would a Portable Typewriter — The Most Wonderful 16 M.M. Cine projector ever built

Write for illustrated Catalogue and further particulars to:

The International Talkie Equipment Co.,
ROXY CHAMBERS ••• BOMBAY ••• NEW QUEEN'S ROAD
Here is an outstanding PROJECTOR

The latest “B8” with Real High Intensity Arc Lamp

The GIANT among all CINE-PROJECTORS

A PROJECTOR only BAUER could manufacture

Bauer’s latest arrival B8 Standard 35mm Projector with Ultra High Intensity Arc Lamp with the following special features.

1. Air Cooling of the Film Gate.
2. Compressed Air operated Safety Shutter.
3. Film breakage “Flammex” protecting shutter.
4. Uses the full length of Carbons at one setting.

You are cordially invited to visit our Show Room and see the new B8 Projector, with the finest High Intensity Arc Lamp—Head and Shoulders above all other Lamps.

The International Talkie Equipment Co.,
Roxy Chambers, New Queen’s Road, Bombay

Sub-Agents:

Saraswati Stores : Madras
Famous Pictures : Bhusaval

Yeshwantrao G. Melkar : Hyderabad (Sind)
[Prabhat Repr. for Sind]

Sonpal Talkie Film Service : Calcutta

USE “CONRADTY” THE MONARCH OF ALL CINE-CARBONS
SHANTABAI HUBLIKAR—

This new charmer of Prabhat who made her debut in “My Son” will again be seen in “Life Is For Living” the new social picture under production. Director Shantaram is in charge of the picture.
BOMBAY TALKIES' LATEST RELEASE

NAV-JEEVAN

From the Pen of Bhabil's author Saradindu Bannerjee

Starring:

HANSA, RAMA SHUKUL, MUMTAZ ALI, SAROJ BORKAR,
V. H. DESAI & P. F. PITHAWALA.

Now Running at ROXY BOMBAY
In "Dushman" a New Theatre picture now running at Krishna Cinema, Bombay, this famous artiste wins stellar honours.
Filmindia Again On The Floor Of The Central Assembly

Govt. of India Thinks “Gunga Din” “Harmless” Without Seeing It And Yet The Bengal Govt. Bans The Picture

Mr. S. Satyamurti Heckles The Hon. Sir Reginald Maxwell

Mr. S. Satyamurti: Will the Honourable the Member please state:

(a) Whether his attention has been drawn to an article in the columns of the “Film India” of February, 1938, on the anti-Indian film “Gunga Din” produced by the R.K.O. Radio Pictures of America;

(b) Whether Government have got any information that this film is distinctly anti-Indian; and

(c) Whether Government propose to take any action to draw the attention of the British Embassy in Washington to this film and stop the production and release of this film?

The Honourable Sir Reginald Maxwell replied:

(a) Yes.
(b) My information is that this is not the case.
(c) Does not arise.

SUPPLEMENTARY QUESTIONS

EXAGGERATED BUT EXCISIONS HAD TO BE MADE

Mr. Satyamurti: May I know whether my Honourable friend has perused the article referred to in the question, and, secondly, what is the information on which he has come to the conclusion that this film is not definitely anti-Indian?

The Hon. Sir Reginald Maxwell: In answer to the first part of the Honourable Member’s supplementary question, I have looked through the article and I think it takes an exaggerated view of the objectionable nature of the film. With regard to the second part of his supplementary question, we have made unofficial inquiries from the India Office to find out whether they have examined it. The Honourable Member knows that they take great care to get in touch with all films likely to be offensive to Indian sentiment and in this particular case they say there is nothing objectionable in it, after a few excisions which were made at their instance.

Mr. S. Satyamurti: May I know whether the Government of India have seen or been informed of these excisions and are they satisfied now that the film, as it is to be released, is not anti-Indian?

The Hon. Sir Reginald Maxwell: The Government of India cannot see these films at the time of their production. I am speaking of their exhibition in England. When they come to India, they come before the Boards of Film Censors who examine them and cut out anything likely to be offensive.

Mr. S. Satyamurti: In view of the fact that anti-Indian films are more poisonous outside India than inside India, will the Government of India take some steps to see that the India Office does examine these films with these excisions and satisfies itself and the Government of India that these films, with these excisions, are not anti-Indian?

The Hon. Sir Reginald Maxwell: As I have informed the Honourable Member, that has already been done and the film, as it stands after certain excisions, is regarded as inoffensive.

Mr. S. Satyamurti: By whom—the Secretary of State, the India Office, or somebody on behalf of the Government of India?

JUDGED BY ENGLISHMEN BUT NOT BY INDIANS

Mr. Satyamurti: Was there any Indian on that Committee or an Indian present at the examination of the film? It is a matter of Indian sentiment and I put it to the Government that they should take steps to secure Indian criticism of this film? Have they done so?

The Hon. Sir Reginald Maxwell: The India Office represent Indian interests in this matter; and as the Honourable Member knows, the Government of India are always very insistent on the point, and so is the Secretary of State. Not so long ago, I had occasion to mention it in reference to “The Relief of Lucknow”, the production of which owing to the action of the India Office was stopped.

Mr. Lalchand Navalrai: May I know if there is any organization on behalf of the Government of India or the British Government in America to help the censors in respect of Indian pictures before they are sent to England or elsewhere?

The Hon. Sir Reginald Maxwell: I was going to explain that in answer to the next question on the paper.

THE “DRUM” BEATEN AGAIN IN THE ASSEMBLY

Mr. S. Satyamurti: Will the Honourable the Home Member please state:

(a) Whether Government are aware that the film “Drum” was banned by several Provincial Governments some months ago;

(b) Whether Government have taken any action against the producer of the above film, as the film is
being exhibited in several other countries of the world; and

(c) Whether Government propose to take steps to draw the attention of the distributors and the exhibitors of anti-Indian films in other countries, who are operating in this country, and see that they stop this propaganda against India in other countries?

The Honourable Sir Reginald Maxwell Replied:

(a) Yes: but a revised version of the film was passed by the Bombay Board of Film Censors on 20th October 1938 and, so far as is known, no authority has taken action against this version in any part of India.

(b) No.

(c) Action is regularly taken in England by the Secretary of State to secure the modification and, if necessary, rejection by the Board of Film Censors of films offensive to Indian sentiment. In America we have an arrangement by which His Majesty's Consul at Los Angeles uses his good offices to obtain similar modification of objectionable films. The action is usually fruitful and does help to prevent the production of films repugnant to Indian sentiment. And I have no doubt that risk of the loss of the Indian market also is a considerable deterrent.

ALL THAT GOVT. OF INDIA CAN DO

Mr. S. Satyamurti: With reference to the answer to part (b) of the question, may I know whether Government will consider taking some action against the producers of these films in order that they may not be exhibited outside India? I can see that so far as exhibition in India is concerned, there is ample machinery by means of the Board of Film Censors to stop them but as regards their exhibition outside this country, will Government undertake to take adequate steps against the misrepresentation of this country by means of films?

The Hon. Sir Reginald Maxwell: Pretty strong pressure can be placed on these people not to produce objectionable films because the Board of Film Censors as a general rule will help the India Office in securing their non-production or non-exhibition, and the lead of the Board of Film Censors is usually followed throughout the Dominions; and therefore a film to which serious objection was taken would probably not be a paying proposition. We can put pressure in that way.

Mr. S. Satyamurti: May I know whether any steps are taken by the Government of India, or will they consider the question of taking some steps to prevent the exhibition of anti-Indian films in countries outside the Dominions and England—such as America, Germany, France, etc.?

The Hon. Sir Reginald Maxwell: It is extremely difficult to take any direct steps against the exhibition of these films in foreign countries outside the Dominions? I think the best method to pursue is the indirect pressure, which we can at present exercise and which does very materially check the production of these films, because, if the matter became worse, we should have to consider other action, but the matter has been gone into pretty carefully.

Mr. Lalchand Navalrai: May I know if the film "The Drum" was shown in Delhi and after that there were objections shown against it and then the owners had to go away to Ceylon?

The Hon. Sir Reginald Maxwell: I am afraid I have no exact information.

On the 23rd March His Excellency Sir Roger Lumley the Governor of Bombay and Lady Lumley saw "Devata" a Huns picture at the West End. Photo taken on the occasion: 2nd from left: Miss Gohar, 3rd from left: Lady Lumley, 5th from left: H. E. the Governor, 2nd from the right: Mr. Baburao Pandharkar, Extreme right: Sirdar Chandulal Shah.
"I am very pleased to preside over the first general meeting of the Film Journalists’ Association of India as I feel that our film journalists are doing their bit—and a large bit considering their present activities—to take our country towards its triple goal of independence—cultural, educational and political."

"Film journalism is a specialized profession and needs a precise study of art and its various facets. While the present country-wide importance achieved by the Indian film industry, it is proper that the film journalists who have been rendering such yeomen services should band themselves together for the common weal without forgetting their obligations to the industry and to the country" said Mr. Samaldas Gandhi, Editor of ‘Jannabhoomi’ presiding at the meeting of the Film Journalists’ Association of India held at Mubarak Manzil, Fort, Bombay on the 16th March at 6 p.m.

A large gathering of local film journalists was present for the meeting where the following office bearers were elected:—

Mr. Baburao Patel (Editor, ‘Filmindia’) — President.

Mr. K. A. Abbas, (Film Editor, ‘Bombay Chronicle’) — Vice-President.

Miss Clara Mendonca (Film Editress, ‘Times of India’ and ‘Evening News’) — Vice-President.

Members of the Executive Committee:

Mr. Jitubhai Mehta, (Film Editor, ‘Jannabhoomi’)

Mr. P. Venkatram, (Film Editor, ‘Bombay Sentinel’)

Mr. Sadik, (Film Editor, ‘Hindustan Prajamitra’ and ‘Hind Praja’)

Mr. D. N. Nadkarni, (Film Editor, Free Press of India)

Mr. B. Y. Marathe, (Film Editor, ‘Mowj’ and ‘Prajnat’)

Mr. Mehr Tarapore, Publicity Manager, Bombay Talkies Ltd.

Mr. D. C. Shah, (Film Editor, Sunday Standard).

Messrs. Mahomed Nazir, Editor of ‘Mussavvir’ and Bakoolesh were elected as Joint Hon. Secretaries while Mr. D. K. Parker was elected as the Hon. Treasurer.

Mr. S. V. Kirparam, Editor of ‘Movies’, Delhi, was elected provincial representative for Delhi and U.P.

Mr. Ram Bagai was elected as the Hollywood Representative of the Association.

Mr. L. C. Bhalla, Editor of ‘Movieland’, was elected as provincial representative for Hyderabad and South, while Mr. Chandrashekhar, Editor of ‘Dipali’, was elected to represent the Association in Bengal.

Mr. B. R. Oberoi, Editor of ‘The Cinema’, Lahore was elected as representative of the Association in the Punjab.

Mr. T. H. Suntoke B.A. (Hons.) LL.B., was appointed the Hon. Legal Adviser to the Association.

Mr. P. C. Bhagwat was appointed as the Hon. Auditor.

The Aims and Objects

(1) The safeguarding of the interests of the profession;

(2) The creating of a congenial atmosphere for more and better Indian Pictures through the medium of constructive criticism and comment calculated to improve the general standard;

(3) To impress upon the Central and Provincial Governments of the country the vast potentialities of the film as a medium of entertainment and education and publicity which could suitably be harnessed to carry India’s message of goodwill, culture and progress abroad;

(4) To aid in utilizing the film as a medium of better and closer understanding between communi-
ties, races and nations, and to foster an atmosphere of tolerance;

(5) To counter insidious anti-Indian propaganda insistently spread by foreign producers, and by every constitutional means at its disposal, to render impossible the production, distribution and an exhibition of anti-Indian films both in India and overseas, and to take and adopt all measures to enhance India’s prestige and respect for her institutions and culture in the eyes of other nationals;

(6) To collaborate or merge with sister organizations in India and overseas with a view to exchange topics of common interest and advantage, and to propagate and publicise mutual literature and research activities;

(7) To endeavour and secure a better and more lasting understanding between the various units engaged in the vast enterprise of film production in India, while maintaining a strict and unbiased viewpoint of appraisement unto itself;

(8) To issue and circulate bulletins, press reports, journals for the better and keener interest of the public in matters of routine and of moment of the Indian Film Industry and to maintain a well-stocked library of books dealing with the technical and fan side of the Industry.

**Membership**

The Association shall admit to membership from time to time writers on matters and aspects pertaining to the Indian Film Industry, as also those engaged in writing scenarios, scripts for shooting films, film publicity materials, whose avowed object it is to actively promote the interests of the film industry in India:

The scale of fees for membership shall be as under:—

**PATRONS:** Those paying Rs. 500/- and over shall be admitted as Patrons of the Association.

**LIFE MEMBERS:** Those paying Rs. 50/- shall be enrolled as Life Members.

**INDIVIDUAL MEMBERS:** Those paying an Annual Subscription of Rs. 5/- in advance or annas 8/- monthly, shall be admitted as members of the Association.

**FIRM MEMBERS:** Firms engaged in the film journalistic trade shall pay a fee of Rs. 20/- annually for membership of the Association through their representative.

The Head Office of the Film Journalists’ Association will be at ‘Mubarak Manzil’, 104, Apollo Street, Fort, Bombay, where application for Membership can be made.

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A mighty spectacle of the Jungles

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THEME - SCENES - LOVE - EMOTION - MUSIC & COMEDY

Direction and Scenario by: M. BHAVNANI

CAST INCLUDES:

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It will set

NEW RECORDS IN JUNGLE PICTURES

COMING SHORTLY
In “Sadhana” Shobhana Samarth and Prem Adib provide a new thrill for Sagar pictures.
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The running of the fan is exceedingly quiet. The consumption the fan is small. The body of the motor felt barely warmer than the air. The general performance of the fan in our opinion very good.

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The "India" Fan is one of the best fans of similar sweep and consumes about 40 per cent. of electrical energy. It is silent running Fan and its commutator is sparkless.

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The patent fans of... (India Fans) are by far the most efficient Fans I have ever had for test. They give slightly better breeze than the best known fans of similar sweep but consume only 33 to 42 per cent electrical energy.

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CINE FINANCE & BANKING
(Incorporated under the Companies Act, 1956)
undertaken cheaply and efficiently by a special organisation properly equipped for this work alone.

This innovation should be welcomed by the entire industry and at the same time will prove an important and immediate source of revenue.

**DISTRIBUTION:**

Cine Distribution of India, Limited, financed and controlled by Cine Finance & Banking Corporation of India, Limited, will combine the functions of "Renters" and "Exhibitors". They will enter into renting contracts with their own associated producing organisation and also with outside producers, and distribute the films they control under those contracts through their own circuits and among exhibitors outside. These circuits will be built up by building, purchasing, renting or otherwise controlling Cinema Houses of all grades throughout India.

A properly capitalised Distribution Company is greatly needed in India and when combined with exhibiting, as in this instance, is very remunerative.

**PUBLICITY:**

Cine Publicity of India, Limited, financed and controlled by Cine Finance & Banking Corporation of India, Limited, is a Department of this organisation which also, from the outset, can confidently expect highly remunerative support by merchants, shippers and traders all over the world. Publicity and Advertising by means of the Film is in its infancy, but its powerful appeal is realised more and more every day. This phase of the Corporation's activities is capable of very great expansion.

**TRAINING:**

Cine Academy of India, Limited, financed and controlled by Cine Finance & Banking Corporation of India, Limited, is a Department of the organisation that has been received with enthusiasm not only by National and other leaders of all shades of opinion, but by educationalists and economists everywhere. There is a lamentable shortage of every class of technician and expert required by the Cinema industry in India. So acute is the need for trained technicians that it is not yet possible for the Government and other responsible authorities to introduce legislation for the safety of the public, such as that in operation in other parts of the world.

The need for all classes of properly trained technicians in the Cinema industry in India is, indeed, unlimited. It is a trade capable of absorbing nearly every one of its highly technical branches large numbers of educated unemployed and of paying them a decent wage.

This academy will fill a long-felt need and can be made remunerative.

**BUYING AGENCY AND INSURANCE:**

Cine & General Agencies, Limited, financed and controlled by Cine Finance & Banking Corporation of India, Limited, will, until the present law concerning insurance in India, has been clarified, place all insurances arising out of the activities of these various companies, and in addition, will act as purchasing agents, contractors, etc., thus effecting considerable savings and consequently ensuring for the Corporation greatly increased profits.

**PROSPECTS & PROFITS:**

It will be realised from the above summary that all the undertakings of Cine Finance & Banking Corporation of India, Limited, will be strictly departmentalised, each in the hands of experts, who will be responsible to separate boards of directors specially selected for their usefulness in the respective branches of the industry.

The Corporation will be strongly represented on the Boards of all the companies operating the various departments, and by virtue of their voting power will exercise effective supervision and assure a proper co-ordination of all activities.

It will be immediately apparent, therefore, that this organisation, profiting by a world experience of the past, is fundamentally based. From the very outset, on this principle of proper co-ordination. It is a policy proved by long experience the world over, to result in sound and profitable trading.

Indeed, it is conservatively estimated that in one Department alone, that of Distribution, the return can be sufficient to pay excellent dividends on the whole share capital of the Corporation.

A series of issues of shares will be made to the public in the Departmental Companies when, in each case, the whole of the underwriting will be undertaken by the Corporation, and the Corporation's funds, as and when released from the underwriting contracts, will be available for the Cinema industry and general Banking purposes, the acquisition and control of further Cinema Houses, etc.—safe and profitable investments, especially in view of the fact that every Branch of the undertaking is under its direct control. Incidentally it may be noted that the underwriting commissions thus earned should in themselves be sufficient to assure a profit to the Corporation capable of providing a dividend in its first year's working.

Experts will be engaged for all branches of the enterprise.

**STATUTORY INFORMATION:**

The minimum subscription on which the Directors may proceed to allotment is fixed at shares of the nominal value of Rs. 5,00,000.

Exclusive of over-riding and under-writing commissions, brokerage, etc., the preliminary expenses, inclusive of legal expenses and promoters' remuneration and part consideration for the purchase of the scheme specified in the contract hereinafter mentioned, shall be one-and-a-half per centum of the capital of the companies.

The qualification of a director other than an alternate director, is the holding in his name of shares of the Corporation of the aggregate value of Rs. 2,500.

The remuneration of each director will be such fee, not exceeding Rs. 75 for the chairman and Rs. 50 each for other Directors, as may be fixed by the Directors for every meeting of the Board attended by him, if paid by the meeting, or if paid otherwise, not exceeding Rs. 150 per month for the chairman and Rs. 100 per month for each director, in addition to the travelling and other expenses incurred by him in connection with the business of the Corporation.

The management of the Corporation will be vested in SIRARTY, Limited, Merchant Bankers, subject to the supervision of the Board.

Every holder of a share of the Company not otherwise disqualified.
Hansa Wadker and Rama Shukal share stellar honours in “Nav-Jeevan” a Bombay Talkies’ social picture now running at the Roxy Cinema, Bombay.
The SCENTINEL Air Conditioning Box

Purifies Every Home at a small initial cost of Rs. 7-8 and guarantees Health, Happiness and Better Life

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PURIFIES, DEODORISES, REVITALISES
Banishes odours, prevents infection, and brings a Spring morning freshness indoors.

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India's First Picture on Motherhood
Running to House-Full Audiences in the 11TH WEEK

Admired, Appreciated and Acclaimed by One and All by every community Hindus, Parsis, Muslims, Jews, Europeans alike.

ROYAL OPERA HOUSE, BOMBAY

For Bookings Apply to: ROYAL FILM CIRCUIT, Bombay-4
In "Sant Tulidas" this celebrated artiste has given a beautiful performance. Ranjit Movietone has spent a fortune on this picture and a big part of it has been staked on this beautiful artiste.
How the Libel Against India is Spread!

Boy Scouts—Schools—Colleges—Students—All Invited to See "Gunga Din"—Training the Future Generations to Look Upon Indians as "Sadistic Barbarians And Dogs!"

The British Royalty (The Duke and Duchess of Gloucester) Does Its Bit to Drive the Last Nail Into the Coffin of India's Self-Respect!

While Indians Are Struggling to Break Their Shackles of Foreign Bondage Millions Rush to See India's Shame Broadcast On The World Map!

While Indian Producers Flirt With Foreign Distributors In India At "Get-together" Parties, Their Nation Is Blackmailed In The Eyes of the World!

"Where Will This Blackmail Stop"? Asks Filmindia

We give below extracts from the two leading papers of the West, bowing how "Gunga Din" that scandalously anti-Indian picture is being sold in the World-markets:

The Cinema (London) 8th March 1939:

"The stupendous business accomplished by "Gunga Din" at the Gaumont reached a high peak over the week end, breaking all existing records for the theatre."

"The Gaumont on Saturday and Sunday, presented a remarkable spectacle. Huge crowds, gathering at regular intervals during the day, completely surrounded the theatre and it is estimated that the queues at times stretched for over one-third of a mile. . . . . . . Many thousands of people were unable to gain admittance to the theatre."

The Royalty Does Its Bit

"Given a great send-off by a lavish premiere, honoured by the presence of the Duke and Duchess of Gloucester and heralded by the National press, "Gunga Din" is expected to become the greatest box-office winner."

Motion Picture Herald (New York) Feb. 25th

"Over 350 public, high and technical schools in Detroit were covered in advance on "Gunga Din" as a result of the special screening held for the Superintendent of Schools, other Educators and local prominetns."

The British Consul's Part In It

"Another screening, reported to have brought further assistance, was given for the British Consul, who gave direct publicity where it would do the most good to the American Legion, Daughters of the British Empire and other British Societies in that area. . . . . . ."

"In New Orleans co-operation and endorsement from important personages and organizations were derived through addresses to schools, clubs, etc."

"Gunga Din"—A Book Mark for Boys

"Four-day newspaper contest to find ten unsung heroes or heroines was staged for the Boston run of "Gunga Din". Each winner received a solid silver medal and was written up in the Boston "Traveller."

"Colleges and schools within a 23-mile radius were contacted, libraries used book marks. . . . . . ."

Minds of Boy Scouts Poisoned

"A mammoth sign painted in soft coal dust over snow capped mountains in Denver drew attention to opening of "Gunga Din" at the Orpheum."

"Manager Mickey Gross contacted the Boy Scout Organization and sent special letters to Scout Masters. Handbills were distributed to all members through the Highlander Boys Organization and stills displayed an armory and canteen bulletin boards.

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CINE FINANCE & BANKING CORPORATION OF INDIA, LIMITED

(Continued from page 41)

fied by any of the articles of the Corporation and who has been duly registered for three months previous to the General Meeting shall be entitled to be present and to speak and vote at such meeting and shall on a show of hands when present in person or on a poll when present in person or by proxy have one vote in respect of every Preferred Ordinary share and one vote in respect of every twelve Deferred Ordinary shares held by him in the Company three months previous to the General Meeting.

The maximum commissions to be paid by the Corporation to cover underwriting and over-riding commissions, brokerage, and any other commissions for or in connection with the procuration of capital shall not exceed 5 per cent.

Sir Richard Temple and Mr. A. Rowland Thomas, will be life directors of the Corporation, and are interested in a contract set out herein as directors of Sirarty, Ltd., the Managing Agents.

CONTRACTS:

Articles of Agreement made and entered into the 28th day of February, 1939, between Cine Finance and Banking Corporation of India, Limited of the one part and Sirarty Limited of the other part whereby the said Sirarty Limited are appointed the Managing Agents of the said Cine Finance and Banking Corporation of India Limited for a period of 20 years at the annual remuneration of Rs. 4,000, free of income tax, and it is provided that all office staff, and other expenses in and out of India incidental to the carrying on of the business and affairs of the said Cine Finance and Banking Corporation of India Limited and also of the Managing Agency shall be defrayed by the said Cine Finance and Banking Corporation of India Ltd.: and it is further provided that in consideration of the issue and allotment by the said Cine Finance and Banking Corporation of India Limited of the face value of Rs. 5,00,000- to the said Sirarty Limited and also in consideration of the payment to the said Cine Finance and Banking Corporation of India Limited of the face value of Rs. 5,00,000 to the said Sirarty Limited and also in consideration of the payment of 11% of the Capital of the said Cine Finance and Banking Corporation of India Limited and also of the seven other Companies intended to be got registered the said Sirarty Limited agree and undertake at their own expense to cause to be registered the said Cine Finance and Banking Corporation of India Limited and the said seven other Companies above referred to and to defray all legal and other preliminary expenses other than over-riding and underwriting commissions, brokerage, etc., in connection with the said registrations and the said Sirarty Limited, further agree for the same consideration to sell to the said Cine Finance and Banking Corporation of India Limited all rights undertakings and properties whatsoever held by the said Sirarty Limited from Sir Richard Temple Bart., and Archie Rowland Thomas in their Scheme for organising and financing film production, servicing, distribution, etc., in India as well as abroad and for the same consideration the said Sirarty Limited shall also transfer and assign to the said Cine Finance and Banking Corporation of India Limited the deferred shares accruing to the said Sirarty Limited in the said seven other companies as fully paid shares. By the said Articles it is further agreed that if the said Sirarty Limited fail to get registered any one or more of the said seven Companies the said Sirarty Limited shall refund to the said Cine Finance and Banking Corporation of India Limited 11% of the Capital of such Company or Companies as the said Sirarty Limited may fail to get registered within one year.

Articles of agreement made and entered into between the said Sirarty, Ltd., and the said Cine Finance & Banking Corporation of India, Ltd., and memorandum and articles of association can be inspected at the office of the Company's Solicitors, Messrs. Madhavji & Co., during office hours.

(Signed)

Richard Temple,
Dhanjishan Bomanji Cooper,
Kailas N. Haksar,
D. A. Surve,
Kanhaiyalal Bhandari,
Mathhradas T. Assomull,
Naraindas Pohoomull,
Trikamlal Girdharlal,
Rangildas Varajdas Khandwala,
Ramnath Swaminath Aiyar,
Archie Rowland Thomas,
Mirza Rashid Ali Baig.

The poor Indian (a "native" of course) humbly awaiting the order of the White Men. This is how that film called "Gunga Din" was shot by R.K.O. Radio Pictures of America.
Notes and News

BABURAO PATEL,
President.—Designate of the Conference

Acting upon the joint representation made by the Film Editors of the following leading papers: "Bombay Chronicle", "Bombay Sentinel", "Jannahboomi", "Free Press", "Hindusthan Praja Mitra", "Hila!", "Al Hilal", "Al Isabel", "Cara van", "Bombay Samachar", "Jame Jamshed", "Sanj Vartman", "Mowl", "Hilal", "Al Hilal", "Al Israel", "Inquilab", "Prabhat", "Cinema Fan", "Chitra", "Pratod" etc., from Bombay and "Movies", "Nigaristan", "Nawai Watan" and others from Delhi, the Executive Committee of the Indian Motion Picture Congress elected Mr. Baburao Patel, Editor of "Filmindia" as the President of the Indian Film Journalists' Conference to be held on the 23rd April under the auspices of the Congress.

Historic Film Lunch

Sunday 12th March 1939 established a new milestone in the history of our films and our film people. Exactly 433 persons from the film industry from different parts of India - producers, directors, artists, studio workers, journalists, distributors and exhibitors - for the first time assembled for a Grand Community Luncheon at the Taj Mahal Hotel, Bombay.

Sir Rahimtullah Chinoy presiding said that it was an eye opener, even to him, and to several, to see the enormous gathering, fully representative of all the various interests, feeling like one man for the progress of the industry. When the foreign producers realize this strength of unity, they will stop producing anti-Indian pictures, which are offensive to Indian sentiments.

Addressing the workers, Sardar Chandulal Shah, the Chairman of the Reception Committee, said "you are the real bosses of the industry and not the dozen and odd men who run the studios". The socialist note in the Sardar's speech was very well received by the people present.

Other speakers included Sir Richard Temple, Mr. B. G. Horniman, Miss Naseem, Mr. Prithviraj, Mr. B. M. Tata and Mr. Pande.

Rai Saheb Chuni Lall in a neat little speech thanked the President and thus ended a historic lunch. Postponed to the 23rd April

It is a foregone conclusion that the Indian Motion Picture Congress and the Silver Jubilee celebrations will be a huge success seeing the general enthusiasm prevalent among the film community. The extraordinary preparations necessitated postponing the programme a little further. The revised programme is as follows:

PROGRAMME

Sunday, the 23rd April 1939
Morning: Indian Film Journalists' Conference.
Evening: Indian Educational Film Conference.

Monday, the 24th April 1939
Morning: Indian Distributor's Conference.
Evening: Indian Exhibitors' Conference.

Tuesday the 25th April 1939
Morning: Indian Cine-Technicians' Conference.
Evening: Indian Cine-Artists' Conference.

Wednesday, the 26th April 1939
SUBJECTS-COMMITTEE MEETING

Thursday, the 27th April 1939
SUBJECTS-COMMITTEE MEETING

Friday, the 28th April 1939
SILVER JUBILEE DAY
Opening of the Exhibition.

Saturday, the 29th April 1939
CONGRESS DAY
Morning: Congress Sessions.
Evening: Congress Sessions.

Sunday, the 30th April 1939
Morning: Congress Sessions.
Evening: Procession and Garden Party.

ACADEMY AWARDS FOR 1938

The whole motion picture industry and the millions of picturegoers all over the world eagerly await the annual decision of the Academy of Motion Arts and Sciences as to what was the best professional production, artistic or scientific achievement during the year. The nominees of these achievements are awarded a gold statuette; called by the trade "Little Oscars" as a souvenir.

The following are the awards for 1938:

Best Actor: Spencer Tracy in "Boys Town".
**Best Actress:** Bette Davis in "Jezebel".

**Best Supporting Actor:** Walter Brennan in "Kentucky."

**Best supporting Actress:** Fay Bainter in "Jezebel."

**Best Director:** Frank Capra "You Can't Take It With You".

**Best Screen Play:** G. B. Shaw. "Pygmalion".

**Best Picture:** "You Can't Take It With You."

Spencer Tracy won the award last year for "Captains Courageous," Bette Davis won it in 1935 for "Dangerous," while Walter Brennan won the best supporting award in 1936 for his work in "Come and Get It". Fay Bainter incidentally was also nominated for the best actress award for "White Banners."

Mr. Patel, your February issue of Filmindia—causing Big uproar in Motion Picture Industry in Hollywood. America interested in knowing and learning the truths about India through efforts of your periodical. Suggest that you send more copies of your magazine for distribution to Hollywood big-wigs. Positive that India's objections to defamation will cause change in films hereafter dealing with India. Am sure that though efforts of your magazine and its distribution here will aid in the proper understanding of India in future. Hereafter please send more copies of 'Filmindia' every month that deal with discussions on "Gunga Din" and the like.

RAM BAGAI
Filmindia's Hollywood Correspondent.

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**Coming!**

**Another Box-Office Stormer!**

**NETAJI PALKAR**

**PRODUCED BY "ARUN PICTURES"**

**THE STIRRING EXPLOITS OF SHIVAJI'S RIGHT HAND MAN**

* Story and Direction by Bhal G. P Pendharkar

Starring

LALITA PAWAR 'The Firefly'

MASTER VITAL 'Indian Douglas'

For Booking Apply to: ARUN PICTURES KOLHAPUR
Between Saigal and Leela Desai "Dushman" is carried to success. This N.T. picture is drawing huge crowds at the Krishna Cinema in Bombay.
Round the Town ★ ★

"Dushman" Doesn't Suffer From Tuberculosis!
Sulochana Graces The Screen Again!
Chowdhary Gives Another One In "It's True"!
Sabita Fails In "Ladies Only"?

"DUSHMAN" (The Enemy)


The name "Dushman" is clearly an after thought. The producers must be having good reasons to name this straight and simple love yarn thus and throw on it a transparent shadow of propaganda. It is whispered that the picture is an anti-tuberculosis propaganda, subtly portrayed to make it merely suggestive and thus more instructive, undertaken at the request of Lady Linlithgow. Having no evidence to the contrary we believe this carefully organized rumour, but fail to find much of the "supposed subtle propaganda" in the picture. A couple of scenes, where the talk is a bit prolonged, admit some tuberculosis "germs" into the story, but beyond that the picture doesn't suffer from either pulmonary or any other type of tuberculosis.

The Story: A simple love tale! Gita the daughter of a rich Ral Bahadur falls in love with Mohan a radio singer and makes no secret of it. Her mother, ambitious and anxious, wants her to marry Dr. Kedar, a young physician with a big future. Dr. Kedar and Mohan are great friends. One day Mohan learns of the plans of Gita's mother to give Gita to Dr. Kedar. Mohan misunderstands Gita in spite of her remonstrances and goes away sick and heartbroken. Dr. Kedar doesn't know of Mohan's attachment to Gita and is unconsciously instrumental in sending Mohan away. With tuberculosis in his lungs and love in his heart, Mohan is admitted into a T. B. Sanatorium, where after a time he is cured. The climax arrives as expected - Mohan sings on the radio - Gita hears and rushes to him in a motor car - Dr. Kedar pursues her - the inevitable motor accident - Hospital bed - meeting of the lovers - "supreme" but unconvincing sacrifice of the friend - and a real good happy ending, to meet the most optimistic demand of the world's dream lovers.

I forgot a scene. It is the "Storm Scene" which one cannot miss in our pictures, whether the plot is social, mythological or nonsensical. This time the "Storm" came as suddenly as usual to satisfy the ambition of the director to give us a piece of "clever" symbolism. This "cleverness" is being repeated so many times, that it would be really clever to drop the "Storm" for once and surprise the audiences.

Acting: For the first time I saw Saigal acting and liked him for it. In several places he has given polished work. Now that our most melodious singer has started to act we can look forward to some really good work from him in future. Leela Desai must spend a little more time with her diction. She didn't come to my expectations in her work, but her portrayal being cleverly based on her native drawbacks, impressed well in the frivolous moments of the story. Her dance, however, was very good. It had more purpose than school and is beautifully developed to the emotional frenzy so dramatically portrayed and needed in the scene. The sound behind Leela's song sounded like Kamla Jharia's. Lip synchronisation was correct, but an action of the hand gave it away. Najam didn't impress me, as the direction in his work looked obvious. Nemo and Deobala proved why really good artistes with experience can do. Jagdish and Pri-thviraj had very little to do and they did it well as usual.

Production: Clever Scenario - Masterly Direction - Beautifull Photography - Good Music - Bu Common Story! These are some of the outstanding impressions left behind by the picture. No one but Nitin Bose with his camera creating sequences and situations from foot to foot. Could make a picture out of this thin story. Nitin's camera has created this picture throughout and that is why it has become a pictorial poem which suffers no forced accommodation for the T. B. "germs".

One shot however needs a retake and that is the first studio shot of the motor, where the studio dummy does not show the finish of the real one. It would be alright for an Andheri studio to risk a crude shot like that, but not for New Theatres.

The picture has only four songs absolutely incidental and necessary and they are all good. Dialogue are well written. The sets were attractive and particularly the staircase set. It looked solid and didn't suffer from "nerves."

The cleverest touch in the treatment of the story is the return of Gita with Dr. Kedar to the scene of her love frolics with Mohan where the vagrant musician played on his fiddle. By rehearsing the same scenes with another man, she opens the old wounds again in an attempt to increase her soul resistance and forget the old ache, but breaks down when the pathetic note from the violin suddenly stabs her heart and wakes up the dormant emotions. This subtle, psychological scene takes Nitin a lot up in the estimate of the intellectuals.

Points Of Appeal: If one is not misled by the name "Dushman"
FILMINDIA

April 1939

He has no reason to be disappoint-

ed if he does not find the "T. D."

lit. The picture presents a good

manic and interesting story and

would be seen because of New

theatres. An excellent entertain-

ment!

"PREM-KI-JYOT"

Producers: Ruby Pictures
- Direction: Gunjat - Cast: Suloch-

ana, D. Bhillimoria, Jal Merchant
- Released At: Minerva Talkies,

ombay - Date of Release: 17th

bruary 1939.

This maiden production of Ruby

ciures is quite a sensible picture.

however lacks the final finish

place and the end is

ther unusual and not easily ac-

ptable. The effort, as a whole

wever, is very commendable and
igurs well for the future.

The Story: It is the usual love

ngle glorifying the friendship

en between two men. Vinod and

asit are two friends. While

od is abroad taking medical

ing Dr. Vasant meets Suloch-
nana the only daughter of Sir

ayanan. They fall in love

ach other, though they first

gin as patient and doctor. Vinod

nurs and by coincidence and

thout the knowledge of Vasant,

so falls in love with Sulochana

nd believes that Sulochana re-

ms his love with equal warmth.

asnt comes to know of this and

ooses to sacrifice himself for the

od of his friend and his beloved.

complications follow till Vasant,

ile on his deathbed of accident,

es Sulochana to Vinod.

Acting: Sulochana, the favour-

fe of millions, stages a wonderful

one-back in this picture. In-

ite of handicaps, she gives a

ering performance as Sulochana

he daughter of the millionaire

and the heroine of the story. Her

ace is technically correct, while

iction and language are far

proved. D. Bhillimoria as Dr.

asnt gives a very sympathetic

rformance. His song attracts a

od lot of attention being sung

correctly. Jal Merchant as Vinod

oved rather disappointing, but

e hasn't much to do.

Production: The continuity of

the picture is slightly jerky at

ome places. Sound recording is

ood, but the photography

eeded greater care and skill.

irection of the picture is satis-

factory. As a maiden production this

picture has several good points to

recommend itself.

Points Of Appeal: Sulochana,

arming and beautiful as ever,

ore subtle and intriguing than

er before, is worth seeing

n the screen. There is in ad-

on a good story to back up the

ar. Certainly a treat for Sul-

hana fans.

Mr. Sushil Kumar, a new friend of

Mohan Pictures

"IT'S TRUE"

Producers: Saraswati Cinenope -

ory & Direction: Chowdhary -

alogues: Pandit Niranjan

arma (Ajit) - Music: Suresh

abu - Photography: Purohit and

inde - Audiography: Patil &

adhav - Art Director: Bal Gajbar
- Cast: Motilal, Rose, Shakir,

ndani, Usha, Baba Vyasa etc. -

leased At: Central Takles Bom-

ay - Date of Release: 4th March

939.

It is a story of ideals in con-

ict. The writer sets out with a

me of untouchability but in the

end fails to justify it. Perhaps

grip of orthodoxy on the

riter himself was too strong. The

ory, however, has become pro-

ative in places because of the

diverse aspects of contrast be-

een orthodoxy and reform. Had

development of the story material

been less erratic and more logical,

would have become an interest-

ing screen story. The end of the

icture has been worked out with

ervous eye on the Sanatanists

the country with the result that

fails to meet the popular de-

and and gives the story a dif-

ent purpose.

The Story: Roopa is a Harijan

girl in Benaras living with her old

ther Badal. Kashipati a stern

rahmin is the head of the Anand

ath. His son Chandan is a poet

d loves Roopa in opposition to

he wishes of his father and of his

eople. Kashipati however has

ther plans and wants him to get

arried to Mangala so that Chan-

dan may succeed to the gadi of

ath. Complications are created

ry Shripati a local chief

the help of Lalita a courtesan

nd Guru, a semi-ganster. In

he midst of several romantic in-

udes, the writer has tried to

rch a peculiar philosophy which

lever trying to glorify love fails

do so. The end is framed in

ome spectacular storm scenes, but

ith all that it proves unpopular.

andan ultimately goes away

ith Mangala, while Roopa joins

ands with her own kind in Bal-

deo.

Acting: Rose as Roopa has given

an excellent performance. In fact,

quences in the picture have

een so arranged as to give her

e entire scope for work. This,

identally proves to be the main

drawback in the picture and con-

ributes considerably in making

picture weak. A little more of

he hero was badly needed in

eral situations, but his role has

en mercilessly subordinated to

at of the heroine. Motilal as

andan the hero has been mar-

yed in an all important role.

hat little scope this young man

ad, has been well used by him,

icularly in light actions. Baba

ya as Badal gives a pathetic

formance, though he is a little

agy at times. Chandni is a sore

disappointment and proves hardly

suitable as a screen artist.
Production: Pictorially, the picture is beautiful in places. But the director seems to have been lost in attaining the pictorial excellence to worry about the story and its theme. In parts the picture is very well directed but at other times it has become too sketchy. Photography and recording are also good in parts. The music is satisfactory - song No. 4 particularly so. Artistically the picture can be called beautiful, but the director has failed to deliver the goods.

Points Of Appeal: The storm and flood shots in the picture are worth seeing twice.

"LADIES ONLY"


We are told that this a comedy, It is in fact a parody bordering on satire. The whole affair puts a strain on the human imagination and one is compelled to take a lot of things for granted. The picture lacks a motive and therefore fails to appeal to the intellectuals.

The Story: Three girls from three different provinces Bengal, Gujarati, and the Punjab, are shown as meeting at a single station in Bombay. How that can be done, is a little difficult to understand knowing that neither at the Bombay Central Station nor at the Victoria Terminus can this trick be done. However it happens in the picture, because the story writer wants it so. They decide to board and lodge together as friends and with an idea to help another. The hero, I doubt whether he can be called one in this picture - anyway the male in the story, also meets these girls by a coincidence (very much expected). They move to the lodgings - the three girls in a flat and the man across the street - this distance between them being shown in a couple of shots as otherwise one feels that all of them are all the time in the same room. The director needs a better study of geography. The man his name is Satish, evidently has nothing else to do but sing and sing without any reason. He is even shown a couple of times conducting an orchestra - of course stray shots to prove the man's all absorbing passion for music, which of course it doesn't prove, but all this effectively exposes the intellectual limitations of the director.

The three girls are, - Asha, the Punjabi girl - Chhaya, the Bengali and Sarojini the Gujarati. There is so much of general talk between the girls stressing the provincial differences that one cannot but feel that the roles are intended to portray representative types. The Punjabi girl is shown as a greedy, sleepy, music loving, comfort seeking, jealous and vampish type. She is crude and excitable and is not expected to understand any mental or spiritual aspect of human existence. Altogether a debatable representation, which might be misunderstood by some super sensitive people of the province.

Chhaya the Bengali girl is shown as coy, vague, miserly and at times primitive. Though a grown up woman she often behaves like a child, evidently to humour the director. Against the none too convincing background created by these two girls, Sarojini the Gujarati girl, is shown as a resourceful, steady, educated highly intellectual woman with great ideals and greater organising ability. This type is brought out with prominence at the expense of the other two and in this aspect the picture becomes slightly objectionable.

Well, these girls meet, live together, aim together at the male who cannot be called a hero in this picture because he doesn't ultimately marry the heroine, and play together, till they reach a luke warm climax where they meet a solid obstacle in the 14 stone wife of the male actor and then - the girls walk out together after muttering "something" against the males in general.

When it all ends, one feels relieved. A story must have motive and a purpose. This hasn't.

Acting: Sabita was expected to give the best performance in the picture, which she however does not. Bibbo beats her hollow. The role suits Bibbo and she shines out with her vigorous performance. The next best would be Prabha with her shy and charming mannerisms. She gave one a little ache and created some sympathy for the Bengali girls in general. Sabita's portrayal however is a clever depiction of the Guje- rati women we generally find in the country. One cannot imagine such a spineless performance coming from so experienced an artiste. Sabita was all along artificial and when she bursts out into song people burst out into one gall laugh. In the Punjabi costume however, she looked more presentable. That is a tip to her director.

About Surendra, less said, the better. B. Advani gave a good performance.

Production: With a defective scenario, one cannot expect a well directed picture. The director began well and the first reel is really attractive but thereafter well, leave it. The direction is poor and too poor for Badami with so much experience behind him. Photography is beautiful and in places too beautiful to mere words. The laboratory work is called for more care. Sound recording is quite good.

The music was badly tuned and did not attain the usual Sagar standard. The tunes were wrong and hopelessly mixed in the desperate effort to give novelty. This attempt failed in this direction but succeeded in establishing the exact abilities of the music director. Verse composition of the songs nos. 1 and 4 is praise worthy. Settings are attractive. Dialogues are quite nice.

Points Of Appeal: Sabita fan may like the picture. The satire in the story is amusing. A son by Surendra is worth hearing.
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"CONRADTY" CARBONS ARE SECOND TO NONE
"Would you kiss a man with liquor on his breath?"

"Yes, if it was champagne".

Give a girl enough rope and she will let you go hang.

Bobby: "Pa, what is a woman's intuition?"

Pa: (after night out) "Three-fourths suspicion, son."

1st Woman: "I'll bet you don't trust your husband outside the house".

2nd Woman: "Huh! I don't even trust him inside the house since I hired that little Anglo-Indian maid."

Gold-diggers are just like goats. They use their heads when they go after a man.

Miss Thirty-Five: "What makes you so happy, lately that you are always giggling?"

Miss Forty-Five: "He-he-he-he" Miss Thirty-Five: "Oh"

THE HEATER

She 1: "I shivered all over last evening".

She 2: "Didn't the heat come up?"

She 1: "No, he had to work late at the office".

A man is like a lamp wick - trimmed lots of times before he gets right flame.

The Remedy

Clown: "It was a case of love at first sight".

Frown: "Why didn't you marry her?"

Clown: "I met her again and again."

"So you let Tom kiss you, eh? In a moment of weakness?"

"No, in an hour of weakness".

An old maid is a woman who was once ripe for love, but wasn't picked.

Love nests are usually occupied by some rich old bird who wants a little private lark.

He: (In a boat): "On the other side of this river is the show place of this country".

She: "What is it, a beautiful estate?"

He: No, a nudist colony".

The best man at a wedding is the one who isn't getting married.

The Hive

Steno: "My boss is as busy as a bee".

Stenog: "Yes, I noticed he had a little honey on his lap today"

Money to burn makes a lot of flames.

Blonde Model: "What do you usually charge after a day's position in the nude?"

Brunette Model: "Assault, breach of promise and unwelcome attentions".

Some girls are like talking dolls. They squawk when you squeal them.

He: "Now I am about to steal a little Kiss".

She: "Let the crime wave begin".

Anglo-Indian Betty says another good way for a girl to father her nest is to travel with night owls.

Nowadays girls rouge in haste and repaint at leisure.

A pedestrian is a girl who doesn't neck.

Men aren't so hot, but a girl might as well make the best of them.

Market Value

Gal: "Sometimes a kiss is good, sometimes it is worthless".

Boy: "Yes, that's the long and the short of it."

The darker the parking place the brighter the ideas a man gets.

Not A Book Worm

He: "But, honey, a kiss speaks volumes".

She: "Well, I am not fond of books."

I know a movie star who looks like a girl of eighteen-eighteen weddings.
When a boy has a girl in his car, where there's a will there's a way-side.

Nowadays, a thoughtful bride gives a piece of her wedding cake or her divorce lawyer.

The only thing that is shy about the modern girl is some of her clothes.

When a girl looks good in runks, the men try to get a grip on her.

A bigamist is a man who makes the same mistake twice.

Some girls' hearts never get a break.

A kiss used to follow a swell evening, but nowadays a swell evening follows a kiss.

A girl still remembers the first kiss after a man has forgotten the last.

The trouble with level headed girl is that they usually are also flat-chested.

The marriage certificate is the weakest bond on the market.

Dedicated to our Street Romeos

To handle girls is quite an art, You seize her just below the heart, And, disregarding all her lip, You swing her up unto your hip.

Then if she wiggles, tries to fight And screams with all her main and might, Just get behind and without haste Throw both your arms around her waist.

And now consider it your goal To get her under your control; Just use your brains, it takes some wits to Subdue a girl with Jiu-Jitsu.

Hold everything! Hold on until She knows you have the stronger will; Be masterful, make sure you don't Find out she has the stronger won't.

The next step is a little bolder, Just fling her up across your shoulder; And carry off her figure neat The way you would a sack of wheat.

Your task is finished now, complete; Your girlie will be tame and sweet; Your every whim she'll understand And never once get out of hand.

"Movie Humour".
Hear Mrs. Jyotsna Bhole

T. M. 8350  
{ "Pandaricha Witewan"  
{ "Kaise Pahu Rup Tuje"

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BOMBAY

RANJIT MOVIE TONE:

Directed by Mr. A. R. Kardar, "The Kick" has been completed and censored. People who saw the trial of this picture state that this picture will surpass all other pictures in quality, which have come out from the Ranjit Studio. Director Jayant Desai is giving finishing touches to "Sant Tulsidas" and this picture is likely to run in Bombay sometime in the month of May at the Royal Opera House.

The work of shooting "Achhoot" has been postponed for the present as Sardar Chandulal Shah is very busy with the affairs of the Indian Motion Picture Congress. On the other hand, director Vyas is fast progressing with his picture called "Good Luck". The Punjabi picture, "Mirza Saheban" will be ready soon and is likely to be on the screen during the month.

SAGAR MOVIE TONE:

At the studio Mr. Mehoob has completed "The Only Way". Director Virendra has half completed "Sadhana" while director Nandalal is shooting in the in-doors the last sequences of his first picture at the Sagor called "The Comrades". Mr. Yakub has completed his crime thriller called "His Last Desire".

BOMBAY TALKIES:

By the time this is in your hand "Nav Jeswan", the new social picture of this studio should be drawing large crowds at the Roxy Cinema in Bombay. Once again Bombay Talkies have given a beautiful story as usual, framed in a more beautiful technique. And once again we don't find Devika Rani in the cast. This time, however, a new girl has been introduced in Hansa Wadkar, new in the sense that for the first time she has been allowed to shoulder the heroine's role.

RUBY PICTURES:

Mr. D. Billimoria is busy with the script work of his new social picture called "The Storm". With the experience that Mr. Billimoria has got in his maiden production "Prem-ki-Jyot", he is certain of improving in his second picture.

PRAKASH PICTURES:

The studio is planning to produce another animal thriller called "Leather Face" while director Balwant Bhatt will be taking up "Protia", the story of an Amazon. The picture which is actually under production and in which fast work is being done is, however, called "Kali-ka-Ekka".

WADIA MOVIE TONE:

"Jungle King" has been released at the Lamington Talkies in Bombay where it is attracting a crowd. Director Homi Wadia is fast completing "Punjab Mail" while "Vijay Kumar" and "Jai Swadesha" are also being attended to regularly.

EVEREST PICTURES:

The shooting of "Sitara" has at last come to an end and now India's best Editor Mr. Ezra Mir is putting his artistry of the scissors into "Sitara" and lending it the soul of an artist. This saga of gypsy life has given such a wonderful promise of success and popularity to all those who saw the early trials that by now it is a foregone conclusion that the Everest Pictures will depart on an ambitious programme of future productions. Mr. Ezra Mir certainly deserves the success that he is getting.

MOHAN PICTURES:

"Midnight Mail" attracted a good crowd at the Imperial cinema when it was released in Bombay during the last month. In the studio director Safdar is shooting "Chashma Walli" while director A. M. Khan is proceeding fast with "Jalta Jigar". "Bhed Kumar" is another sensational thriller that is ready at the studio.

BHAVNANI PRODUCTION:

"Son of Zambo" featuring Bimla Kumari and Sunita Devi is now receiving the final finishing touches by Mr. Bhavnani.

ROYAL FILM CIRCUIT:

"Brahmachari" is still running at the Majestic and so is "Mother India," which was purchased by these people, at the Royal Opera House. Mr. V. R. Mehta, the proprietor, has not yet announced his new surprise. But he will.

REX PICTURE:

"Secret Five" the maiden production of this company has been completed. The new picture to be taken in hand will be "Thunder" with E. Billimoria and Romilla in the lead.

MINERVA MOVIE TONE:

Mr. Sohrab Modi has completed "Pukar" a picture of the times of the Moguls. One distinguishing feature of this picture is the role of Jehangir played by Chandra Mohan.

KRISHIN MOVIE TONE:

Some of the critics have already classed "Zamana" as one of the 10 best pictures of the year. This new found reputation of the picture is being borne out by its success in the country at all stations wherever it is released. Director Ram Daryani is at present on tour collecting precious material for his new story called "Hindusthan Hamara". The picture is likely to go into production in the first week of May.

PARAMOUNT FILM CO:

"Golden Gang" a crime thriller is lying ready in tins having been superbly completed by Kikubhai Desai. On the other hand Nanubhai Vakil is giving the final touches to "Aflatoon Aurat".

POONA

SARASWATI CINETONE:

As last after a long wait "It's True" directed by Mr. Chowdhary was released in Bombay.

At the studios "Bhagya Zenda" a Marathi Historical picture is being shot steadily under the capable direction of Mr. Nanasaheb Sarpotdar. Director Chowdhary's next picture will be another social one and for the present it is called "Gold". It is to be seen whether it will justify that name or not.
FILM INDIA

PRABHAT FILM CO:

Director Shantaram has gone into shooting. That by itself is some news knowing that he was in heavy mourning due to the sad death of his younger brother. The picture is called "Life’s for Living" and will be produced in two languages Marathi and Hindi. Shantaram Hublikar has been given the stellar role and Mr. Krishnarao has been entrusted with the infinitely difficult work of giving popular tunes to this good singer. The other items in the year’s production programme are "Dnyaneshwar" and "Vasantensae".

KOLHAPUR

HUNS PICTURES:

It is hardly necessary to recount the wonderful success of 'Brahmachari' and 'Devata'. With the incomparable reputation gathered by these two pictures, Huns has shot up in the estimate of millions in the country. At the studio they are now shooting "Brandi-Chil-Batli" a social picture advocating the advantages of prohibition. The theme of the story has been underlined suitably by an opening speech by Sardar Vallabhbhai Patel.

CALCUTTA

NEW THEATRES:

"Bardidi" a social picture in Hindi and Bengali is now ready for release at the studio. They say that director Amar Mallick has made this an excellent picture. Let us wait and see. Director Devaki Bose is giving the final touches to "The Snake Charmer", which picture the studio hopes to complete by the end of this month.

That newly discovered director Phani Majumdar is shooting the indoors of "Kapal-Kundala" and has already shot the dance sequence which, according to the studio note, is expected to add glamour to the picture. It will, if the girl who dances has glamour of her own.

FILM CORPORATION OF INDIA LTD.

The studio news says that they are shooting "Tumhari Jeet". Let us believe them.

EAST INDIA FILM CO:

"Sohni Kumaran" was released in the Punjab circuit last month. The next Punjabi picture reported to be taken in hand is called "Surdass". Another picture in Bengali called "Jokher Dhon" will be soon going into shooting with Miss Radharani in the lead.

SOUTH INDIA

THYAGARAJA FILMS LTD: (Madras)

Raja Sandow is shooting "Tirunelvakkanta Nayagan" at the Newtone Studios. That famous singer Thiyagaraja Bhagavathar plays the hero’s role. The picture is expected to be ready by the end of April.

SREE SARADA RAYALSEEMS FILMS LTD. (Madras)

Director Chitraprani Narashima Rao has begun shooting his maiden picture "Jayaprada" in Telugu and we hope he will soon complete his shooting.

ORIENTAL FILMS LTD. (Madras)

"Sugana Sarasa" has been released in the moffusil. This Tamil picture in which Miss Vijayal and T. P. Rajalakshmi, have played the lead has been well received in certain towns. It is expected to release this picture in the city sometime in the next month.

JOTHI PICTURES LTD. (Madras)

"Ramalingaswamigal" a devotional subject in Tamil is lying ready awaiting release at the Paragon Talkies, Madras.

MODERN THEATRES LTD. (Salem)

"Sandana Thevan" the stunt picture directed by Mr. Nodani will be released in the moffusil very shortly. At the studios "Anandashram" is steadily progressing towards the finish.

MADRAS UNITED ARTISTES' CORPORATION. (Madras)

"Thyaga Bhoomi" is ready for release. The picture is expected to be a great success. Another called "Sakthi Maya" under the direction of Mr. H. S. Mehta is well on way to the end.

MAYURA FILMS LTD. (Madras)

"Luck, a Tamil picture, has been released in the moffusil. But till it comes to the City we cannot tell you how it is liked.

SARATHI FILMS LTD. (Madras)

"Rayatu Bidda" a Telugu picture is being shot in the outdoors. It is a story of the peasants.

FAMOUS FILMS. (Nellore)

"Balaji" is running well at the Broadway Talkies, Madras. The success of this picture has made Miss Shantakumari popular.

SALEM MOHINI PICTURES LTD. (Salem)

The maiden picture to go into production will be based on the life of a poet and will be called "Kavi Kalamegam". It will be shot in Tamil.

STAR FILMS LTD. (Madras)

"Punjab Kesari" a stunt picture directed by Mr. Fram Sethna was received well at the Gaiety Talkies, Madras.

RAJAGOPAL TALKIES. (Madras)

"Krishna Thoothu" has now been completed after reshooting several parts which were burnt during the recent fire. The picture is likely to be released sometime next month.

VAHINI PICTURES LTD. (Madras)

By the time this issue is in your hand 'Vandemataram' will have drawn its crowd in the city and in the moffusil. All those who saw the picture call it a first class one, and now only the Box Offices have to confirm this news.

KUBERA PICTURES. (Madras)

The shooting of "Chandrasena" a Telugu picture has commenced. Miss Kanchanamala whose success in Vandemataram is attracting so much attention has been signed up to play the lead in the picture.

ROYAL TALKIE DISTRIBUTORS. (Madras).

The Studio note says that "Sakku Bal" is halfway under production. We hope she does not stay there for long.
Every one of these Pictures is a Sure Box-Office Hit

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**Ratna Lutari**

Directed by: A. M. Khan

Starring:
MISS ROMILLA
CHANDRAKANT, B.A.
Miss Kantakumari, S. Alam,
Miss Amina, Miss Anvari,
Balabhai, Fazal, Medi Raza,
Ansari, Haroon, Navaz, Kaul

and others.

BHEDI
KUMAR

Directed by: Chunilal Parekh

Starring:
Miss Indurani, Yashvant Dave,
Urmila Devi, Baby Indira,
Shirazi A. M., Misra, Vasant
Pahelwan, Ansari, Gulamkadar,
Rafik and Harun.

**CHASHMA WALI**

Directed by: Mr. Safdar

Starring:
Miss Indurani, Ashikhusein,
S. Nazir, Miss Anvari, Varne,
Balabhai, Garibsha, Ansari,
Sadik and Rafik.

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Miss Indurani, Chandrakant B.A., Misra,
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**Ran Sangram**

Directed by: A. M. Khan

Featuring:
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Miss Amina, F.M. Khan, Miss Anvari,
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HATS OFF TO A GREAT "ADMI"

The Film Critic Salutes Shantaram

By K. AHMAD ABBAS

"ADMI" seems to be on the way to win both popular and academic acclamation. Congratulations to Prabhat for another 'hit'. And thanks, Shantaram, for a really great picture.

Shantaram's "Admi" A Masterpiece of Screen Realism

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Shantaram’s "Admi" Comes To Central

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Mr. Baburao Patel, has now reached Hollywood where Will Hay's office is sponsoring his visits to the various studios. Mr. Patel in the course of his conversations with various prominent producers and stars, has been expressing the resentment of his country against anti-Indian films.

A detailed report of Mr. Patel's activities in Hollywood, from his own pen, will appear in the next issue.

The report of Mr. Patel's stay in New York, received from the News Press Service of U.S.A., will be found on page 19.

The memorandum on the subject of anti-Indian films that Mr. Patel submitted to Lord Zetland in London, appears on page 45.

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WAR - - -

and the Indian Film Industry

And so, after years of suspenseful and agitated tension, the Nazi Fuehrer has plunged the world into yet another homicidal war. The tragedy is that because one megalomaniac ex-House Painter has taken it into his head to expand his 'empire', Poland must be blown to smithereens by German bombers, normal life must come to a stop in France and Britain, millions of mothers all over the world must be prepared to lose their sons, and wives should steel their hearts against the prospect of never seeing their husbands again. Even India, as a part of the British empire, cannot but be directly involved in this trial of strength between the 'democracies' and the Nazi moloch. Also there is no doubt that our sympathies are all on the side of the victims of Nazi aggression. Though far removed from the actual theatre of war, already we are feeling the pinch in a hundred different ways. Profiteering has raised its ugly head and prices are soaring high, much to the discomfiture of the middle and working classes.

PRICES SHOOT UP

Even the Indian film trade must necessarily feel anxious about its prospects in the near future. A leading German firm that used to supply raw film and equipment on credit to many of the studios has been closed. Some producers are finding it pretty hard to get film stock even for their daily requirements. The price of film stock has already appreciably increased as also the prices of chemicals and photographic materials like printing paper for stills.
etc., but if the war is prolonged, as seems likely, there is little doubt that cost of production will further go up. The manifold problems of replacing German equipment owing to the difficulty of getting a supply of spare parts, readjustments of carbons and projectors, the likely restrictions on Cinema timings due to A.R.P. black-outs in the larger cities—all these mean handicaps to the film trade. Economy on production schedules is, therefore, definitely indicated.

But we should not be stampeded into accepting the producers’ stock remedy of cuts in salaries and retrenchment of personnel. Lower salaries would tend to adversely affect the morale of the studio employees and be detrimental to general efficiency. Reduced staff, besides throwing out hundreds of honest workers on the streets, would mean slower production, greater delays and fewer pictures in a year.

**RATIONALIZE PRODUCTION**

A much better thing to do would be to reorganize production activity on a more rational basis, quicken the speed of work and thus bring down cost of production per picture. Among other things that would ensure completion of pictures within the shortest possible time, we wholeheartedly endorse the suggestion made in the Bulletin of the Association of Cine Technicians of India that the shooting script should be completely ready before the picture goes on the ‘sets’. Such a course would eliminate much unnecessary expense of money and energy. We know of ordinary, second rate pictures that take 10 and 12 months to produce. Meanwhile, the salaries of the stars and Directors mount up to a formidable figure. In the same time two or even three pictures could be produced if the paper work was completed before the production started. Moreover a scandalous amount of film footage is dissipated in takes, retakes and ‘re-retakes’, on scenes that are discarded at the last moment and on ‘shots’ that are mis-fired! If expenses have to be curtailed, why not start by stopping this wastage of raw film?

At the same time we must appeal to the stars and all other artistes to co-operate fully in this policy of rationalization. They can do so by being regular in attendance hours, getting ready with their dialogues and make-up punctually, avoiding temperamental moods and headaches caused by late nights and generally giving of their best in the interests of their producers.

Every minute costs money in a studio and by helping the producers to save unnecessary cost they will only be ensuring their own careers which are likely to be jeopardized by a collapse of the industry.

**SHORTER PICTURES, LESS COST!**

By the way, have the producers realized that they can save almost Rs. 5000/-per production if only they cut down their pictures to a reasonable length of about 12000 feet?

As the price of raw film increases, each print will become more precious. It becomes necessary, therefore, that exhibitors, cinema managers and their operators should take more care of the films they handle. At the present the crude way they run the pictures necessitates constant repairs and early replacement. The foreign distributors have also occasions to complain of careless handling of their prints. In the interests of all concerned the cinema authorities ought to exercise judicious care of the stock they handle.

**NO DICTATORS**

Thus we see no reason for a panic. No should we allow capitalistic profiteering at the expense of studio workers who are being threatened with retrenchment and wage-cuts. If in this moment of crisis, sacrifices have to be made let both sides make them—not the worker alone! Above all, it is necessary for everyone holding a responsible position in the industry to coolly analyse the situation and to make the necessary readjustments, only after an intelligent stock-taking of the situation which may even result in permanent improvements in the standards of film production in India, thus proving the war to be a blessing in disguise. What is to be avoided is any precipitate action taken by our producers in an autocratic manner. One Dictator is causing so much misery to the world. We don’t want more dictators.
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'Gram: 'SOUNDHEAD'
EVEN IN HOLLYWOOD

In Hollywood, as in India, film producers resort to all kinds of tricks to get favourable reviews of their pictures.

This has been revealed to me by Frank Nugent, Motion Picture editor of "The New York Times" and Douglas W. Churchill, the Hollywood correspondent of the same paper, who have contributed one of the most entertaining chapters to "We Saw It Happen" (Harrap, 8 shillings 6 d.)

This is Frank Nugent speaking:

"As a critic, as well as an editor, I realized early that producers preferred favourable reviews to unfavourable ones, and occasionally tried to "do something about it." Cocktail parties and luncheons are harmless enough, but one producer made the mistake of attempting to buy me off; he once put $5000 on the line for a story ("You must have one in the bottom of a trunk, somewhere; every writer has; just retyping it and send it along.") I admitted to the producer's unfortunate emissary that most of his boss' stories sounded as though they had come from a trunk, but that my past sins would remain buried. It has been part of a critic's education too to give a quick hearing and forgetting to vague offers of studio jobs......"

Several film critics in India will find the situation familiar, though of course a mere couple of hundred rupees is supposed to be fair price for film stories in this country. Also, some of our own movie kings play the reverse game. A poor film critic who had dared to criticise a producer's pet child was slandered with the accusation that he had been spiteful because he had once submitted a story which had not been accepted by the said producer!

BANNED FROM STUDIOS

"It came as something of a shock," continues Nugent, "when the mail from Churchill, on the coast, revealed that all was not well and skittles on his side of the fence. He had just been banned from one studio, was in disgrace with another, and was eyed with more or less suspicion by the rest. A day later I heard on the q.t. that the publicity heads of several companies had met at the Hays Office to discuss the feasibility of revoking his press credentials......"

And now it is Churchill's turn to tell his side of the story:

"There is no such thing as co-operation in Hollywood. The newspapermen covering the town must ride or be ridden.......arrogance towards the Press is everywhere evident. The industry either threatens or patronizes the Press, except in those rare cases where the papers have put their backs up and kept them there. The 'patronage' is so great that Hollywood is not content merely with preparing its own news stories but even writes its own reviews for a surprisingly large number of papers."

My fraternal sympathies to comrades Nugent and Churchill. But I wonder how they would feel if they had to contend with the dictatorial arrogance of the Indian producers. But why wonder? They would feel what I feel. It is unprintable!

CENSOR BOARD SECRETARY

Sometime back the need was felt for a full-time secretary to the Bombay Board of Film Censors. The selection was left to the Bombay-Sindh Public Services Commission. This Commission is composed of retired super-annuated bureaucrats called up from rest and retirement to preside over the destinies of India's aspiring youth. "All attempts direct or indirect to influence the secretary or a member of the Commission will result in disqualification"—or at least so they say. It is alleged, however, that 'recommendations' and 'testimonials' from the high and mighty were obtained by several candidates. It also appears that there is a tussle between two candidates who are said to have secured 'recommendations'. The really qualified persons having been shelved, one of these two may be appointed. "All attempts......"!!

Meanwhile the public and the industry have been waiting all these many months for the appointment of a qualified secretary. The affairs of the Board of Censors show no signs of improvement. Pictures are being arbitrarily banned without the members or the inspectors being able to give any specific and valid reasons for the action.
When will the Government wake up to the need of a thorough over-hauling of this department which is invested with the authority of sitting in judgment on a country's entertainment and cultural amenities?

A SOCIALLY SIGNIFICANT FILM

Everyone has been talking about "Admi", the Prabhat picture just released in Bombay and unanimously voted one of the outstanding achievements of the Indian film industry.

I do not wish to intrude upon the privileges of the editor by writing a review of the picture. But I cannot help remarking that as a human document, Shantaram's "Admi", like his "Unexpected", is full of social significance.

It shows that the cinema, even in India, has reached an age of maturity. No longer are we to believe that the average age of the cine-goers is fourteen years and, therefore, only the most superficial melodramas, stunts and songs are to be doled out for our screen fare.

"Admi" faces a vital social problem squarely and honestly, fully aware of human weaknesses and not unmindful of the economic realities.

With sympathy and understanding, it probes into human hearts and draws out the misery as well as the happiness that it finds therein.

ERA OF "ADMI"

There are those who are speculating how long this picture would run. Would it beat the record of "Tukaram"? I have been asked.

I am not a booking clerk nor am I a fortune-teller. I don't care whether "Admi" runs for three years, three weeks or three days. But I have no hesitation in saying that this is eminently a picture for the intelligent and discriminating film-goer, the social reformer and the intellectual.

It marks a land-mark in the evolution of the Indian cinema. Artistically as well as technically for years to come it will remain the ideal that producers will—and should—strive for. On the 16th of September, 1939, the Indian film industry entered the Era of "Admi"!

WHEN TECHNICIANS BECOME JOURNALISTS

Do you know that the best technical journal about the motion picture industry in India is not published by the Motion Picture Society of India nor by the Producers Association. It is (I must...)

At the His Master's Voice Recording Studio in Abbey Road, London—Mr. Baburao Patel was given a reception by the Gramophone Co. Ltd. Photo shows the chief recording Engineer, explaining to Mr. Patel, and Mr. Kureishi his London host how records are manufactured.
Lobert 1939

filmindia

FILM
INDIA

November 1939

BULLETIN

It was not even edited by regular journalists. It modestly called a Bulletin and is published (be it or not) by the Association of Cine Technicians of India! That ace cameraman Krishna Gopal is the editor.

Bulletin No. 9 which has been recently published is full of interesting material, primarily intended for the technicians but of absorbing interest to anyone connected with any branch of the film industry.

B. D. Kotwal's article on "Art" is thought-provoking. I commend the following lines of his the attention of every cine technician in India:

"Art in motion pictures is one of the most essential things. It claims equal importance in a film production as other technical activities do. Almost the fundamental rules that an artist is expected to observe in painting must necessarily be paid attention to in a film production even. Lines of composition and the treatment of shade and light give a balance to the whole combination. Every picture frame of the ten reels that are projected on the screen must be perfect so far as composition and lighting is concerned."

How I wish every single cameraman in India took this sound advice to heart and acted upon it!

STOLEN SMILES

By the way, these technicians seem to possess a critical sense of humour, too. And I make no apology for rounding off this article with the following two items culled from their "Ravings and Musings":

"Foreign Film Technician to Indian Assistant: 'Lucky you are not in my country. One single mistake there, and you would have been turned out.'

Indian Assistant: 'Is that why you are here, Sir?'

Suggested improvements in film titles by a very junior amateur member.

'Please, Mister Producer, when you release a picture, if you could please give the name of the American film or films from which you adapted it, in brackets, of course, and under the new name, we could then see these films first and study what you are trying to show in yours, we are sure we would all appreciate your films better when we see them, and you would have better sales, and we would all be happy'.

This is as accurate as possible a translation from the original request in Urdu. The lad says a mouthful.

Two Mermaids from the Sagar—Snehprabha Pradhan and Prabha as they appear in "Civil Marriage" now nearing completion in the Studios.
"Actress Kyon Bani?"
Probably charming Padma Devi will be able to answer in Federal Film Exchange's forthcoming release.
Delightful Dipali is all the more welcome to the people of South India as it brings a great picture—with great stars—from a great director.

MALLI PELLI

SRI JAGADISH FILM'S PROUD PRODUCTION IN TELUGU

* Featuring:

Y. V. RAO
KANCHANAMALA
Siren of South India
Miss Rajarathnam
Bali Ja Palli
Sathyanarayana
Ranga Swami
Ramachandra Murthy
Vidwan Srinivasan
and other talented artists

DIRECTOR: Y. V. RAO
Who gave "Chintamani" which had a Record run of 72 Weeks in Madras

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“COMMONSENSE CROSSWORD” No. 160

Whether you have or you haven’t already won a Rs. 15,000 cheque in these Competitions this Offer brings you another opportunity of doing so. Or perhaps you would prefer the alternative choice of Rs. 10,000 Down and Rs. 500 monthly for 12 months? There are many other attractive prizes worthy of your attention and to secure a share of these all you have to do is to submit an entry containing no more than four errors. We can assure you that this is by no means difficult if you study the Clues carefully before recording your solution. An additional Bonus value Rs. 5 will be awarded to every prizewinner who has submitted six or more entries in this Competition.

CLUES ACROSS

1. They often prevent us from taking ourselves too seriously
7. Physical exercise makes one feel this
10. Consumed
12. Indian copper coin
13. General tendency
15. Allow
16. Rider’s seat on horse
19. Argument is usually of little avail with person who is this
22. Assumed appearance
23. Nervous type of man is usually fairly easy to this
24. Entertainment giving great pleasure
27. Wooden support for blackboard or picture
30. Implement for propelling a boat
31. Man who is this is apt to be more flattered than liked by many so-called friends
34. Slackness is the cause of many a junior employee being this
36. Portuguese India
37. Sometimes has effect of rousing an apathetic person to purposeful action
38. Often helps to stimulate listless people
39. Continual rowing is apt to make a man this

CLUES DOWN

1. Glossy black colour
2. British nobleman
3. Such a mount is often difficult for a novice to manage
4. Portable canvas shelter
5. Conclusion
6. Term for lean skinny persons
8. A certain courage is needed to do this
9. The selfish brutes that women marry
11. This kind of person is naturally liable to be derided
14. Poem
16. One needs expert knowledge to handle this to the best advantage
17. Jumbled spelling of ladle
18. One generally relishes this kind of food all the more when hungry
19. A dinner of many courses tends to make one feel this
20. This kind of attack is quite often difficult to deal with satisfactorily
21. Heavy this is apt to cause one acute discomfort
25. Small deer
26. To succeed in the battle of life one must have a great deal of this
28. Arab prince
29. Official examination of accounts
31. Skillful
32. Most delicate people require this special this
33. Small venomous serpent
34. This in an office is apt to affect work adversely

COPYES AVAILABLE FROM ALL NEWSAGENTS
Readers “when you are worried” write to me. I will do my best in serving you. Serious matters will be treated seriously, while flippant letters will receive like replies.—The Editor.

From: A. R. Khan (Khargpur)
“Who is the best singer and songstress in Indian films?”
Hear Pankaj Mullick in “Kapal Kundala” and Shanta Hublikar in “Admi” and decide for yourself.

From: P. V. Naidu (Nagpur)
Have Sadhana Bose, Padma Devi and Anuradha joined Sagar for good?
For good or for bad—but they have joined Sagar!

From: J. N. Sharma (Simla)
Devika Rani is talked of as a prodigious smoker.
What kind of cigarettes does she smoke?
Sorry. Can’t oblige you. She has not offered me a cigarette yet. So how am I to know?

From: Miss Leela Ryan (Johannesburg)
What is the nationality of the following actors and actresses and are they married?—D. Billimoria, Kumar, E. Billimoria, Motilal, Ashok Kumar, Saigal, Rama Sñukul, Najmul Husain, Pagnis, Baburao Pendphkar, Sublochana, Meenakshi, Madhuri, Vasantee, Renuka Devi, Indu Rani, Padma Devi, Rose, Kanabala, Ratanbhai, Devika Rani, Shobhana Samarth and Leela Chitnis.
They are all Indians by nationality (even Anglo-Indians have now condescended to call themselves Indians!). Married? I suppose most of them are though I can’t swear as none of them ever invited me to his or her marriage. But, my dear girl, what’s the idea in being interested in a dozen men simultaneously?

From: I. V. Swamy (Pennada)
Define film technique.
Spell film technique.

From: Govindram D. (Adoni)
In which of the following pictures has Motilal acted his best? “We Three”, “300 Days & After” and “It’s True”.
“We Three”—but wait for “As You Please”.

From: Hansmukhi Devi (Cawnpore)
I am suitable in all respects for film stardom.
My husband dislikes the idea and calls this career as a wretched one. What is your suggestion?
Why not persuade your husband to become a film star? Possibly he will not dislike the idea.

From: B. K. Gupta (Mt. Abu)
How old is Vasantee? And what is her father?
She has just entered her teens and her father is a lawyer in Bombay. So beware.

From: Miss Kusum Thakore (Bombay)
Don’t you think the following pictures would have improved if the following changes had been made in their Castings?
1. PUKAR—Pramilla instead of Naseem as Nur Jehan?
2. ADMI—Motilal instead of Shahu Modak as the Hero?
3. TULSIDAS—Kumar instead of Pagnis in the title role?
4. KAPAL KUNDLA—Uma Shashi instead of Leela Desai?
1. No, Empathically not.
2. Yes, it would have added star value to an already great film.
3. Yes, Kumar would have looked a more appropriate Tulshidas if by ‘play back’ arrangement Pagnis had loaned his voice for the Songs.
4. No, Uma Shashi can’t look a child of nature like Leela.

From: A. B. Varma (Nagpur)
In which of the following pictures of New Theatres was Prithviraj most successful: Vidyapati, Abhagin, Anath Ashram, Daku Mansur and Seeta.
In “Seeta”—but it was not a New Theatres but an East India Film Co. production.

From: S. L. Nawani (Karachi)
If our national leaders like Mahatmai, Jwabharal Nehru and Subhas Bose happen to work in films, would our film industry gain thereby?
Yes. But the nation would lose.

From: K. K. Vital (Mangalore)
How far has your Filmindia toured now and when will the tour end?
By the time you read this it must have reached Hollywood. The tour will end on the 30th November.

From: S. K. Sethi (Lahore)
There are many prominent Indian stars who do not reply to their fans. What is the reason?
What measures should be taken so that they may respond?
Sponsor: a literacy campaign.
What do you think will be 1939’s best picture?
“ADMI”—and I am sure!
What should one do who is very fond of joining the film industry?
Persuade a relation to become a producer.
From: S. Tharan (Bangalore)
Which is the best in all respects among the following New Theatres pictures:—Sapera, Kapal Kundala or Bari Didi?
"BARI DIDI". It leaves the other two, miles behind.
Will Kanan reappear with Saigal in any other picture after "Street Singer"?
I hope so—at present they are both afraid of Phani Mazumdar!

From: Laxman Dinkar (Chindwara)
How is it that you have not yet printed the colour photo of Baburao Pendharkar?
In "In Search Of Happiness" I found him in true colours and in this very issue I have managed to reproduce all his colours.

From: S. Charlie Chan (Natal)
I will send you a photograph of one of my best girl friends. Will you print it in Filmindia?
Sure. Send along the photographs of all your best girl friends—and your own! By the way are you related to the Charlie Chan who died in Hollywood, a few months ago?

From: R. S. Dubay (Natal)
Which studio produces most pictures in a year? Ranjit, of course!

From: Nabi Husain (Bihar Sharif)
Is Jailor as good as Devdas? If not why not?
Am I as good as Bernard Shaw? If not, why not?

From: Ismail Shakur (Pietermaritzburg)
Why do Indian films have more songs than acting?
Because foreign films have more acting and less songs.

From: Miss Degarkar (Belgaum)
Who is better in singing: Meenakshi or Lee Chitnis?
Meenakshi—but in singing only.

From: A. S. P. Bhimji (Dar-es-Salam)
1. Why do you give so much publicity to Prabhata "Life's for Living" and not to Minerva's 'Pukar'?
I don't even find any news of the company in your Studio Close-ups.
2. After all what is wrong with you?
2. Use glasses and read your Filmindia carefully. As regards advertisements of Minerva Movietor you will never find them in Filmindia. Mr. Mor has his own ideas of publicity.
1. Better pictures deserve better publicity.

From: C. Harbans (Natal)
Which Wadia picture is expected to be the best of the year?
Let's wait for "Kahan Hai Manzil Teri".

From: M.A.S. (Siam)
Only bad pictures from India are shown in Sian. The Indians and Siamese are very much interested.

No, No. This is not a Viennese Waltz, this is a cycle dance from DIL-HI-TO-HAI, a Film Corp. of India release.
From: H. K. Lall Ranade (Assam)
What is the caste of Chandramohan?
He is a fine artiste from U.P.
Who is the greatest Director of India?
No one is the greatest. Shantaram and Nitin Bose are the greatest.

From: B. K. Desai (Nagpur)
Write a sentence about each of the following:
1. A daughter of the Earth wedded to a son of Heaven.
2. She sings her way to your Heart.
3. Jagat Mama—the mad mama of the mad World!
4. Charlie puts a Kick in to the Picture!
5. Without Chandramohan the Pukar would have been a Pukar in Wilderness.

Queen of Beauty—Empress Nur Jehan, played by lovely Naseem in Minerva's "Pukar".
From: Mohamed Husain (Amalner)
Baburao Pendharker is always being cast with Meenakshi. By the way what is at the back of all this?
Have you not yet seen "Brahmachari" and "Bottle of Brandy"?

From: K. S. Sudham (Bangalore)
I think that the chief impediment in the progress of our Film Industry is the lack of co-operation and organisation. Why should not our prosperous producers join together and devise ways and means to further our Film Industry, which has a bright future? All the producers should forget petty differences and work on a common platform. This will prove to be a high tariff wall and our people will be encouraged to see more and more Indian Pictures. What is your view?

All dreams come true some day. If you are young you may live to see the miracle of producers co-operating with each other for the good of the industry and the country. I don’t think I will live to see the happy day.

Do our artistes receive fair treatment at the hands of the Producer?
Yes. The fair artistes receive fair treatment.

Vimla Sardesai and Gireesh in “In Search of Happiness”, the Huns picture (in Marathi and Hindustan) now running at the Majestic Cinema.

Are our artistes interested in sports and other topics of daily interest? Is there any attempt to encourage such side activities in our Studios?
Yes.
1. A badminton court at Ranjit.
2. A tennis court and ping-pong table at Bomb Talkies.
3. A Billiards table at Jyoti (Old Imperi studio).
5. And practically all the stars attend races.

From: B. K. Rama Rao (Mysore)
Between Shantaram and Devaki Bose who is the better Director. Mr. Shantaram’s pictures have never failed while some of Devaki Bose’s have failed rather badly.
You have answered your own question.
Which are the best pictures directed by the two?
Shantaram — “ADMI”
Devaki Bose — “SEETA”

From: Charan Singh ‘Nirman’ (Sargodha)
Has any lady so far written a screen play?
Yes. The late Begum Ansari wrote the story "Baghban" which was such a tremendous success. Also, I believe, Miss Nandy wrote the story of Bombay Talkies film “IZZAT.”
HE TELLS UNCLE SAM!
Baburao Patel, "Million Dollar Personality," Wins Universal Support In New York
By Louis Ogull, Staff Correspondent, News Press Service.

NEW YORK, Sept. 14.
The smug serenity which has marked Hollywood's production of motion pictures slandering the Indian people has already been shattered by Baburao Patel, editor of 'Filmindia' and President of the Film Journalists' Association of India, during his brief stay here.

Following up his gala reception by the press upon his arrival on August 28, Mr. Patel has smashed through the armour of indifference and complacency of local studio executives and has also won the support of the Hays office and of Nathan Golden, Chief of the Motion Picture Division and of the U.S. Department of Commerce.

"Million-Dollar Personality"
Because of the general upset conditions resulting from the European War it was not expected that the mission for which Patel has journeyed to America would receive the attention it so strongly merits. However, Patel's "million dollar personality," a term unanimously bestowed upon the Indian journalist by the American reporters, has surmounted this seemingly insurmountable obstacle and is paving the path toward ultimate success in Hollywood.

The unprecedented visit to this country of a prominent Indian figure to protest against unjust and unwarranted productions dealing with Indian themes, such as "Gunga Din," has taken the film world by storm and is opening the eyes of sympathetic Americans to the true situation. Patel's invasion of "the enemy camp" the successful manner in which he is telling the different studios "where they get off" is raising the estimation of India in the eyes of all who come in contact with him or who read about the purpose for which he is here.

India Fights Back
The American people are known for their quick support for the underdog in any situation. For that reason they relish the idea of a spokesman for India coming to these shores to state her case. The fact that such a visit has been made for the first time in the history of the motion picture industry, and by such a personable figure as Patel, is certain to drive home to the American mind the full seriousness of India's rising indignation against defamatory films.

It appeals to the American sense of justice and fair play to support Patel's mission. For India is struggling for independence and needs the sympathetic understanding of the nations of the world to effectively achieve this goal. Motion pictures depicting the true India can be invaluable propaganda. So when India fights back on this score America applauds.

Patel Honoured at World's Fair
The Indian spokesman has been following such a crowded working-day schedule that he was unable to pay a visit to the spectacular World's Fair on Long Island until September 7, ten days after he landed here on the "Normandie." On that day he was the honoured guest at Projectionist Day exercises held in the Special Events Building. The genial film journalist of India was greeted at the Fair by Nathan D. Golden, Chief of the Motion Picture Division of the U.S. Department of Commerce.

Mr. Golden informed Mr. Patel that he would be happy to aid the Indian people in their agitation against slanderous films by issuing an official memorandum to the Hollywood studios. He was obviously impressed with Mr. Patel's concise and straightforward presentation of India's complaint and, after reading the letter sent to Mr. Patel by Lord Zetland, Secretary of State for India, promised to use his good offices to halt further offensive productions.

Hays Office Lends Respectful Ear
Major Frederick L. Herron, head of the Foreign Department for the Will Hays Office, met Mr. Patel for a conference that lasted more than two hours. The Major expressed regrets that Mr. Hays was out of town but hoped that he would be in Hollywood when Mr. Patel arrives there. He listened respectfully to Mr. Patel's word picture of India's indignant and properly resentful attitude toward distortions of her culture and traditions in Hollywood films and admitted that India's position was entirely correct. He, too, promised his cooperation to rectify this situation and notified the Hollywood office to see that Mr. Patel conveys his legitimate complaint to the leading producers there.

Motoring to Hollywood
Having completed his programme in New York, Mr. Patel leaves today by motor to Hollywood in order to continue his propaganda in key cities en route.

Another meeting has been arranged for Mr. Patel in Hollywood. His pleasing personality has won for India a host of new friends, and even the representatives of film companies, like Warners, R.K.O., 20th Century-Fox, Paramount, and Republic have told him they hope he will come back to the States again in the not too distant future.
In "Poor Sweethearts" (Bhole Bhale) a Sagar picture, we meet old favorites; directed by Zia Sarhady.
Ahmad Abbas Writes A Letter to Mahatma Gandhi

My Dear Bapu,

Respectful congratulations on this happy occasion of your 71st birthday.

I crave your forgiveness for intruding upon your time at a moment when greater issues of war and peace claim your undivided attention.

But war or no war, the ceaseless flow of life must go on in all its glorious channels. Even under fire men must love and be kind, make friends and seek companionship, laugh and make others laugh, entertain and be entertained.

And, as before, children must come to their fathers with their problems and their troubles. To whom shall we, the sons of India, for consolation and guidance to you—whom we have come to love and honour like a father? Today I bring for your attention—and approval!—a new toy whose generation has learnt to play—the CINEMA!

Two of your recent statements have surprised and pained me. I find Cinema mentioned in that appears to me) slightly contemptuous terms.

In reply to a request from the editor of a Bombay journal a message on the occasion of Indian Motion Picture Congress, you briefly stated that you never saw pictures. In a recent statement you include cinema among evils like gambling, horse-racing, etc., which you would banish but which you allow 'for fear of losing it.'

Now if these statements had been from any other person, it is not necessary to be worried about them. After all individual tastes must be conceded. My own never sees films and regards them as an imported vice from the West. I respect his opinion even though I may not be able to share it. But your case is different. In view of the great position you hold in this country—and, I may say, in the World—even the slightest expression of your opinion carries much weight with millions of people. I have no doubt that a large number of conservative and orthodox persons in the country will be confirmed in their hostile attitude towards the Cinema after reading your statement.

"There must be some great evil in cinema if the Mahatma does not approve of it," they would say. And one of the world's most useful inventions would be allowed to be discarded or (what is worse) left alone to be abused by unscrupulous people!

I have no knowledge of how you came to have such a poor opinion of the cinema. I don't know even if you have ever cared to see a motion picture. I can only imagine that, rushing from one political meeting to another, you chance to catch a glimpse of some low cinema posters that disfigure the city walls and concluded that all the films are evil and that the cinema is a playground of the devil.

I frankly confess that there are many films that are morally as well as artistically bad. Their producers exploit the baser passions of man to make money.

I also confess that you and most of those of your generation will not like the playful romanticism that my generation glows over in most films. I do not wish to discuss this here. No two generations have ever agreed in their social outlook and never shall. The concept of morality changes from age to age. A hundred years ago it was sinful to cross the seas. Fifty years ago it was immoral for a woman to be seen talking to a man. Today all that is changed.

The attraction of the opposite sexes is one of the fundamental facts of life. Men and women have loved each other ever since the time of Adam and Eve. And, believe me, it is not in the power of average human beings to grasp the subtle differentiation between physical attraction and spiritual love.

In any case, here I am not pleading for romantic films. I do not expect you to see them or even approve of them. All that I wish to say is that cinema is an art, a medium of expression, and therefore it is unfair to condemn it because of the questionable character of some (or most) of the films.

After all, books are not to be condemned because they include treatises on pornography.

The marvellous invention of wireless (which kept the recent historic meeting of the Congress Working Committee informed of world happenings up to the last moment) is not to be condemned because the All India Radio often broadcasts love songs and romantic duets. On the same radio one may hear recitations from Bhagavad Gita and the Holy Quran.

The aeroplane which has revolutionized inland and is often used to rush medical supplies does not deserve to be abolished because Hitler uses it to bomb innocent human beings.

None of these inventions are bad in themselves though unscrupulous persons may exploit them for undesirable purposes. But then unscrupulous
men have abused and exploited even such noble institutions as religion and patriotism! Religion does not become bad simply because billions of human beings have been killed in its name and patriotism is still a virtue even if jingoes have waged imperialistic wars for supposedly patriotic purposes.

Then why brand the cinema as evil when, properly used, it can be an instrument of much good in this world?

There seems to be a general impression (and I fear that you have been led to share it) that the Cinema films exclusively deal with sex and love themes. I am not surprised that such an impression exists because until recently it was true and, in the case of India, it is still largely true.

But in a few lines I wish to sketch briefly for your information some of the social and educational activities carried on through films in foreign countries.

Education: In most Western countries visual instruction in Science, Natural History, Geography, History, etc., is imparted through the screen to supplement the text-books and lectures.

News: News-reels, often flashed on the screens within a few hours of important happenings, bring a visual record of events of political and general interest before the cinema-goers.

General Knowledge: Short films on such diverse topics as Science, Lives of great persons, Travel, Household management, Hygiene, Cooking, etc., are regularly shown with entertainment films.

Anti-Crime: The crime wave in U. S. A. has been appreciably checked by exposing crime methods in such films as the "Crime Does Not Pay" series.

Political Information: "March of Time" is a new feature which brings a pictorial record of world events, so assembled that each feature provides intelligent information on some vital political problem of world interest—e.g., American Foreign Policy, Japan's morally uplifting element steadily on the increase. I present below a list of only a few Western— and Indian—films which are exceptionally good even from the viewpoint of the strictest moralist. Am sure if you saw them, you would have nothing but praise for them. I may add that each of them has been very popular in literally millions of cinema-goers all over the world have seen them.

Life of Louis Pasteur: The story of the great scientist and humanitarian who discovered the cure for rabies (American).


Boys Town: The story of a clergyman's efforts to redeem delinquent children. (American).

Lost Horizon: A plea for no violence and absence of conflict, the only cure for the World's ills. (It reminded everyone of many your teachings and was perhaps inspired by them!) (American).

Juarez: The story of the Mexican hero who liberated his country from foreign rule (American).

Sant Tukaram: A beautiful dramatization of the life of the Maharshtrian poet-saint, (Indian).
I. Tu'sidas: Based on the life of the great poet who gave India the gospel of Ramayana in the national language (Indian).

II. Seta: An epic film based on the story of Rama and Sita (Indian).

III. A beautiful story of a poet and Ram-bhakt (Indian).

IV. An epic film based on the story of Rama and Sita (Indian).

V. A brilliant drama of a woman's brave fight for reining her lost soul and the social issues involved. (Indian).

VI. You may find it difficult to believe but I sincerely hold that the national movement led by you has directly caused much purification and regeneration in the realm of the Indian cinema. By giving back to us our national self-respect you caused a tremendous cultural upsurge and revitalization of national art which has been naturally reflected in better and more socially useful films.

That is why I believe it is not an unpardonable impertinence to depict you as “leading the Nation” —even in the realm of motion picture art!

It has been possible to produce such pictures because a small but happily increasing group of honest and socially conscious people have started taking an interest in films. Ten years ago such films were not produced because the educated and ‘respectable’ folk looked down upon the cinema as something evil and loathsome.

Today those earlier prejudices are breaking down. The ‘cleansing’ of the Indian films will be in direct proportion to the number of honest and responsible people who are able to take the place of ignorant profiteers who dominated the industry for so many years.

We want more decent people to take interest in this industry, so that it becomes an instrument of social good rather than a tamasha. But these people may be discouraged and kept away if you and other great men like you continue to count the Cinema among such vices as gambling and drinking.

You are a great soul, Bapu. In your heart there is no room for prejudice. Give this little toy of ours, the Cinema, which is not so useless as it looks, a little of your attention and bless it with a smile of toleration.

Respectfully and affectionately yours,

K. Ahmad Ali.
What Men and Women said after seeing

"ADMI"

Anglo-Indian Girl: "Unkind but how true!"

Film Director: "I wish I could direct a picture like this."

Film Producer: "I am proud of this achievement of the Indian film industry."

Film Star: "Better to starve and act in such a picture than get a thousand rupees a month."

Hotel Boy: "If only I could sing like Ram Marathe I would sell a hundred cups of tea every day! But then why should I be a Baharwalla at all?"

Journalist: "Hold that front page, boys! I have got a scoop."

Love-Sick Youth: "I am cured."

Parasite: "Sali, mujh ko koi aisi nahin milti jo sat zaban men gai."

Policeman No. 255: (patrolling near Central Cinema): "Oh, hell, how did they put me into this picture?"

Policeman's Wife: "Now I know why my husband prefers to be on night duty."

Student: "I begin to study Life now."
BABURAO PENDHARKER—

The greatest and most consistent artiste of the Indian Film Industry, he has always lived his part; in his recent picture "In Search of Happiness" he has climbed the rarefied heights of enduring fame. He is the artiste and the gentleman who is SECOND TO NONE.
KAM

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MUBARAK

SAROJ

V. H. D.
Coming shortly at the ROXY
KAPAL KUNDALA


Unless B. N. Sircar stops such fatal experiments as entrusting an important picture like "Kapal Kundala" to mediocre directors like Phani Mazumdar we are afraid the New Theatres reputation (built on such masterpieces as "Devadas", "Vidyapati" and "Bari Didi") will be seriously impaired. Judging from ordinary standards "Kapal Kundala" may be 'not a bad picture,' but it certainly falls short of the standards created by New Theatres' own productions.

The Story: The late Bankim Chandra Chatterji, the celebrated author of Bengal who wrote the immortal lines of the 'Bande Matram' song, wrote the original 'Kapal Kundala' on which the present film is based. But it appears that Mani Dutta who wrote the screen adaptation and Phani Mazumdar who was responsible for scenario, have both misunderstood and consequently misrepresented the original story which was the psychological portrait of a child of nature, a girl brought up by a Kapalik far away from the complexities of the world, a girl who was more at home playing with the waves of the sea than in human company and who did not even understand the meaning of Love. This characterization was placed, for effect, against the backdrop of the Seventeenth Century Bengal—when human sacrifices were still made at the altar of the goddess Kali, when sailing boats dared the capricious seas, when the influence of the Moghal emperors of Delhi.

ABBAS ON THE AIR!

To Broadcast Review of Indian Films

Mr. K. Ahmad Abbas, the Film Critic of "The Bombay Chronicle" and a regular contributor to "Film India" will broadcast a review of Indian Films (in Hindustani) from the Bombay Station of the All India Radio on 27th October.

was disturbing the placidity of social and cultural life even in distant Bengal. Phani Mazumdar has invested the story of the rationalist author with an unnecessary and irrelevant mystical air. Strange heavenly sounds keep calling Kapal Kundala who seems to be living in perpetual dread of some supernatural phenomena. Even the clap-trap of the Kapalik's sandals has been given an eerie significance.

Performances: Leela Desai has done unexpectedly well in a role which is quite different from the roles she has played so far. Najmul Hasan shows marked improvement and proves that he can

Rajput chivalry lives again in the role of Sangramsingh played by veteran Sohrab Modi in Minerva's "Pukar", one of the year's outstanding box-office 'hits'.

Production: With such an excellent cast it is a pity the Director has utterly failed to produce a better picture. The scenario is fundamentally weak and, except in one or two scenes, editing has not helped. Sound recording is excellent but photography is not up to the level of "Vidyapati" or "Dushman." The musical score (by Pankaj Mullick) is throughout impressive.

Points of Appeal: The name of Bankim Babu, the reputation of New Theatres, the songs of Pankaj Mullick and dances of Kamlesh Kumari may, to some extent, draw crowds—despite Phani Mazumdar's marked failure.

COMRADES

It All Began Thus
In The Examination Hall!

SHE WAS SITTING JUST BEHIND HIM &
HE SNATCHED HER HAND-KERCHIEF!

He handed it back to her with the inscription
"I Love You" and thought the wooing was over!
See the Most Hilarious Comedy

POOR-SWEETHEARTS

or Bhole' — Bhale'
Sagar’s New Surprise in Screen Entertainment

Starring: MAYA, BIBBO, PREM ADIB, ARUN
with ADVANI, JYOTI, KANAYALAL.

Directed by:—ZIA SARHADI

Coming Shortly at PATHE

Now Showing at PATHE
Sagar’s COMRADES
OR JIVAN SATHI
Jilloo, Sankatha, Kayamali, Bhudo Advani, Jamu Patel—Released at Pathe Cinema—Date of Release: 2nd September 1939.

It is one of the paradoxes of the film industry that while the unpretentious and modest “Sadhana” scored so well, Sagar’s more ambitiously planned and boosted “Comrades” did not come up to expectations.

The Story: It is the old, old story of two brothers (Jatin and Kiran) who love the same girl (Rekha). All the three are supposed to be great friends, devoted “Comrades.” The girl seems to be on terms of intimacy with both the brothers, more so with the elder brother Jatin. One day Jatin overhears Kiran making love to Rekha. A storm intervenes, the radio-set is miraculously tuned-in to the correct station and the voice of a radio singer beckons him to the path of sacrifice. He must renounce his love for the sake of his brother. How noble! But, instead of quietly leaving the home, Jatin indulges in most amazing orgies of drinking and loose living which are so comical that the sacrifice motif is completely clouded over. Turned out of the family by his father, Jatin becomes a thief. He robs his own family, causes a poor innocent girl (Jyoti) to leave her home for his sake, treats her brutally, is inevitably involved in a motor accident and flirts with the nurses and generally behaves like a scamp.

In the end, however, we are assured that he was all the time pure like a saint and he had been doing all this only to convince Rekha of his worthlessness so that she may marry the other brother. Pathos is piled thick in the latter sequences, there is a storm number two, the other brother has to fall down a staircase and the good old bandages are put round his head this time. The “Comrades” are happily re-united and everyone lives happily ever after.

Performances: Jyoti who seems to have improved greatly since her last appearance in “The Only Way” shares the acting honours with Surendra who is better in the serious than in the lighter sequences. Maya, vivacious in the gayer moments, cannot cope with tragic situations. Harish may improve under better direction.

Production: With better scenario, direction and editing the story could have been made into a better picture. The director’s attempts at original cross-cuts and angles...
have made the whole thing jerky. Photography is excellent, sound-recording not so good.

Points of Appeal: Sagar's trade name plus the star value of Surendra and the songs he and Jyoti sing may assure a moderate success for this picture

**ADMI**
(or "Life's for Living"

Produced by: The Prabhat Film Co. 
Story by: A. Bhaskar Rao 
Direction: V. Shantaram 
Dialogues and Songs: Anant Kanekar and Munshi Ajiz 
Musical Direction: Master Krishna Rao 
Cinematography: V. Avadhoot 
Audio-graphics: S. Damle 
Cast: Shanta Hublikar, Shahu Modak, Bai Sundrabai, Buwa Saheb, Ram Marathe, Chhottu, Gouri etc. 
Released at: The Central Cinema, Bombay 
Date of Release: 9th September 1939

This is undoubtedly the finest picture produced by any Indian Studio this year. After two years, Shantaram has come out with a real winner. For the social significance of its subject matter, the realism of its treatment, the perfection of its technique and the wealth of gripping dramatic elements, "Admi" will be difficult to surpass. In the opinion of many independent observers it is better than any other film seen this year in India—not excluding 'hits' from Hollywood, England, France and Russia!

The Story of this film can be summed up in a few words. Moti, a young policeman, the son of a pious religious-minded but kind and gentle old woman, falls in love with Kesar, a 'song-and-dance girl' who has been forced into this life by forces of circumstances and who desperately wants to abandon this life. They decide to get married. Moti's mother, a simple soul, gives her permission—not knowing the antecedents of Kesar. At the last moment, however, Kesar realizes that in such a pious household she would not fit in. She leaves the town. Moti, at first tempted to behave like all frustrated lovers, is saved by the common sense advice of his colleague and friend, Meghram. Meanwhile tragedy that has been dogging the footsteps of Kesar overtakes her.

To judge "Admi" from this story would be like judging the beauty of a human form from an X-Ray photograph showing only the skeleton of bones. It is the clever scenario of Bhaskar Rao that has endowed the story with a rich and stimulating variety of incident and given it point and purpose. And Shantaram's direction has breathed into it a soul—the soul of Man!

Mr. Carl Laemmle Sr. whose death occurred at the age of 74.

A series of real-life characters move across the screen and the men and women in the audience may well say to themselves, "That's me. That's me".

Moti, raw young man and obedient son, at once the coward and the hero, who keeps on justifying his moral cowardice by saying, "After all I am an Admi", until Meghram reminds him "Don't forget you are an Admi!". These are the only two occasions on which the word "Admi" is used in the dialogue. And yet they are sufficient to reveal the entire psychology of Man who has within him both the instincts of cowardice and heroism.

Kesar is a 'Song and Dance girl'. But she has a heart and a brain. She feels the indignity and humiliation of her position in life. She also understands (as few fallen women do) that she has been the victim of cruel circumstances and that fundamentally she is as good as any other human being. She upholds her self-respect by using irony and a healthy cynicism. But a human being is but a part of the social system and ultimately she has to voluntarily accept Society's unspoken verdict on herself.

There are other interesting and significant characterizations—Mannu, the boy of the slums; Meghram and his wife, representing love as the masses of India understand it; Moti's mother-pious, gentle, affectionate and superstitious, a typical Indian mother; and the blood-sucking parasite to whom Kesar represents a perpetual source of money for drink. As variagated an assortment as you will invariably find in life itself.

**Performances**: The hero of the film is none else but Shantaram who has succeeded in getting uniformly good work out of his artists. Shanta Hublikar who had not created a great impression in "My Son", rises to heights of his dramatic triumph in the role of Kesar. She brings to this characterization a wistful charm, a sparkling vivacity which has yet the traces of a tortured soul within, a natural gift for music. Her "Kis Liye Kal Ki Bat" song, sung in six languages (Hindustani, Gujarati, Bengali, Punjabi, Tamil and Telugu) will win her millions of fans from Kumbakonam to Rawalpindi, from Ahmedabad to Calcutta, Shahu Modak, appropriately 'soft' and boyish, reveals outstanding histrionic ability. Bai Sundrabai's songs, especially "Mand Papi Bhula Kaan Ise Samjhaye?", will be rung all over India. Buwa Saheb is 'natural' for raising laughs and Gouri is already known for her characterization of an unsophisticated Indian housewife. The surprise of the film is provided by
You need no longer hide in the cupboard. Indurani, the censors will certify your picture "Swastik" and then you can safely come on the Krishna screen.
Ram Marathe who, as Mannu, turns out a memorable performance and comes very near to stealing the show.

Production: All ambitious Directors, Cameramen and film editors ought to see “Admi” over and over again. They will learn a lot. The technique—particularly in photography, editing and montage—is years ahead of the average Indian pictures. Excitingly original results have also been obtained by simple manipulations of the soundtrack—e.g., by eliminating the sound altogether from certain scenes! Kesar’s song in the jungle with the villager’s chorus in the background provides an interesting idea in montage of the sound.

Points of Appeal: There is plenty of entertainment in the picture even for those who cannot stomach a ‘serious’ picture. The songs, particularly the sensational multi-lingual one, are a rare musical treat while certain brilliant satirical pieces will throw any audience into fits of laughter. Add to this the name of Shantaram and the reputation of Prabhat and you have a picture that will satisfy the most fastidious cine-goer and gladden the heart of the gloomiest exhibitor.

THIRUNEEELAKANTAR

(Whenever possible we shall endeavour to publish reviews of important South Indian pictures. The following review is contributed by Mr. K. A. Chidambaram, a well-known Art Critic and News Editor of “The Bombay Chronicle.”—Editor, Filmindia).

“Thiruneeelakantar” a Tamil mythological picture produced by the Thyagaraj Films Ltd., Trichinopoly, had a week’s run at Plaza, Bombay, in the second week of September after packed houses of South Indians. Mr. K. Subramaniam’s experiment of giving a week’s run for a Tamil picture in Bombay was followed in this case with remarkable box-office success.

The Story is a devotional theme and centres on the rustic surroundings of a potter and potter’s wife, who as living exponents of the ‘Bakhti-marga’ cult come cut successful through the ordeals set up by Lord Shiva and are acclaimed as the God’s chosen ones. The story, in spite of its ascetic ideology, has romantic and love episodes which are equally gripping. Mr. M. K. Thyagaraja Bhagavat who plays the title role as the Saint has struck form and excels his own roles in “Chintamani” and “Ambikapati” which made him the idol of cine fans. He is ably supported by Papa Lakshmikantham as Neela the potter’s wife, S. S. Rajamani as the danseuse who infatuates him, and Sirkalathur Sama who plays the ‘divine villain’ of the piece. Mr. Bhagavathar regales us with plethora of songs of a high order, though they lack the ‘Chintamani Klick’ about them. The procession of deities, elephants, drummers, cymbalists, Nadavaram players, temple bells and belles, dancers, danseuse and Devadasis bring before our mind’s eye the glory that was Ind.

The producers deserve praise for the success they have achieved, but they have missed a grand opportunity of producing what would have been the ‘greatest documentary’ of South India. More than ‘Nandanar’, ‘Thiruneeelakantar’ should reveal the glory of Chidanbaran, the centre of light art learning and the birth place of Shiva’s Nadana, Nardana and Tandav dances. Mr. Bimalendu Bose a keen student and exponent of Indian dancing once told the writer that he would exchange the whole world for the Eastern Town of Chidambaram which is a reproduction of the dance waltz of India. It is a pity that the producers have not freely drawn from these sources to give us some of the sculptured poses of “Bharatnatya”, art and technique, which would have fitted in with the temple dance scene, and at the same time would have given the film an international appeal. Chidambaram is not merely a city, but a City State of the old Grec type with its peculiar temple polity called “Saba rule”. The producers should have sought the cooperation of the temple authorities for at least one shot of the “Deekshatha Sabha” for the con scene.

Now that South Indian producers have taken in hand big historical films like “Chandragupt” and “Sankaracharya”, a new method of approach and a new sense of value of the documentary art artistic are all the more necessary.

Take it easy Charlie—Sitara is not the dame to come into your clutches so soon! A scene from Sardar Chandulal Shah’s ‘Achhut’.
Remember it is PRABHAT on "YOUNG INDIA"
Hear Sweet SHANTA HUBLIKAR, Sing Sonorous Songs

**MAANUS W & AMDIMI**

**YOUNG INDIA**

**YOUNG INDIA**

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Starring:
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Direction: Phani Mazumdar.
Music: Punkaj Mullick.

An Absorbing Romance Thrillingly Told!
So Vivid!! So Spectacular!!!

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Poignant Romance!... in which
they try to beat Love at its own
Game!
Direction: Sjt. Hemchunder
Starring: Kanan Devi,
Najam, Nawab, Menaka
Nemo & Jagdeesh etc.
(A CIRCO PRODUCTION)
Music: Sjt. R. C. Boral
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THE PRINCE CHARMING OF FILM-TECHNIQUE
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Starring:
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Molina, Menaka, Manju
Mitra, Muzamil and K. C. Dey
Direction: Sjt. D. R. Das
Music: Sjt. K. C. Dey

C ALGUTTA F ILM EXCHANGE,
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FOR THE TECHNICIANS

By The Editor

Association of Cine Technicians of India

Menacing clouds of war threaten the industry and if we are to save it from an inevitable and an early death we must rally round and forget our mutual differences and devise a common remedy.

But there must be no trace of selfish motives actuating us, neither any disregard of the other worker nor the feeling of everyone or himself and no one for everybody. It is that personal aspect of Co-ordination, which did not legitimately fall within the scope of our last article, it may not even be exactly defined as Co-ordination, but call it what you will, what we mean is the sacrifice of all personal ends, a policy of one for all and all for one. It is this, that must come forward and help us to light the menace that threatens our livelihoods today.

SOAP MANUFACTURE AND FILM WORK

It is surprising therefore that the very first steps suggested towards meeting this contingency happened to be a reduction of salaries of workers. Of course such a suggestion could hardly have been expected to be unanimous, but it has helped to reveal the mentality of one of us placed in more or less responsible positions of control in the industry. In such a gathering of men purporting to call themselves the leaders of the industry, here must necessarily be at least a few whose clearer vision and greater insight can carry them beyond the mere problems in hand, and it is gratifying to note that it was one of these that put forward a dissenting note and pointed out a fallacy of the remedy.

We have persistently been driving it home to those whose business it is to control such affairs, through the medium of our publication, the Association's quarterly bulletin, that the only possible remedy lies in the control of our production time schedules.

A normal motion picture production in India averages from 600 to 700 shots and calculating on an average of 15 shots per working day the shooting time schedule should not exceed 45 days. If we add to this another five days for contingencies we have a maximum of 50 days for the production of any major film. When we come to realise that the average number of days taken today for even a mediocre production is close to 70, we will have an idea of the enormous loss to which the producer is put. A studio's expenses average approximately Rs. 1000 per day and 20 days means Rs. 20,000 per production, an amount even a fraction of which can never be saved by salary reductions.

Exactly why should these delays? For it is scarcely fair to assume that these are deliberate wastes on time of the part of the workers. Speaking on behalf of our community it would be idle to boast that the Technician is on duty 15 minutes before any other member of the unit is present on the set, and it is always more than half an hour every day that he is on the set packing away his things after every one has left. The Director too, is mostly on a contract job, or if he is not, there are invariably other attractions such as bonus, etc., that impels him to be on duty in time, and he is as eager if not more than anybody else to finish his work quickly. What then are the reasons?

KEEP THE SCRIPT READY

This is not the first time when we have been compelled to stress the importance of not only a complete but proper script before the start of actual production. Today in India it is the Director whose jcb it is to see that he has it and to insist upon it. If he does not do so he is wantonly throwing away the money his producer has entrusted him with. For he must know what and when he is to work, his artists and technicians must be told their duties and be given time for preparation and co-ordination, there must, in short, be no thinking on the floor, all that, must be ready and complete. Every artiste must know his lines, every technician his set up, there must be no delays in preparation. There must only be time for execution on the set, and then only can we hope for a shorter time schedule.

But this can only be when the script in addition to all dialogues and songs with their tunes, has a complete description of each scene -sketches of costumes and settings with all details prepared in perfect co-ordination with the different departments concerned, a separate list of process, montage or other shots, and all other information required by the production department. Only when all this is complete can a shooting schedule be prepared possibly with regard to the availability of the important artistes, and then and then only must production be taken in hand.

We admit all this takes time, but it does not hold up other productions and is therefore not a fraction so costly of what it would be if work has started as it is now, haphazardly. If we can save the 20 days thrown away today we will have saved 20 per cent of a production's cost making it unnecessary to seek other and possibly doubtful avenues of economy. The Association of Cine Technicians of India gives its assurance to the leaders of the Industry of its whole-hearted co-operation in this or other measures of economy that they may consider it expedient to adopt, but at the same time it also wishes to emphasize upon them, most emphatically, that this is a time when petty selfish motives even on their part must find no place in such measures. They must do what is good for all and not what a short sighted policy may seem to indicate to them as good for themselves alone. The Industry cannot afford to experiment at such a juncture. Let everything we do be for the good of all, and therein lies our salvation.
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BABURAO PATEL'S APPEAL TO SECRETARY OF STATE

Check Production of Slanderous Pictures In View of International Situation

LONDON, (By Mail).

During his recent stay here, Mr. Baburao Patel, editor of "Film-INDIA" and the President of the Film Journalists' Association of India, addressed a memorial to the Secretary of State for India on the subject of anti-Indian films which are from time to time produced in Britain and U.S.A.

The following are extracts from the memorial:

"The Secretary of State is no doubt aware that recently one British picture and another from Hollywood—"DRUM" and "GUNGA DIN"—have been banned by different provincial governments in India. This was in response to vehement public protest as also is the protest resolution passed unanimously by the Indian Motion Picture Congress at its session in Bombay last April and under the presidentship of Mr. S. Satyamurthy, Deputy Leader of the Congress Party in the Central Legislatures.

UNFORTUNATE EFFECTS

After such emphatic protest one would have expected that the producers in this country and in America would register some restraint but I regret to report that the production schedules for the next year have not been revised and several Indian themes offering opportunities for further derogation of Indian character are about to be produced by British and American studios. I need not in this connection point out to you how very unfortunate is the effect of such pictures on the relations between this country and India. They are, I may stress, specially unfortunate at this juncture in Indo-British history and in view of the international situation which calls for the closest sympathy and understanding between the two countries.

With a view to prevent a worsening of the situation, I appeal to the Secretary of State for India, both in his official and personal capacities, to look into this matter personally and I shall be very grateful on behalf of the Indian Motion Picture Congress, to have his assurance that he views the submissions I have made with sympathy and will do everything in his power to discourage or prevent the production of such pictures.

SUPPORT FROM AMERICA

"Film Survey," monthly organ of Film Audiences for Democracy, an organization of progressive film-goers in U.S.A. writes:

On occasion we have been criticized for our comments on most of the films about India. We have usually maintained that these movies were not only an untrue picture of these people, but furthermore, an open glorification of the very worst aspects of British Imperialism. Gunga Din being the most recent example. Our critics have said.....

"You well may criticise these films but do the Indian people feel that way about it?" A very interesting letter we received a few days ago from Dharam Yash Dev backs up our point of view to the hilt..... Mr. Dev writes us: "These pictures, as you know, represent anything but India—and have given rise to a great deal of resentment and anger throughout my country. And this anger is ever growing. This misrepresentation and distortion of everything that is Indian is not only offensive to the Indians but also can have a demoralizing effect on the outsiders too.

INDIA WILL BOYCOTT

"Of course, as long as India is a subject country and is helpless to do anything 'strong' about it, this kind of propaganda will go on. Today she has only one weapon and that is of boycott. This has been tried and with certain success. However—this way lies disaster and bitterness. And today there is enough bitterness and misunderstanding between nations, races and 'cultures.'"
TO BE RELEASED IN BOMBAY

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A “FILM CORPORATION” HINDI SOCIAL
THE HEART RENDING STORY OF A HEART-LESS DAME

featuring:
Ramola Devi, Gyani, Nand Kishore, Ram Dulari
Directed by: **KEDAR SHARMA**

**Forthcoming ATTRACTIONS**

1. **DEVI** (Hindi)
2. **PRATIMA** (Bengali)
3. **QEDY** (Hindi)

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   Revival of old culture, religion & philosophy thru' the immortal Life History of Kabir with Pujya Pandit Omkar Nathji Thakur, the Pride of India in the lead.

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Sandhurst Road, Bombay-4.
No foreign film released this month (25th August to 25th September), can be really called "outstanding" or awarded three stars. In Bombay at least, Indian pictures ('like "Admi" and, from the box-office viewpoint, "Pukar") were definitely on top.

Some outstanding American pictures are soon expected which may be recommended in anticipation—e.g., Warners' "Juarez" (Paul Muni and Bette Davis) and L. G. M.'s "Good-bye, Mr. Chips" (Robert Donat and Greer Garson).

GOOD FOR AN EVENING'S ENTERTAINMENT

TARZAN FINDS A SON (M.G.M.) starring the familiar team of Johnny Weissmuller, and Maureen O'Sullivan with a remarkable child star, John Sheffield. Usual Tarzan thrills, competently produced, beautiful underwater swimming scenes plus the jungle tribes' drumming and hocus pocus of human sacrifice.

YOUNG MR. LINCOLN (Twentieth Century—Fox) starring Henry Fonda in the title role, with Alice Hardy. There have been several lectures about Abraham Lincoln the President. This one depicts Lincoln the youthful lawyer, masterfully brought to life by Henry Fonda. Competent direction by John Ford.

CALLING DR. KILDARE (M.G.M.), starring Lionel Barrymore and Lew Ayres with Laraine Day, Ina Turner, Lynne Carver and at Pendleton. Second of the Kildare Series. Not so good as the first.

LITTLE PRINCESS (Twentieth Century-Fox), starring Shirley Temple with Richard Greene, Nancy Kelly and Ceasar Romero. If you like Shirley you will like this one, too. Romero puts on a beard and appears as a loyal "Hindu" servant of Shirley—an unnecessary reminder of our "loyalty" to the British Raj!

DAUGHTERS COURAGEOUS (Warners) featuring John Garfield with the Lane Sisters, Gale Page, Jeffrey Lynn, Claude Rains. No, it is not a sequel to "Four Daughters" though the cast is practically the same. Sentimental story of American family life. Not so good as "Four Daughters."

FOREIGN FILMS

GO ALONG IF YOU MUST

MAN IN THE IRON MASK (United Artists—Edward Small production)—Bad French history, lavish production, fair acting by Louis Hayward and Joan Bennet. They say it is "thrilling."

MAN ABOUT TOWN (Paramount), Jack Benny gags, Dorothy Lamour sings and displays those famous legs, Edward Arnold acts well.

WINTER CARNIVAL (United Artists) Walter Wanger who produced "Cavalcade" and "Stagecoach" ought to do better than inflicting another pointless story of American college life. Romantic youths will find Ann Sheridan (the "Oomph" girl) an eyeful.

ROSE OF WASHINGTON SQUARE (Twentieth Century-Fox), starring Tyrone Power (Isn't he the most over-worked actor in Hollywood?), Alice Faye and Al Johnson. The last two sing.

WASTE OF TIME

LUCKY NIGHT (M.G.M.)—Robert Taylor and Myrna Loy compete with each other in boring the audience. Robert Taylor wins.

SUN NEVER SETS (Universal)—Imperialist propaganda cruelly, badly done. Boring besides being objectionable. Not dangerous because no one will see it.
Writing love letters?—while the old father looks on disapprovingly?

Mubarak, Ashok Kumar and Leela Chitnis in Bombay Talkies’ “Kangan”
Now No More Delay For The Release Of This Eagerly Awaited Masterpiece

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**BLACK HEART**

Directed by **A. M. KHAN**

* Cast:
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S. NAZIR, CHANDRAKANT B.A.
MISS EKBAL, GARIBSHA,
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**VOLUNTEER**

Directed by **K. AMARNATH**

Starring:

Miss Yasmin, Nazir, Rajkumari, S. Nazir and others

**Hamara Desh**

Director:

**A. M. Khan**

Starring:

Amirbai
Karnatak,
Arl Kumar,
Master Khalil,
S. Alam etc.

* STUNT THRILLER

**JAY BHARTI**

(IN TAMIL)

Directed by: Raja Yagnik
Cast:
M. A. Rajamani, Moudgal,
P.S. Shrinivas and others.
SUPREME'S COSTLIEST SUPER JEWEL

Starring:
- RATAN BAI
- GULAM MAHOMED MAZHAR KHAN
- YAKUB
- ISHWAR LAL MOHD, ISHAQ
  Bagi Sipahi fame
- LALITADEVI
  Bagi Sipahi fame
- KALYANI, W. KHAN
- MIRZA MUSHARAF

Director: HAFESJEE

GHAZI SALAHUDDIN

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STUDIO CLOSE-UPS

RANJIT FILM CO.

Sardar Chandulal Shah has completed his "Achhut" starring Gohar; but he is not going to release the picture unless the War situation improves. A wise step, Sardar has taken.

Jayant Desai is forging ahead with his 'India Today' featuring Prithviraj, Rose and Charlie.

Abdul Rashid Kardar is handling two subjects simultaneously—'Holi' and 'Pagal,' featuring Madhuri Prithviraj, Khurshid, etc., in the lead.

Chaturbhuj Doshi has been entrusted with "The Doctor's Wife" and is busy with the paper work of the same.

"Good Luck" is ready and awaits release.

SAGAR MOVIETONE

"Civil Marriage" and "Poor Sweetheart" are lying ready for release and as soon as "Comrades" leaves the Pathé Screen the later will take its place.

In the studio, Mehoob is fast finishing off "Ali Baba" in two versions and Madhu Bose his "Kumkum the Dancer."

BOMBAY TALKIES LTD.

"Kangan," their new picture, with Leela Chitnis and Ashok Kumar, has been completed and will come on the screen very shortly. They have already started producing another social subject story from the pen of Sarandindu Banerji, with Leela Chitnis, Ashok Kumar and Rama Shukul in the leading roles.

SUPREME FILMS

"Ghazi Salahuddin" is fast nearing completion at the Ranjit studio, featuring Ratan Bai, Gulam Mahomed and Mazhar Khan in the lead.

MOHAN PICTURES

Their much awaited and belated picture "Swastik" has been seen by the Censor Board again and again, without coming to a definite decision. It is reported that the picture has nothing to do with Nazism and that the sign "Swastik" is the auspicious sign of the Hindus since ages.

Their next "Black Heart" directed by A.M. Khan is almost ready.

K. Amarnath is busy finishing off "Volunteer."

A book in hand and challenge in her eyes—that's Gohar in 'Achhut'.

They have also produced a Tamil Talkie "JAI BHARATI."

FEDERAL FILM EXCHANGE

This is a new concern and they have begun well by taking the distribution right of "Actress Kyon Bani?" featuring Padma Devi, and Ashiq Husein in the lead. The picture has been directed by G.R. Sethi.

Two more pictures that this firm has purchased are "Dulhan" and "Why?"

MINERVA MOVIETONE

Producer—Actor—Director—Proprietor Sohrob Modi is much slated at the huge success of his 'PUKAR'; congratulatory telegrams are pouring in every day.

In the studio, Multani and Jagirdar are shooting "The Will" and "Main Hari" respectively.

Sohrob Modi is hunting for new faces for his next picture "Baharosa" a story by Aghajani Kashmiri.

FAMOUS FILMS

Mr. Shiraz of Famous Cine Laboratory is contemplating to start a new picture "Dharma Patni" in two languages, viz., Telugu and Hindi and is expected to go into production very shortly.

HINDUSTAN CINETONE:

Their maiden picture "Kaun-Kisika" featuring Padma Devi, Sobhana Samarth, Khurshid, Nazir, Mubarak etc., was released last week at the Imperial cinema and the picture is reported to have done good business. Their next production "Mud", a powerful social story written by Mr. S.H. Manto is nearing completion in the studio.

POONA

PRABHAT FILM CO.

"Life's for Living" alias "Admi" was released at the Central Cinema to a huge audience. Director Shantaram was present and almost all the Bombay producers who saw the picture were seen congratulating the genius of Prabhata.

The Marathi version of the picture opened at Poona last week at the Prabhat Talkies and is reported to have broken their own record of "DUNIYA NA MANE."

Mr. Shantaram is busy contemplating his next picture "Vasant Sena" which will also be produced in the English language for International market. It is also believed that before "Vasant Sena" he may produce another 'social' picture.
Messrs. Damle and Fatehlal will soon start with their “Dnanyanesh-war.”

SARASWATI CINETONE
Dada Torney has completed “My Beloved” featuring Jayshree, Ratnamala, etc., in the lead. It is a humorous story of a village girl who goes to town and there are lots of hillarious situations.

KOLHAPUR
HUNS PICTURES
The Marathi version of “IN SEARCH OF HAPPINESS” has been released at the Majestic Cinema. The lead is played by that fine actor Baburao Pendlharkar, who can rightly be called the most consistent actor of the Indian screen supported by Minakshie, Usha, Vimal Sardesai, etc.

As usual with the Huns Pictures we find excellent story, brilliant photography, fine music and the direction of the picture has been done by P. Y. Altekar who has several hits to his credit.

In the studio Master Vinayak has started shooting of “The Better Half” with himself, Leela Chitnis and Baburao Pendlharkar in the lead.

ARUN PICTURES:
“Muhurt” with all due ceremonies was performed at Saraswati

Cinetone Studios last week to inaugurate the new production programme of Arun Pictures. This Company is launching two pictures with powerful casts: “Gorakh” and “Karna The Great”, written and directed by Mr. Bhal G. Pendlharkar. It is reliably learnt that both the pictures will be produced in two versions Hindi and Marathi, the sole distribution rights are controlled by Peerless Pictures, Bombay.

CALCUTTA
NEW THEATRES LTD.
“Kapal Kundala” was released at the Roxy Talkies, Bombay and was accorded a good reception.

At the studios “Jawani-Ki-Reet” is shot steadily. Kanan Bala and Najam play leading roles.

FILM CORP. OF INDIA LTD.
‘Dil-Hee-Toe-Hai” is awaiting release at important stations.

Their next is “Devi” featuring Monica Desai. Pandit Omkarnath has been signed to play “Mahatma Kabir.”

DEB DUTT FILM LTD.
The full feature comedy “Pattu Bhuley” is reported to be progressing rapidly under the able direction of veteran Director Mr. Dhirendra Gangulay.

SOUTH INDIA
VEL PICTURES LTD. (Madras).
Their mighty devotional “PANDURANGAN” is now ready awaiting release. With an array of such famous stars as Maharajapuram Krishnamoorthy, Vidwan Srinivasan, Miss T. A. Mathuram Miss P. S. Sivabagay and others, playing the lead, the picture ought to be a success. Much credit for the success of this film goes to Mr. M. T. Rajen.

SRI JAGDISH FILMS (Madras)
“MALLI PELLI” is in its finishing stages at Newton Studios. A social with a message of its own. The cast of this telugu talkie is headed by such well-known players like Miss Kanchanamala, Y. V. Rao, Vidwan Srinivasan and others.

THYAGARAJ FILMS LTD. (Trichinopoly)
“THIRUNEELAKANTAR” was well received in Bombay. Mr. M. K. Thyagaraj Bhagavathar in the main role has given a very good performance. So has Miss Papa Lakshmikantam. Good music is a feature of this film.

Printed by Camer Saleh at the New Jack Printing Works, 75, Apollo Street, Fort, and published by him for “filmindia Publications Ltd.” from 104, Apollo Street, Fort, Bombay.
THREE WOMEN figured in this man's struggle ———
"IN SEARCH OF HAPPINESS"

Baburao Pendharkar as ANAND

This is Monik, Anand's lawfully wedded wife. The call of "Social Service" was so insistent with her that she had no time to be a housewife or a daughter-in-law—or even a wife!

Do you know this glamorous star? Miss Chanchala of Sahyadri Cinetone! She was enamoured of Anand and saw that he left his home to fall in her net.

But this poor little widow whom Anand once saved from suicide, saved him and brought the light of hope to him. She took him along the road to happiness.

Vimal Sardesai as Monik

Usha Mantri as Chanchala

Meenakshee as Usha

"IN SEARCH of HAPPINESS"

Huns Pictures' Social Screen Play

Story: V. S. Khandekar
Direction: P. Y. Altekar
Photography: Pandurang Naik

A SOUL STIRRING SCREEN PLAY

Starring:
- BABURAO PENDHARKAR,
  Meenakshee, Vimal Sardesai,
  Usha Mantri, D. Malwankar,
  Baby Shanta, Jog, Girish and Salvi.

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DNYANESHWAR

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Cast:
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REMEMBER IT'S PRABHAT
I Return

Italy, indolent and hopeful—Austria, sad and yet reckless—Hungary, trembling and yet threatening—Germany, arrogant and efficient—Switzerland, gentle and hospitable—France, riotous and plebeian—Great Britain, frigid and squeamish—America, boisterous and dollar crazy—Hawaii, green and romantic—Japan, ambitious and colourful—China, oppressed and poverty-stricken—Straits Settlements, contented and submissive—Ceylon, unenterprising and in bondage; this is how I found the numerous countries I travelled through in my recent world tour. And I returned home to find India awake and aggressive.

War! That one word has brought humanity to a standstill. For twenty-five years they have been building a new world on the ruins of old. Now they are busy destroying what they built all these years. That is how modern civilization progresses—by conflict.

Some day, this war will also end and the world will once again settle down seriously to build anew, but till then, we, the peace loving and non-fighting Indians will also be affected—politically and economically.

In a hurry I left Europe, the theatre of the present war, but its news chased me all round the world. Ships were sunk ahead and behind, floating sea-weeds became magnetic mines and human imagination ran riot and gave birth to several frightening rumours. But through all these I returned home and to safety.

The world had its ear turned to Hitler’s dreadful war-song. They had hardly any time to listen to India’s complaint about films that slandered India and her great people.

As a nation India is not on the map of the world nor are the Indians in the minds of the
people of the world. With their subtle efficiency, the British have successfully managed to keep both our country and our people out of the modern world. India is no news to any one in the world.

Americans know Mahatma Gandhi more than they know India. His mysticism puzzles them, perhaps because such spiritual grandeur is

Photo taken on the occasion of the official reception given to Mr. Baburao Patel at the World's Fair, New York. (Seated) Mr. Nathan D. Golden, Chief of the Motion Picture Division of the U. S. Department of Commerce and Mr. Baburao Patel. (Standing) Mr. Joseph D. Basson, President of Local 326.

denied to the average dollar-crazy American. They asked a thousand questions about our patriot saint and while giving them all the news about him, I had to tell my grievance about the anti-Indian films.

I had to shout, write and threaten. I did all that to carry my quarrel to their heart and home. From Alexander Korda in London to Harry Warner in Hollywood, all were seen and told. All listened sympathetically and anxiously. Sympathetically, because, Americans are good sportsmen and anxiously, because, India is a good potential market for American films.

I approached Lord Zetland, the Secretary State for India and took an assurance from him. Warmly welcoming me to the country, he gave his full support to my mission and promised to do all in his power to prevent production of films that slander India.

Everyone seemed to understand and every one promised. Even genial George Stevens, the man who produced "Gunga Din" without an intention but merely for entertainment, saw the force of my arguments when I explained to him the reasons of our resentment. And George said, "Next time I produce an Indian subject, I hope to please India."

They have all promised to nurse and safeguard the national self-respect of our country and our countrymen. Time alone will prove whether we can rely upon the promises of the West.

Every country in the world received me well. The journalists—my professional brothers (or there are numerous sisters in this profession too in America) all over the world—went out of their way to give my mission a press break which would have been impossible in the present war times, had they not taken a personal interest in me.

I made friends by hundreds and they will remain friends of India to tell the world in the parts what a great country is India and how good are her people.

I have only one complaint. And that is that in London, the capital of our King Emperor, twenty-six good hotels refused to give me lodgings because I was an Indian. Englishmen are still as stupid as ever and believe in such puerile demonstration of their supposed racial superiority. The Germans who rain bombs on the wives and children can enjoy the hospitality of any hotel in London, but the Indians who feed and maintain the British prestige are denied that ordinary courtesy. After all one must admit that the world is still ruled by the invidious colour complex.

The propaganda value of my tour cannot be over-emphasised. Due to lectures and press interviews, many people in different parts of the world are now anxious to see Indian films. It is up to our producers to show enterprise and give them our films when they want them—good films that will bear out all the grand description gave of India and Indians.

And now I am glad I went but more because I returned——.
THE QUEEN RETURNS
Gohar the glorious, Queen of Emotions returns to reign once again in ‘Achhut’ directed by Sardar Chandulal Shah.
SAFETY FIRST!

Don’t let that ‘Harmless’ Scratch become Septic

The slightest scratch may become septic. Never neglect it! Apply Cuticura Ointment at once. It is the finest possible safeguard against festering and bloodpoisoning — the quickest, surest healer of skin eruptions and injuries. Cuticura Ointment kills any germ or poison you may pick up, and keeps the rest away until the injury is safely and cleanly healed. For safety’s sake, always keep a tin of this unfailing healer.

Use Cuticura Ointment to relieve and heal Dhobi’s Itch, Prickly Heat, Ulcers, Bad Legs, Pimples, Boils, Abscesses, Eczema, Cuts, Burns, and Septic Fostering Eruptions.

Sold by all Chemists and Bazars

For cleansing skin injuries and eruptions use CUTICURA SOAP. Its extreme mildness makes it indispensable to sufferers from skin troubles. All who value appearance should make it a daily habit to wash with Cuticura Soap.

Sample of Cuticura Ointment, Soap and Talcum sent on receipt of 3 annas. Address: Muller & Phipps (India) Ltd., P. O. Box 773, Bombay.
BRICKBAT—MADE OF SILVER.

And so at last the National Studios Ltd., has started functioning at the Film City with the phantoms of a dozen production units to keep it company.

I was, of course, not invited to the function when the "muhurat" ceremony of Director Mehboob's picture was performed—who wants 'Judas' at such auspicious occasions? But I hear a symbolic gift of a silver briquette was given to Mehboob by the Board of Directors. It is also understood that Yusuf Fazalbhoy presented Mehboob a copy of the book "The Indian Film" written by him and which Mehboob is now going to read to learn film production from his new boss.

"AURAT" FOLLOWS "ADMI".

As usual with most Indian producers, the National Studios also announced their production programme in the advertisement columns of a famous Anglo-Indian daily.

From this advertisement it is interesting to hear that the title of Mehboob's first picture is "Aurat" (The Woman). The story is by Babubhai Mehta of "The Only Way" fame. According to the advertisement the cast was to be "The like of which has never been assembled before—The country's best talents will be in it." The whole industry was on tenter hooks to find who were these great artists. Was it going to be a round-up of Devika Rani, Jamuna, Motilal, Baburao Pendharkar, Chandramohan—all in one picture? Or was it going to be a group of sensational new "finds" destined for stardom overnight? And now I give you twenty guesses to tell me who are in the cast......No you can't guess them. They are Sardar Akhtar, Surendra and Arun!!!

ATATURK, NOT A PASHA

The same studios have also announced two other pictures, "Hyder Ali, Tiger of Mysore" and "Ataturk—Kamal Pasha", both to be directed by Mehboob. I think Mehboob is a good Director but I have serious doubts if he can satisfactorily handle a subject like the life of Kamal Ataturk. There are hardly half a dozen people in India who really understand the full significance of Ataturk's life. But anyone who has even a superficial knowledge of Kamal's achievements knows that you cannot make a film of his life on the lines of "Alhilal" and "Watan". Ataturk, will stand among the immortals of history not as a great Muslim but as a great liberator and reformer.

By the way, are the executives of National Studios aware that the late Ataturk specifically denounced the old feudal title of "Pasha" which they foisted upon him after his death?

"GUNGADIN" GAGGED!

The Governments of Delhi and Bihar are to be congratulated upon their commendable promptness in banning the film "Gungadin" in their respective provinces. In doing so they have not only acted in accordance with patriotic motives of protecting India's honour but also acted wisely in "imperial" interests as such slanderous pictures can only widen the gulf that divides India and Great Britain. It will be a handsome gesture, indeed, if the British Government stops the circulation of the film throughout the Empire. If they want to have Indians as their loyal allies in this war, surely they won't like to have them depicted as sadistic barbarians throughout the world through the medium of this film.

Incidentally, it will be noticed, I hope, that the ban on "Gungadin" imposed by province after province, vindicates the stand taken by this journal which had undertaken the responsibility of launching a nation-wide attack on "Gungadin".

MORE IN SORROW

In this connection, it is a sad commentary upon the patriotism of the Government of Bengal that they should be alone in India to have permitted the exhibition of this anti-Indian film. Was it not the duty of Premier Fazlul Haq, as an Indian and as a Muslim, to stop exhibition of such a picture?

A friend of mine who has recently returned from Calcutta and had the dubious privilege of seeing "Gungadin" is amazed that the patriotic Bengalis should have permitted this slander to be screened in their province. Even if the Government had neglected to do their duty, responsible nationalist leaders like Babu Subhas Chandra Bose ought to have come forward to lead a crusade against "Gungadin".

In this connection, more in sorrow than in anger, I have to record that the Bengal journalists not only failed to emphatically protest against "Gungadin" but some of them went to the extent of issuing a certificate of merit to a picture which was described by an American critic as a "dirty, snivelling joke against the Indian people". I leave the readers to judge the "patriotic" conduct of these journalists. As for me, they make me hang my head in shame!
The following courses of training will be held in the Institute during the Winter Session commencing on 3rd January 1940.

For Matriculates, Duration 5 months to 2 Years
1. Radio Service Course
2. Wireless Telegraphy Course
3. Electrical Wiremen's Course
4. Projectionist Course
5. Photography Course
6. Sound Recording Course

For B.Sc. duration 2 Years
7. Radio Engineering Course

(PROSPECTUS ON APPLICATION)

Admission is open to candidates from all parts of India and from neighbouring States, regardless of caste creed or sex. To meet the needs of the natural expansion and that of the increased demand for technical staff in the present emergency conditions, the management has doubled the floor space, the equipment and the staff of the Institute; however, equity in the distribution of technical men for all parts of India, compels us to maintain our system of regional quota. Candidates who feel the urgency of ensuring a seat for the coming session, should therefore apply immediately and reserve a place on the waiting list.

For prompt reply, write your name, address and province clearly.

Rev. G. Palacios, S.J., Ph.D.,
D.D., Ph.D. (Columbia).
Principal.
TECHNIQUE—AND HOW

The technique used by some of our Directors and
tars in self-publicity to get increments in their prim-
ely allowances makes an extremely interesting study.

Chiefly, they follow the familiar and popular me-
hood of “hunting in packs”—the packs having been
ained to ‘howl’ praises of the leader on all possible
asions—even while standing in front of pan shops.

The latest and the most ingenious method is to
are the producer into conceding higher salaries by
conviently spreading rumours about bigger offers
from rival studios.

It usually happens just as the picture in hand is
earing completion. An “unconfirmed report” ema-
ates from “usually reliable sources” to the effect that
irector X is receiving offers from such-and-such
udio. Now it is quite likely that the proprietor of
uch-and-such studio has never had the faintest idea of
aging Director X. But one day Director X would
otor down to the rival studio, have a chat with some
ends among the stars and - quite accidentally, of
ourse, a few words with the proprietor also.

Within a few hours the news would reach the ears
of everyone in Director X’s studio. “Do you know”
one would say to the other, “Director X was called by
the proprietor of such-and-such studio”? 

In the evening the Boss would call the Director
and on enquiry would receive some such evasive reply,
“Yes, Seth, it is true I have received an offer or two.

But, of course, I won’t think of leaving you. The only
thing is that my expenses have rather gone up these
days…….”

Next day the cashier would receive instructions to
raise Director’s salary by a few hundred rupees!

Clever, isn’t it?

If only the producers who keep on retrenching the
poorly-paid artistes on the plea of economy knew the
tricks of some of these Directors!

BORROWED PLUMES

Not long ago Mr. Babubhai Mehta’s “The Only
Way” led us straight to “Seventh Heaven”.

Now we find Mr. Kallah’s “As You Please” serving
us with a rehashed edition of “Romance For Three”.
Poor Motilal has to put on the discarded clothes of
Robert Young while Mazhar Khan has to imi-
tate the antics of Frank Morgan.

The “borrowed plumes” are not so evident in “On
The River”, perhaps because the story-writer has been
‘inspired’ by more than one foreign picture. But still
one can smell “King And The Chorus Girl”, “Blue-
beard’s Eight Wife” and bits of “Rage Of Paris”.

When will this game end?

Soon to be expected are an Indian version of “Chu
Chin Chow” and two Indian versions of “Captain Fury”.

May we now expect “Juarez” in the garb of some
“Desh Sewak” or ‘Fida-e-Watan’?

GORAKHNATH
THE GREATEST OF
THE NATH SECT
FROM A REFRESHING
NEW ANGLE IN

GORAKHNATH
ARUNA PICTURES’ NEW TALKIE PICTURE UNDER PRODUCTION

Starring:
LEELA
(LOVELY SONG BIRD OF MAHARASHTRA)

B. NANDREKAR
(OF “AMAR JYOTI” & “BAG BAN” FAME)

VIMAL SARDESA
(OF “MERA HAQ” FAME)

DISTRIBUTORS:
PEERLESS PICTURES
116, CHARNI ROAD, BOMBAY No. 4
"COMMONSENSE CROSSWORD" No. 165

How would you like to round off the eventful year of 1939 by winning Rs. 14,000? You will do so if yours is the best solution submitted in this Competition! Only careful, commonsense thinking is called for. Altogether, over Rs. 20,000 must be won, and there are unlimited Extra Prizes including a Special Christmas Bonus Award value Rs. 5 for every winner who submits 4 or more Entry Squares. You can best assure yourself of a goodly share in these good things by getting busy at once on the Practice Square below.

**CLUES ACROSS**

1. Enjoyed by Commonsense Crosswords throughout India, Burma & Ceylon
2. Young men who value their reputation shun company of a degenerate one
3. Majestic
4. Ocean
5. Health resort
6. Threatened with danger woman is by nature more inclined than man to this
7. Fear often has the effect of making a nervous person this
8. Person who is frequently this is seldom very reliable
9. Reverential wonder
10. As a rule it is easy to detect a false one
11. When a man is this his utterances are apt to be extravagant
12. Rustic
13. Affirmative votes
14. Professional entertainers can usually tell whether these in an audience are approving or half-hearted
15. Evening
16. Measure of weight
17. Many a woman not in love is persuaded by an admirer’s this to marry him
18. As a rule it is foolish and harmful to keep this bottled up

**CLOSING DATE DECEMBER 22nd.**

N.B.—The Entry Fee in this Competition is Re. 1 per Entry Square and Entry Squares will be published in the issues of December 3rd and 10th.

**CLUES DOWN**

1. Reckless
2. Female sheep
3. Apt to become extremely trying to those who are close to this
4. One seldom performs a task well into which one is suddenly this
5. One of a set of steps
6. Man, the lordly creature, is seldom deeply impressed by any female’s this!
7. Caused by a wrenched muscle or joint
8. Dwelling-place
9. Ancient
10. Fore-end of a ship
11. When a woman is this her conversation clearly reveals it, as a rule
12. You will very probably be hurt if you try to obstruct one
13. Few men are strongly attracted by such a woman
14. People who are obtrusively this are apt to irritate others less well blessed
15. Belonging to us
16. One in public is humiliating to self-important person’s pride
17. It is noticeable that people who are by nature this are seldom given to bragging
18. Persia
19. To put to some purpose
20. As well as
21. Deed
22. Serpent-like fish

**ONLY ENTRY SQUARES CUT OUT FROM "THE ILLUSTRATED WEEKLY OF INDIA"**

of December 3rd and 10th will be accepted.

**COPIES AVAILABLE FROM ALL NEWSAGENTS**
Readers “when you are worried” write to me. I will do my best in serving you. Serious matters will be treated seriously, while blippan letters will receive like replies.—The Editor.

From: H. Venkanna (Kurnool)
Can you state, why the Anglo-Indian girls, whose very appearance in the Indian costume and accent in Hindusthani music and speech are repulsive to the audience, are still thrust upon the people by the producers despite the existence of really better Indian talent lying idle in the industry.

Some of the Anglo-Indian girls which we have in the industry make the producers feel like the heroes. The Indian girls cannot stoop so low. Well, as long as human flesh has its craving, this problem will never be adjusted to the satisfaction of the audience. A better thing to do, will be, not to see pictures in which the star of your choice does not appear. Several of our producers also have their conscience in their pocket and unless you attack their pocket they won’t realize the utter stupidity of using this half-baked Anglo-Indian talent when better Indian material is available.

From: P. R. Subba Rao (Guntur)
Who is the best scenario writer of India?
From what I have seen on the screen, I think Devaki Bose to be the best. His scenarios are always better than his direction.

Who is the better actress between Shanta Apte and Devika Rani?
On the screen, of course, Devika Rani.

From: K. L. Narasimha Rao (Gudivada)
Criticise the suitability of Motilal as the hero of the New Theatres’ socials.
Suitability needs no criticism. Possibility does.
Who did better work: Vinayak in “Brahmachari” or Barua in “Mukti”?
From the histrionic point of view, Barua was better, though Vinayak’s performance was more popular.

From: Krishna Kumar (Agra)
One of my friends imitates our celebrated stars very well both in acting and singing. He is handsome, will be a graduate soon and is a regular reader of your magazine. Would you recommend him to some director?
At present his only qualification seems to be his regularity in reading “Filminda”. Imitating is not acting. Every artiste should develop his or her own individuality in acting. I would suggest your friend first passing out as a graduate and then ‘yell’ if he needs me.

What is your definition of: “Must Be Seen” pictures?
It means that the picture should not be missed by ardent film fans who believe in having a sensible fare for their entertainment. The “Must Be Seen” choice is given after a very careful weighing of all points which constitute to make a good picture, and this recommendation of ours should not be taken lightly. Very few pictures earn this certificate from “Filminda”. My paper does not believe in giving a good review to earn a page of advertisement from the producers. Even producers who do not advertise in Filminda get a good review, when they produce a good picture. To cite an instance, read the review of “Pukar” in the September issue. And the next time when you read the reviews, remember that “Filminda” always gives impartial reviews.

Bari Didil has not been a big box-office success like other New Theatres’ pictures. Where lie its defects?
The picture has no inherent defects in this respect. It was a beautiful picture, but our people have not yet learned to appreciate a good thing when it comes along. Its philosophy being a little high pitched, it went beyond the understanding of the masses. And the masses make the Indian picture a huge success. Unfortunately the masses have been poisoned by cheap stunt pictures produced not by industrialists but by opportunists and they have never been allowed to cultivate a taste for better pictures. It is necessary that some of our producers should observe a long range policy in their productions and try to give real quality pictures, for in the long run only quality will survive.

What percentage does advertising add to the value of a fourth class film?
It only helps to make the picture a complete fiasco. It adds to the losses of the producer.

From: Nuruddin (Dibrugarh)
I am anxious to have Sitara dance on my next wedding day? How shall I do it?
What do you mean by the “next” wedding day? Are your wedding days as frequent as your birth days? I hope not. I do not think Sitara is doing
professional dancing now, as she used to do once. But if you ask Sitara to do it, no one will look at your bride. People won't come for your wedding but they will come to see the dancer.

Write to her c/o Ranjit Movietone, Dadar, Bombay and ask. What way could be better than that.

From: Kazi Abdul Rehman (Dibrugarh)

Who is the better actor between Mazhar Khan and Yakub?

Both have plenty of individual points and there is little to choose between the two and yet I think Mazhar is more versatile.

From: G. Vasudevarao Prabhu (Chalapuram)

I know Baburao Pai is the fifth partner of Prabhat. Please let me know the names of the rest?

Here go the names of the illustrious who pursued industry and wooed fortune to bestow a broad smile: 1. V. Shantaram, 2. Sayed Fatehlal, 3. V. Damle, 4. Sitaram Bapu Kulkarni.

Which is the best Marathi picture of 1939? “Sant Tulsi Dada”, produced by Ranjit Movietone of Bombay.

Who is the most beautiful actress among the following: Shanta Apte, Rose, Kanan Bala and Maya Bannerji?

If you mean physical beauty—none. If however you mean beauty in acting, then Kanan would stand first and Rose would come second. Between Shanta and Maya, I think the first one is a shade better. In music, she has a pull in her favour.

Who sings better: Shanta Apte or Shanta Hublikar?

For melody and lilt I like Shanta Hublikar but in sheer music I rate Shanta Apte very high.

From: R. L. Premy (Kashkar)

Where is Mira Devi who was once with Bombay Talkies?

You will soon see her in Ranjit Pictures.

From: Sardar M. J. A. Khan (Allahabad)

What are the whereabouts of Kamlesh Kumari of N. T.?

The last I heard was her interview saying that she has left the screen for good. As she dances pretty well she has probably taken to it as a career. I don't know where she is exactly. You know, it is very difficult to locate so charming and enterprising a girl.

What was the real cause of Shanta Apte's hunger strike?

Probably indigestion. The newspapers had given some reasons but I have not yet seen Shanta's confirmation of the same.

From: N. Cheeranjivi Rao (Secunderabad)

Compare and contrast the dancing of Sitara with that of Sadhona Bose?

A difficult question which needs a long answer. I shall cut it short and leave the rest to your imagination and understanding. While Sitara is versatile, Sadhona is lyric. Where Sitara is vigorous, Sadhona is soothing. What Sitara thunder through Sadhona glides through. Sitara expresses more with her feet while Sadhona expresses more with her body. While Sitara becomes a passion Sadhona still remains a love. One is a desire, the other is an emotion. One is a war song, the other is a love ditty. Sitara becomes an amazon while Sadhona still remains a woman. This is how the girls express themselves when they dance and now tell me which is the better.

Is Master Vithal alive?

Yes.

From: Hemandra Nath (Agra)

My room mate is a very good comedian and he can imitate the sounds of several animals. Can he get a chance in the films?

Ask him to try with Prakash Pictures, Andheri, Bombay. By the way is your room mate also four footed? That will be an extra qualification for Prakash.

Sadhona Bose and Dhiraj Bhattagharya in Sagar's "Kum Kum the Dancer" directed by Madhu Bose
December 1939

From: Miss Pilloo S. Petit (Bombay)

Are Ratan Bai and Sabita Parsee girls?

Now don't be disappointed. They are not. The first one is a Mahomedan while the second one is an Anglo-Indian.

From: Y. N. Kumar (Mysore)

Can you rate the talents of the following story writers: Saradindu Bannerji, Kamal Anrohi, P. K. Atre and Gunvantrai Acharya?

Compared with the others Saradindu is a classic writer. He is very good at social plots. Kamal Anrohi is a creative thinker. He gets an idea, often: new and provocative, but just fails to deliver it. Atre specializes in light literature and is good at comedies. Gunvantrai merely writes language, he seems to lack ideas.

Which was the best stunt picture in 1938?

I don't see any 'stunt' pictures and I think no sensible man should see them.

From: Vipin H. Jhaveri (Surat)

Did Miss Padma Devi accompany Mr. Baburao Patel on his tour round the world?

No. Will you tell me why she should?

From: Chunny Lall Luhar (Rajasthan)

I think Kanan is the most popular star in India? I think Devika is.

From: K. Mahomed Ebrahim (Balechennur)

I am a matriculate and I want to become an actor.

If I come to Bombay will you help me or not?

The job you will have to find out yourself, I am not an employment agent. But if you have talents, it will not be difficult to find one. I shall help you become a better actor by criticising your performances once you start giving them and provided you are prepared to learn.

From: B. Nagaraja Rao (Anantapur)

I am very anxious to work in a Telugu picture so please let me know the most kind hearted director, so that I get a chance easily and without any difficulty whatsoever.

I appreciate your anxiety to work in a picture. Unfortunately over 30 million people have the same anxiety and directors cannot afford to be "most kind hearted" and yet I would suggest your trying with Mr. K. Subramaniam of Madras United Artistes. Mr. Subramanyam is a very enterprising man and often tries new talent, that is if you have the stuff in you.

From: V. M. Sukumar (Tellicherry)

I would like to know who reviews the films for Filmindia?

You are asking for a trade secret. Allow me to assure you, however, that the man who does it knows his job well and in executing it from month
to month he provides an impartial guide to filmgoers all over India. I can't divulge his name as I have guaranteed his personal safety, against the whims of some of our producers.

From: K. Chandra Pal (Masulipatnam)

Prior to Prabhat had Shanta Apte appeared in any film?

Shanta Apte's first film appearance was in "Shyam Sunder" produced by Saraswati Cinetone, Poona. Her work in that picture was not praise-worthy.

From: Usaf Ali Khan (Beawar)

Why has Prithviraj left New Theatres?

Certainly to get a better salary and perhaps to do better work. Let us wait and see. You will probably see him in the next fifteen pictures of Ranjit.

From: U. T. Acharya (Anantapur)

I want to have a course in cine-photography?

Write to the New York Institute of Photography, 10 West, 33 Street, New York and call for their prospectus. They also have a postal course. While writing, refer to filmindia and you may get an immediate reply.

From: Masood Asad Salebhoy (Siam)

In Siam, Indians are very anxious to see Indian pictures. Occasionally some rotten Indian pictures are sent there which have created a bad impression of India and Indians on the Siamese people. Why don't the better companies send some better pictures?

You are right. This is another form of slandering our people in the eyes of other people. The pity is that this dirty work is being done by some of the Indian producers. I think the better class producer should do something about this by sending better pictures to create a better impression about Indians and their industry. Let us see who takes the lead.

What is the age of Naseem and what are her qualifications?

I have stopped telling the ages of women, because as they grow older their ages become less. And in case of a film star it is also dangerous to predict. As regards Naseem's qualifications she is beautiful in a way and is fast learning to act. See her as Nur Jehan in "Pukar".

From: G. Sharma (Ludhiana)

Two of my friends want to be villains. They have striking features for this work. Which company is in need of such villains?

Wadia Movietone, Patel, Bombay. And don't forget to say how much they weigh. That is an added qualification.

From: R. Fraidoon (Madras)

It is curious to note that inspite of large collections on their films, why should a good number of studios fail regularly?
Large collections are seen only on good pictures and one good picture is produced after nine bad ones. The law of averages beats the producers. Those producers who break this law of averages are the ones who have made money. The rest are bankrupts or will be so very soon.

From: Y. K. Jain, B.A. (Meerut)
I aspire for cinema life. I aspire not for its girls or its high salaries, I aspire because I cannot resist my heart's desire to serve the noble art. My ambitions and my dreams of life are to serve this noble art... My hobbies are acting, directing and story writing.
I sympathise with you.

From: K. Shiv Shankar (Nagpur)
A friend of mine said the other day that Mr. Baburao Pendharkar was dead... Is it true?
He won't die so quietly. That will be his final act and he will give a good performance. The industry should be grateful that he is still living. We do not wish to lose our best character-actor.

From: S. Singh (Poona)
Don't you think that Paul Muni is the greatest living actor in the world today?
Yes, one of them, but there are others who are also great.

How many Indians are there in Hollywood working in the film industry?
About twenty. One ties turbans, one takes very small and insignificant parts, the third one is a sort of an adviser on Indian affairs and the remaining seventeen are coolies doing extra parts in association with monkeys when they want the "real Indian atmosphere". Most of these Indians are starving residents of Punjab and some come from Ceylon but probably all of them came as cooks for the different Indian restaurants in the States and stayed to work in Hollywood, drawn by its glamour.

From: Kamla Kapur (Simla)
Is Hedy Lamarr the most glorious star in Hollywood?
No, she is one of the several. But just at present she is very popular with the Hollywood folks.

From: H. S. Murthi (Shimoga)
Where is Padma Devi working now?
She is working in "Kum Kum the Dancer" being produced by Sagar Movietone and directed by Mr. Madhu Bose.
Have you any hobbies?
Yes, loafing round the world. Only I can't indulge in it oftener.
What are the real names of the following: Bibbo, Nadia, Madhuri and Sabita Devi?
I know, Madhuri's is Beryl Claessen. About the other three I have never worried.

Will you print a tri-color photo of Shanta Apte?
Tri-colour photos are supplied by the producers.
I want to know the present activities of Shanta Apte?
I wish I knew.

From: Shaik Ali (Nellore)
Yakoob the Sagar actor has taken direction. Has he had any special training in this art or is he naturally gifted?
All our directors are naturally gifted and become nature's gifts to the producers. Isn't it wonderful? And who told you that direction in India is being taken as a serious art? Don't kid yourself with such fancy ideas otherwise you will soon get the bad habit of comparing the Indian pictures with the Hollywood ones. Our producers can only survive if the audiences remain ignorant and our producers must live. Art may be sacrificed or the industry may die, who cares, as long as the producer lives. So, next time don't look a gift-horse in the mouth.
This cutie has made a bold bid for stardom, in Film Corp's Aulad, directed by Kidar Sharma now on at the Krishna Talkies.
Baburao Patel Scores a Hit in Hollywood

Film Journalists’ President Conveys Indian Protests Against Slanderous Pictures

Entertained at all Studios

By The Staff Correspondent, News Press Service

Hollywood (By Air Mail).

Confident in the knowledge that Hollywood at long last understands the true sentiments of the Indian people in regard to offensive film productions, Baburao Patel, President of the Indian Film Journalists’ Association, is now on the high seas heading for home.

During the fortnight he spent in this motion picture capital, Patel was the welcome guest of every studio.

Most lavish in its welcome to the representative of India was Warner Brothers. This is logical in view of the high esteem in which its pictures like “Emile Zola” and “Juarez” are held by the Indian people, as well as the Indian exhibitors. Not as pretentious, but equally sincere in their efforts to please, where the greetings by other studios, including R. K. O., Paramount, Republic, M.G.M., 20th Century Fox, Universal and Columbia.

Most of the studio executives did not understand what all the shouting was about in connection with so-called “anti-Indian” films. Only a few of them recognized the justice in the position of the Indian people against certain films. But all with whom Patel conferred expressed their pleasure in getting a clear picture of the Indian film situation for the first time and announced their willingness to cooperate with him in meeting the desires of his people.

GREETED BY WARNER’S CHIEF

Harry Warner, head of Warner Brothers, played host to Patel at a cocktail party given in his honor. The two film figures held an animated discussion for over a half hour in the spacious Green Room on the Warner lot. The host was keenly interested in the views expounded by Mr. Patel and suggested that he communicate with him after he returns home regarding possible stories for future productions containing themes suitable to the Indian people. Mr. Warner regretfully cancelled another appointment with Patel at his ranch because of illness. Mr. Patel’s arrangements to sail compelled him to forego setting another date. However, his purpose was accomplished and he believes a good basis has been set for amicable relations in the very near future.

Among the Warner stars and players called in to meet Mr. Patel at the cocktail party were Paul Muni, George Raft, Alan Hale, Frank McHugh, Henry O’Neill, Bette Davis, Lya Lys, Nanette Fabares, Jeffry Lynn, William Lundigan, Dennis Morgan, James Stephenson, Gloria Dickson, Ronald Reagan, Margot Stevenson, Wayne Morris, Pat O’Brien, and Humphrey Bogart. The next day Mr. Carl Schaefer, congenial and efficient head of Warner’s foreign publicity department, informed this correspondent that the stars were greatly impressed by Mr. Patel. Several of them had expressed the hope that they could make a picture in India for Warner’s.

EXECUTIVES ON PARADE

Other studio executives who met Mr. Patel to hear about his mission were the following: Colonel Jason S. Joy, 20th Century Fox, executive assistant to Darryl Zanuck, Joseph J. Nolan, R.K.O., Assistant to George Schaefer, president, who was out of town but who sent a telegram to Mr. Patel the day he was leaving in which he stated his regret that they could not meet. Also Mr. Luigi Luraschi, Paramount, head of the Foreign and Domestic Censorship Department; Mr. Bernard Hyman, M.G.M.; Mr. Milton Feld, Universal; Mr. E. H. Goldstein, Republic; Mr. Sam Briskin, Columbia, and several others.

The studios took “stills” of Mr. Patel with stars appearing in current productions. These include Alice Faye, Don Ameche, James Cagney, George Raft, Alan Hale, Gene Autry, Mary Carlisle, Brian Aherne, and a host of others. He was also photographed with Directors William Dieterals and William Keighley, as well as the executives.

DINNER AT KEIGHLEY AND DIETERLE

On Sunday September 30, Mr. Patel dined at the home of Directo Keighley and his wife, the former Genevieve Tobin, whom he has met last year when they visited India. And on October 3, he dined with the Dieterles and was given a private showing of that film masterpiece, “Juarez” which Mr. Dieterle has directed. Mr. Patel was twice a guest of Mr. Dieterle on the set of “The Hunchback of Notre Dame,” where he was introduced to Charles Laughton.

At each of the studios he visited, Patel reminded the executives of their film offenses against the Indian people and won assurances that there would be no repetition. The Hays Office here was very helpful to Mr. Patel as was the office in New York. Although the N.Y.K. steamship is bearing him farther and farther away from Hollywood this film colony will long remember Baburao Patel. And most of those he has left behind with pleasant memories are hoping he will return next year, as he hopes to. All wish him bon voyage on his journey aboard the “Kamakura Maru,” and a safe arrival in Bombay at the end of December.
Huns Pictures, who are noted for giving thought provoking pictures, once again give you "The Better Half" featuring Winayak, Minaxi, Damuanna, Leela Chitnis and Baburao Pendharker.
Presenting

THE IMPOSSIBLE,
YET INSPIRED,

Star - Combination!

IN

'अर्थांगी' (Marathi)

'घर - की - रानी' (Hindi)

'The Better Half'

Written by: Prin. P. K. ATRE,

Hindi Translation by: Pt. INDRA

Photographed by: PANDURANG S. NAIK

Featuring:

- MEENAXI
- LEELA CHITNIS
- MRS. VIMALA VASHISHTA
- KUSUM DESHAPANDE
- MALVANKAR
- SALVI
- BABURAO PENDHARKAR
- WINAYAK

ROARING LAUGHTERS,
HEALTHY SENTIMENTS,
PROFOUND THOUGHTS

A ROBUST COMEDY!

IN SEARCH OF HAPPINESS

This Huns Social has held in spell Bombay and Poona, for the last ten and seven weeks respectively. Press, Professors, Litterateurs, Social workers of Nation-wide Renown, Eminent Ladies, all have with one voice declared it as one of the finest pictures produced so far. It had the unique privilege of the visit of the Congress-Ministry of Bombay, immediately after their resignations. Soul-stirring and Thought-provoking, this memorable picture has established with a challenge, BABURAO PENDHARKER famed as the inimitable Villian-Player, matchless even as a Hero.

It's Hindi Version MERA HUQ will be Shortly Released in the North.
This Producer Dares To Say:

**NO MORE 17,000 FEET EPICS!**

Let Us Cut Down Length Of Pictures And Produce Educative And Interesting 'Shorts'.

By Baburao Pendharker

(In the following article we present Producer-Actor Baburao Pendharker in his most timely and commendable role - the role of a rational producer who makes a rational plea to his colleagues.—Editor, Filmindia).

One day while travelling in the train, I was introduced to a big Government official. Knowing that I belonged to an Indian Film company, he casually talked to me about the present condition of Indian films and remarked that the intelligentsia is not interested in the Indian pictures for several reasons one of which is the tiresome length of our Indian pictures and also the absence of any side reels. This talk made me think over this matter.

After contemplation of the pros and cons of shorter pictures I propose to put forth a suggestion, which may, at the face of it, seem impracticable, but in reality is most definitely possible and welcome too!

It is an indisputable fact that the general public has come to be tired with inordinate length of our films which makes them dragging and monotonous. So long as a talkie was more or less a novelty and the sense of tempo was not developed, the public tolerated the tiresome length and they even appreciated an actor standing static and singing—rather vomiting - tunes after tunes. Those days have gone. And a time has come, when the public at large is ready to appreciate and demand the real charm of brevity and briskness.

I have never fully understood those who, often refer to a film as epic. Its conception on its psychic side may be so. But in the general get up and the singularity of effect, it is more akin to a lyric—or a short story. It is a drama but not Elizabethan. The age of the one-act play has come to stay. I quite understand that there may be certain themes which may require a wider canvass. Just like the saga in a novel. For instance Victor Hugo's 'Les Miserables' or Tolstoy's 'Anna Karenina' or Romanin Rolland's 'Jean Christophe' or in our history, the life of a Moghal Emperor or the sage of Buddha, these subjects because of their special nature, can claim the present length. But in general, many a theme that we today handle could be more effectually, charmingly put forth, if the length were cut down. Love has been the ruling subject of many of our social pictures. Where is the necessity of presenting it with full and confusing complexity and interplay of diverse colours? It is never done for the theme's sake. It is always done to lengthen the picture. Love and its various reactions, affection and its subtle shades, sacrifice and its divine intensity—all these are lyrical in soul, lyrical in appearance. They must be also lyrical in dimensions.

It is very easy to get this 'cut down'. More than often, superfluous songs add to the footage. An average film, rightly accommodates at the most three or four songs. But we have all the while supposed that at least ten songs is a fundamental necessity. The producers go still further. They make the number of songs a feature in advertisements. This is stupid and unhealthy. Songs must be outburst of an intense feeling—at its white heat point. Just like the crucial situation from dramatic view-point, the mental intensity is expressed in songs. How many intense spots (which have to be only sung out) can there be in one picture?

Mr. Baburao Pendharker, Director of Navug Chitrapat Ltd., and partner of Huns Pictures.

With no offence to my fellow producers I am writing this. I can say that many of my producer friends could easily cut down their pictures to the length of 8,000 feet and that too with no harm to the general effect of the production. This brevity in length will wipe out the general evil of monotonity, the usual grievance of 'drag' and will make Indian pictures "Smart".

Many authors, because of the substantial length before them, unnecessarily make complexity more complex. They inter-mix more than two or three problems. And then our photoplays gravely suffer from artificiality—a made-up instead of a spontaneous and homogeneous creation.

A screen-play is in essence and must be—a lyric in light and shade. It is a poem not an epic running in books.

I propose that the length must not generally exceed eight thousand feet. This limitation will give an unlimited scope to many new things. The removal of this strain of unnecessary length will enrich by new
admission, the channels of celluloid medium.

I mean, a door will be opened to supplementary programmes of enlightening, educating and entertaining nature. May I give a list?

There will be cartoons! Our mythology is full of fantasies, ethical tales, allegories. They could be better picturized in the cartoon medium. When one sees this medium developed to the perfection of “Snow-White” one blushes with shame, not to be able to mention even one tolerable Indian cartoon. Length of films had blocked this branch altogether!

There could be news reels! Is our country dead still? Is our national life, eventless, dull, as to provide no news for reels? Gandhi—The individual is himself an institution sufficient to be a news for a weekly topical. Many Leagues and Conferences and the movements of their leaders, Congress activities, new plans introduced, meeting of the Viceroy with the greatest leader of India; these are perennial sources for the news-reels. India is the golden land of gay festivities. In spite of the ceaseless drains of centuries with occasional festivals, the poor folk must up mirth and devotion. They will be happy pictures for reels.

These news-reels, showing ‘The personaliies of the public life’ in action will promote the national cause and carry the message of the books and corners of our vast continent-mother India.

Then there are sports. Like Hammond and Bradman, we have our own “C. K.”, Amarnath, Wazir Ali,—we have Dhyanchand—we have our Uday Shankar, we have our Gama by the side of “Joe Louis”—In no sport India is less colourful and vigorous!—Best Hockey wizards, swimmers, and footballers—but they are ‘shadowed out’ because they are not ‘shadowed’ on the film. India is the unparalleled land of marvels in architecture, art, geographical wonders and beauties!

It was a pity to see ourselves gasping with wonder and awe to see the snowy heights of Himalaya in Capra’s ‘Lost Horizon’. And yet we have never seen these mountains in our own films? Our rivers with thick population on their banks, with floating commerce, with interesting rituals, our thick forests with mysterious life, our gigantic temples, hundred times grander than the greatest of the citadels in the West.

Their present boast is a mere prattle. Our Taj, our Madura, Hump Tankore, Puri many to mention! Castles of historical significance, holy places, natural marvels and marvels wrought by human hand—like Ajanta, Abu, Nalanda and Elephant!

Then there could be films of educational value. We can exhibit machines in the making and in the working—and thus display the march of the times. Our peasant population is ignorant of the tremendous speed with which life beyond is moving. He is the same old man of the days before walking by the side of his bullock. Let him know “The 20th Century”, and have the idea of the shape of things to come. Let events of famine, epidemic, earth-quake be picturized. It is a better appeal to the brotherly instinct than the appeal in words and communiqués issued by leaders. There are strikes declared, Phoneix Mill, Dighol, Cawnpore and many more. Let them be pictured and the workers’ grievances be laid on the blazing screen!

India will be a nation in no time. More busy, tense and eventful times are ahead. They are so very near. Resignation of the ministers, the

A scene from New Theatres (Circo Production) “Jawani Ki Rit” featuring the Queen of Melody Kanan Bala and the handsome Najamul Husein to be released thru Calcutta Film Exchange.
possible arrests, the mass movements—Ah! This time it is bound to be
the decisive struggle for national liberation. Should not films contribute
to it—atleast record it? One Mr. Gunther comes here and takes
pictures. One Mr. Lloyd comes here and takes pictures. Many enjoyed
the news that Mahatma Gandhi was to be a subject of an independent
film. I felt ashamed when I learnt that it is composed of films taken
by Westerners!

Look here, you Indian technicians, what is your answer to this?

There can be only one answer: "The length of the Indian film never allowed these activities to flourish in
India."

This evil should not be there anymore. War has introduced such conditions when even the producers must look upon this problem from
a business viewpoint. The cut in the length will save the cost of the
production. And in return they will be able to give more productions.
The supply of the raw material has also become an anxious problem. In
view of that also, this cut is inevitable and also desirable. Let this
crisis be turned into a magnificent excuse to the public—the public
which shouts for lengthy films. And only they develop an eye for the
brisk and smart 8,000 feet films, they

Leela and B. Nandrekar in Arun Pictures 'Gorakh' directed by Bhal
G. Pendharkar.

will never go back to the 14,000 feet 'epic'.

Only a pious wish or a suggestion through papers will not materialize this proposition. A lead must be taken by all the producers
and a legislation must be effected upon this. It should be enacted
through legislation that every exhibitor, along with his main pro-
gramme, must supply side programmes—like news, geographical topi-
cal, travel talks, fashions, festivals, or even songs—yes, for those who
are out to revel only in the feast of music!

This retrenchment in the length will in a timely way, compensate
the retrenchment forced due to depression.

To sum up:

Let the producers summon courage and say: The film shall not ex-
ceed 8,000! Let the Government say "yes" in support.

And the public will soon appreciate this move—and welcome it!
GUIDE TO FOREIGN FILMS

Go Out Of Your Way To See

JUAREZ (Warner Brothers)—Paul Muni, Bette Davis, Brian Aherne, John Garfield, etc.—Directed by William Dieterle.

For once Hollywood has sent us a truly great picture—great in its conception of the democratic idea, great for its acting, and great for its lavish production and competent direction.

Depicting the conflict in the lives of two good men Emperor Maximilian and Benito Juarez, Red Indian President of Mexico, as symbolizing the essential conflict between monarchy and democracy, this picture is a complete vindication of a people's right to rule themselves. Indian nationalists will find in it much to inspire them in their own struggle for freedom.

With an eye on authentic atmosphere and characterization rather than on cheap melodrama William Dieterle has turned out a picture which may not make as much money as so many so-called Hollywood spectacles but which lends distinction to the producers and the cast and establishes the screen as the world's most potent medium for culture and for freedom.

It is difficult to say whether Paul Muni (as Juarez) or Brian Aherne (as Maximilian) acts better. It is possible that one of them may win the year's Academy Award. But so great is the picture that individual work does not matter.

ON BORROWED TIME (M.G.M.)—Lionel Barrymore and Sir Cedric Hardwicke.

A charming dancer in Mohan Pictures' "Jay Bharati"

This is rather an unusual kind of story which the average film-goer may find dull and difficult. There is neither Sex Appeal nor songs. Death appears in a lounge suit and talks and walks like any mild human being. An old crippled man, played with usual perfection by Lionel Barrymore, puts Death up a tree to save his grandson! Unusual.
The Seal of Solidarity for Perfect Pictures!

They started at dusk...as Mr. & Miss!
They ended at dawn...as Mr. & Mrs.!

New Theatres Ltd. (CALCUTTA)'
Scintillating Social Satire!

A Poignant Romance!...Superb and heart-pounding tinged with modern streamlined ideals!...A sophisticated story of a modern son, unmodern father and an ultra-modern maid of the modern times!

"Jawani-ki-Reet"

Where?...When?

And in the Making:

Zindagi (Life)

And then

Associated Productions Ltd.'s

ANDHII

(अंधी)

Releasing Organization:

Calcutta Film Exchange,
Tinwala Building, Tribhuvan Road, Bombay 4.
The most eagerly awaited picture of the year is Ranjit's 'Achhut' starring Gohar, Motilal, Mazhar, Rajkumari, Charlie etc. directed by Sardar Chandulal Shah.
Bulletin

With the close of the year 1939 and the beginning of 1940, we feel that we must pause for a while and review our activities for the year. While the opinions of all and sundry both in and out of the Industry have been fairly unanimous in agreeing that the past year has been a definite step forward in the technical progress of our art, we feel that some sort of a more detailed resume on our own part would not only, not be amiss, but would be of great use in removing the many erroneous impressions created about ourselves by several indiscriminate articles in both home and foreign publications.

One of the outstanding features of the last year has been the rise in popularity of the automatic system of film development as compared to the rack and tank system. It is gratifying to note that in Bombay, which is the largest centre of film production here, the close of the year saw nearly all the major producers equipped with completely automatic plants some of them operating with more than a pair of machines, while as many as four large capacity units were completed for an independent concern catering to the needs of the smaller producers. In Calcutta three plants had been already working and the year under review saw the completion of two more, while another two would have been installed had it not been for the closure of the firm of Agfa with whom orders had been placed and even executed but for the actual delivery. In Southern India several plants had been working and about the same number are at present under construction.

The gamma system of development has now been accepted as the standard practice for positive development while for the negative the rotaries of the test and gamma methods are still divided. Two studios use standard light testers while the majority still rely upon the trained tester.

In the field of sound, the year 1939, has seen a fair standardisation of equipment, and the older and cheaper American sets such as the Audio CameX, The Jenkin and Adair, the Tanar, etc., have been either set aside or relegated to the very small producer of stunt or travel type of picture. There are now over a dozen R.C.A.'s operating in the country and about the same number of such excellent British sets as the B.A.F. Visitone and products of other allied concerns. In addition to these there are quite a large number of Fiddleytones operating with great success. Re-recording has become very popular, most of the major studios have facilities for it, their apparatus being mostly of indiginate manufacture while there are also about half a dozen or so of foreign manufacture in use. It is rare to find a completed picture today even of average quality that has not had the benefit of some recording, the smaller producer having his work done wherever else he can get the facilities.

On the sets the play back has gradually become the only method of recording songs and dances, entirely superseding the direct method. It is not unusual to find even the smaller producer hiring out his playback equipment for the day, because every Director today has realised its value and insists upon it. The result of all this has been a marked improvement in the quality of our recordings and a much more intelligent use of sound and music as a directorial aid.
In the field of photography, the outstanding achievement of the year has been directly due to the increased speed of our new films. Levels of illumination unheard of before are now being used on the sets, resulting in less tiresome work for the actors and increase in artistic and realistic effects. As a result the power of the individual units have been reduced and a larger number of smaller units have now come to be employed. The fresnel type of condenser spots recently put forward by Mole and Richardson have become very popular and it is not unusual to find a good number of such units in almost every studio. The Arc light is still a rare commodity, although a couple of studios have been using them for some time with indifferent results.

As far as the equipment is concerned—the French Debré Super Parve has tremendously increased in popularity and nearly every studio even most of the smaller ones now own at least one. In one major studio in Calcutta there are a battery of such six cameras in operation together with a couple of Mitchells. The next to come in point of popularity are the N. C. Mitchells, several studios having two or more in addition to their Debré equipment. A few studios own the French Eclair and at least one studio has the latest type. The English Vinten too, has been in use, but the past year has marked a decrease of its popularity.

The moving camera technique has been very popular. While some very excellent dollies have been locally constructed, a few studios own and use the Hollywood Velelator, and another has the equally if not more efficient Vinten equipment. Cranes are still comparatively rare there being only two in existence in Bombay, both locally constructed, while there are reports of the construction of a third at Calcutta and another at Madras.

All considered, pictures of 1939 show a more sympathetic photographic treatment than what had been the practice hitherto. This may probably be due to a general realisation on the part of some of our Directors of the importance of co-ordinated efforts. It is a good augury for the future and if the practice spreads we may find 1940 giving us infinitely better pictures.

Real process work is still rare in our studios and the credit goes to a comparatively small producer who working at Calcutta and a similar number in Bombay. Several other studios have improvised apparatus of their own with which some sort of work is carried on, but it is admitted that at present the industry in general requires quite a lot of development in process and specially projection background work.

In the field of colour, there has been little or no interest. With the economic failure of Kisan Kanya, in Cine-colour, the first colour picture to be produced and processed in this country, the producers became suspicious, although with Mother India, the second such picture, a little interest revived but it was not enough to be taken seriously. In the south the writers own process, the Polychrome acquired some little popularity, but with the general decline in interest it also died a natural death. But the interest in hand tinted scenes with which some of our releases have been shown, is enough evidence that the demand for colour is present, and with the return of more normal times, a revival in the field of colour may be safely expected. But it will have to be good colour.

We feel this short resume of our technical activities for the year will not be complete with a reference to the improvements in our exhibition theatres. While most of our theatres upcountry and in the suburbs of the greater towns, still are the worst offenders, nevertheless the high intensity arcs are gradually replacing the older types and more standard sound equipment is taking the place of the rough and ready amplifiers of last year. In the bigger cities the first fun theatres are nearly all invariably fitted with the latest types of projectors, the H.I. Arc lamps and the Western Electric Microphonic sound.

The declaration of War in Europe early in September this year gave the Industry a definite set back and alarmed every producer in this country. With the scarcity of raw materials both in film and chemicals, the future became certainly gloomy, but we are glad to say that this gloom is gradually disappearing and 1940 may be a bigger year in the advancement of the cinema in this country.
SCINTILLATING—Sadhana Bose the charming Bengali star in Sagar's bilingual talkie "Kum Kum the Dancer" directed by Madhu Bose.
“filmindia” called it “A Winner”!

Another Competent Critic Called it “A HIT”

Yet another “A Model Picture for film-folk”

• BOMBAY TALKIES CALL IT THEIR PROUD PRODUCTION •

YOU’LL SAY IT’S TRULY GOLDEN!

• Giving the Screen, the Star Pair of the Season:

Leela Chitnis
Now a Musical Star;

and

Sobhan Kumar
Mubarak

K

• Giving

ROMANCE
New Tone,

MUSIC

K

A
Mubarak
U. H. Desai
P. F. Pithawala
Saroj Borkar

A Glimpse at the PERFECT SCREEN!

Daily: 4, 7 & 10 p.m. Sat., Sun. & Holidays: 1 p.m.

Distributors for Bombay Presidency:
Messrs. RAMNIKLAL MOHANLAL & Co.
BOMBAY-4
RAVISHING—
Rajkumari, after her brilliant performance in "Gorakh Aya" she returns to capture your hearts in Ranjit's "Achhut"—Directed by Sardar Chandulal Shah.
“On The River” which was released at the Pathé last month has proved a popular picture. It is a light comedy drama, and has appealed to all classes of people. “Sant Tulsidas” is still going strong all over the country. It is heard that this picture has broken all records at the Box-office, even that of their own picture “Toofan Mail.”

Sardar Chandulal Shah is busy preparing to release “Achhut” (Gujarati version) at the Royal Opera House. This picture brings back to us Gohar and that is enough to draw houses.

A. R. Kardar has completed “Holi” and is fast progressing with “Pagal” featuring Madhuri and Prithviraj in the lead.

Jayant Desai has finished “India To-day” and is now racking his brains on a new subject.

Chaturbhuj Doshi is again up and doing; this time he is definitely promising to give something unique. It is going to be a serio-comic picture with Charlie as the hero and little Vasantee is there, too!

Their recent release “Kangan” is taking full houses at the Roxy Talkies. Leela Chitnis has given a fine performance and there are a couple of very good songs.

Their next is “Rebel” featuring Leela Chitnis, Ashok Kumar and Rama Shukal, etc., and will be ready in a week’s time. Again the story comes from the pen of Saradindu Bannerji and the fans will get a treat.

Their “Kum Kum The Dancer” in two versions has at last been completed and the Bengali version is scheduled to be released at Calcutta during X’mas Holidays. Mr. Madhu Bose has taken great pains to make this an outstanding picture and with Sadhona Bose, Dhiraj Bhattacharya, Padma Devi, etc., in the cast we think his efforts will be crowned with success.

**SUDAMA PRODUCTIONS**

Their maiden picture “As You Please” is running well at the Imperial Cinema.

Their next is “Chingheree” featuring Sabita Devi, and Prithviraj and will, of course, be directed by S. Badami.

**SUPREME FILMS**

“Ghazi Salahuddin” will be released on the coming I’dd day throughout the country.

It is a well known historical subject and is bound to prove popular at the Box office. The main cast is led by Ratan Bai, Mazhar, Gulam Md, Yakub, Lalita, etc. and is directed by Hafeezji who, we think, knows the Muslim ’History quite well.

**HINDUSTHAN CINETONE**

Gunjal has finished “Mud” alias “Apni Nagarriya” featuring Shobhana Samarth, Nazir, Jayant, K. N. Singh, etc., in the lead. The story is by that brilliant young writer, S. H. Manto.

Chimanlal Luhar has started another social story “Pravasi”, full of social problems.

**CIRCO PRODUCTIONS**

This concern who were hitherto producing pictures at Calcutta have come down to Bombay and have taken up the old Ajanta Studio. Their news bulletin says that their first picture “Laxmi” is going to be “a high, wide and handsome” comedy with Kumar, Bibbo and Maya in the lead. Let us believe them.

**NATIONAL STUDIOS LTD.**

At last this studio has started functioning at Film City.

**POONA**

**PRABHAT FILM CO.**

The magnificent response from all over to Mr. Shantaram’s “Life’s for Living” has once again convinced him of the need of producing social pictures with a message. As usual, he is going to present something entirely new in theme and treatment. Production will start by the middle of next month.

The shooting of “Dnyaneshwar” is proceeding at top speed, half the picture being over. Prabhat is again bringing out new talents.
SADHONA BOSE
who danced her way to All-India fame and whose
“ABHINAYA”
made film History in Bengal by its continuous run of 52 Weeks,
now reaches new heights in

**KUM KUM**

**THE DANCER**

(HINDI and BENGALI)

WITH

DHIRAJ BHATTACHARYA
PADMA DEVI - ROBI ROY
MAHOMED ISHAQ etc., etc.,

Directed by: MADHU BOSE

To be released during X'Mas

AT PARADISE TALKIES, CALCUTTA

FOR BOOKINGS:
SUPREME FILM DISTRIBUTORS
DADAR MAIN ROAD : BOMBAY-14
Yasmin and Nazir play leading roles in Mohan Pictures "Volunteer" directed by K. Amarnath.
READY for MOHAN PICTURES
RELEASE
SCREEN ATTRACTIONS

TO STEAL YOUR HEARTS AWAY
A MIRACLE IN MOTION PICTURES!

AN ENTERTAINMENT DESTINED
TO CLING AMONG YOUR TREASURED
THOUGHTS FOR THE REST
OF YOUR LIFE!

VOLUNTEER

Directed by: K. AMARNATH

Put it on your
"MUST SEE"
List

Starring:
Miss YASMIN, NAZIR, RAJKUMARI,
S. NAZIR, JIVAN (O. K. DAR),
SADIK, FAKIRMAHOMAD, OMKAR
VARNE, Goolam RASOOL SADIK,
GARIBSHA, MAJID and Others

“SWASTIK”

Directed by: MOHANSINH

“Black Heart”

Directed by: A. M. KHAN

Coming Attraction
‘JADU-I-KANGAN’

Director:
NANUBHAI VAKIL

For bookings write to: Ramniklal Mohanlal & Co. Khetwadi Main Road, Bombay
Young Dnyaneshwar is being played by a new find Yeshwant, who will thrill the audience with his golden voice, while the grown up saint will be played by Shahu Modak. Miss Sumati Gupte, an educated girl, is going to play an important female role. Manju, that chit of a girl who won the hearts of everyone by her very first appearance in "Admi," is also going to play an important role.

**SARASWATI CINETONE**

The veteran Dada Torney has completed "My Beloved" and the picture will be censored very shortly. The picture is full of comedy and the fans will have a feast of fun and frolic in it—with a heart-rending dramatic touches.

**ARUN PICTURES**

The cine fans all over India will be delighted to know that the lovely song bird of Maharashtra—Leela returns to the screen after a long absence. Who could forget her impressive roles in 'Maya-Machindra', 'Jalati Nishani' and 'Raja Gopi-chand'? Now under the banner of Arun Pictures, she makes a return—and to be sure—this time she will top all her previous characterization.

"Goraknath" the new Aruna picture under production gives full scope to Leela's histrionic abilities! She has been supported by an array of well known actors such as B. Nandrekar ('Baghbhan' and 'Amar Jyoti'), Vimal Sardeesi ('Mera Haq') the picture will be distributed by Peerless Pictures.

**KOLHAPUR**

**HUNS PICTURES**

Director Vinayak is forcing ahead with his "Better Half" alias "Ardhangi" featuring himself, Minaxi, Leela Chitnis, Baburao Pendharker and Damuanna in the lead. Pandurang Naik the wizard with the camera once again photographs the picture.

**NAVYUG CHITRAPAT LTD.**

This is a new limited concern recently formed with a capital of Rs. 25 lakhs. The managing agents of this company will be Messrs. Huns Pictures. The prospectus of the Co. appear elsewhere in this issue.

**CALCUTTA**

**NEW THEATRES**

"Jawani Ki Rit" in Hindusthani and "Parajaya" in Bengali is ready for release. The former version will be released in Bombay during this month by the Calcutta Film Exchange. The picture presents Kanan and Najam in the main cast and is directed by Hemchander.

P. C. Barua's "Zindagi" is nearing completion. He is now busy preparing the trailer of his picture.

**ASSOCIATED PRODUCTIONS LTD.**

Director D. R. Das is progressing with "Andhi" in Hindi and "Al Chhaya" in Bengali version. Molina, Punjaj Mullick, Sreelekha, Manju, K. C. Dey play leading roles.

**SOUTH INDIA**

**SRI JAGADISH FILMS (Madras)**

Shooting of "Malli Pelli" their ambitious Telugu social is reported to be complete. Miss Kancharanama plays the role of the young widow opposite the veteran South Indian actor-director Y. V. Rao.

**MURUGAN TALKIE FILM CO. (Madura)**

"Rambha's Love" has turned out to be a success.

"Manju Gosih" will be their next, starring the famous actor M. K. Thyagaraja Bhagavathar.

**GENERAL FILM DISTRIBUTORS (Madras)**

"Pandurang Vittal" is awaiting release in the city. B. V. Ramanandam directed this puranic theme.

**TRINITY THEATRES LTD. (Madras)**

"Chandragupta Chanakya" is occupying the studio floors at the Kali Film Co., Calcutta. Mr. C. K. Sachi is quite confident of doing well at the megaphone.

**NAVEENBHARAT PICTURES (Madras)**

They have announced "Kala Chakram" a social in Telugu. Shooting has already commenced.

**VAUHINI PICTURES LTD. (Madras)**

The enterprising trio—B. N. Reddy, Ramoott and Sekhar have started the shooting of "Sumangali" their new social. New faces will be a feature of this film.

**AURORA FILM CORPORATION (Madras)**

Master V. N. Sundaram plays the name role in "Sri Sankaracharya" shortly to be released at the Wellington, Madras.

**SALEM MOHINI PICTURES (Salem)**

Ellis R. Dungan is reported to be giving expert and original finishing touches to "Kavi Kalamegham" at the Prakjoti studios.

**GOODWIN PICTURE CORP. (Bangalore)**

Distribution of "Malati Madhavan" a Telugu social featuring Miss Pushpavalli, produced by B. L. Khemkh and directed by C. Pullaya at the Metropolitan Pictures, Calcutta is now in the hands of the above successful distributors.

**MOTION PICTURE PRODUCERS COMBINE LTD. (Madras)**

"Surya Puthri," a Tamil picture, is reported to be under production.

**DWARAKANATH PRODUCTIONS (Madras)**

The long awaited 'mighty mythological' hit "Dana Shura Karna" is reported to be ready for release shortly.

**ANGEL FILMS LTD. (Salem)**

"Parasuramanavath" a Tamil mythological featuring M. R. Krishnamoorthy, Master T. R. Mahalingam, Sirukulathoor Sama, N. S. Krishnan, Madumur etc., is well under completion.

**THE CENTRAL STUDIOS LTD. (Coimbatore)**

"Prahahala" a Tamil mythological with Master Mahalingam and Santhanakrishmi is shortly to be released.

"Sathi Murali" another mythological in Tamil is reported to be a lavish production and is almost complete. Release is awaited shortly.
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Scene from "The Fighting Devil Dogs," a Republic serial.
1939—From the frontiers of December one looks back upon an eventful year. The year of the Silver Jubilee Celebrations and the Motion Picture Congress, the year of “Bari Didi” and “Admi”, and, in a different sense, the year of “Gun-gadin” and Baburao Patel’s crusade carried right into the heart of Hollywood. It has been the year of Sagar’s downfall and the rise of a dozen new concerns. A year full of life and activity, organization and enterprise, perhaps the most significant year in the history of the Indian film industry.

COMING-OF-AGE

The celebration of the Silver Jubilee and the first session of the Indian Motion Picture Congress, by far the most important event of the year, marked the coming-of-age of Indian cinema which may no longer be regarded as an infant in straddling clothes. With maturity it must now not only demand greater privileges but also assume larger responsibilities as a potent cultural medium and one of the key industries of the country.

RARE PHENOMENON

The advent of this new phase was reflected in the deliberations that took place on the Reclamation grounds in May last. The biggest achievement of the Indian Motion Picture Congress is that it was held at all! For the various producers, distributors and exhibitors to forget, at least for some time, their petty jealousies and rivalries and to cooperate in common interests is a rare phenomenon the significance of which can be gauged only by those who know something of the internal affairs of the studios. And for the excellent success of the Congress and the Silver Jubilee Exhibition, the industry will ever remain indebted to Sardar Chandulal Shah whose unerring enterprise and tactful resourcefulness made an impossible task a brilliant possibility.

ORGANIZATION

Even more significant was the formation on this occasion of associations for Film Journalists, Film Artists, Technicians, Distributors and Exhibitors. The first three associations have been doing excellent work since and have done much to safeguard the interests of their respective constituents. It is one of the happy paradoxes of capitalism that as an industry reaches a stage of development when it is necessary for the capitalists to organize for consolidation of their position, simultaneously we see the employees too organizing themselves for the defence of their own rights. (The producers have welcomed these organizations but already it is evident that they must often come into conflict on the age-old issue of Labour versus Capital).

POINTERS

Throughout the year I have noticed this sense of increased sobriety and responsibility in a variety of ways which have left no doubt in my mind that, slowly, painfully, reluctantly but inevitably, the Indian producers are being forced by the cultural awakening in the country and the quickening of the national pulse to come closer to life’s realities and to bring to bear on their films at least a sham semblance of seriousness. That even stunt films have titles such as “Jai Swadesh” and “Rangila Mazdur” and often depict the hero or heroine to be champions of the poor, that Wadia’s undertook an expensive experiment in “Kahan Hai Manzil Teri?”, that Mohan Studios pretended to discuss the problem of violence versus non-violence in “Swastik”, that the hero of Sagar’s “The Only Way” flung fiery words against war and social injustice from the screen, that Minerva tried to discuss the problem of “Divorce”, that the studio and the Directors who had made lakhs out of “Toofan Mail” produced “Tulsidas” and “Achhoot”—these are not significant pointers to indicate the birth of a new era? True that the intellectual capabilities of most Directors being limited, some of these vital themes are dealt in a more or less crude, slipshod manner. But, then, is it not sufficiently remarkable that they at least thought of producing pictures on such themes?

TECHNIQUE GOES FORWARD

Turning from the sociological content of pictures to their technical aspects, I think the year 1939 has witnessed almost a revolution in the technical standards of average Indian pictures. New Theatres, Prabhat and Bombay Talkies were already well-known for their excellent technique through the daring experiments in montage and symbolism tried in “Admi” are a chal-
lenge even to these studios. But what is more important is that other studios also are now devoting considerable attention to improved cinematography and sound-recording. In this connection, I cannot help mentioning the excellent results that Krishna Gopal has been able to achieve in Ranjit pictures. His handling of the camera and lights was, in my opinion, the outstanding technical achievement of the year. Processing, a field in which Bombay Talkies have always excelled, is also showing signs of all round improvement though it is clear that it has not kept pace with the tremendous improvement in photography which one can notice even in the pictures of such studios as Sagor, Film Corporation and, to a lesser degree, in Wadias.

**NO HITS?**

Except for the sensational success that Bombay Talkies’ “Bhabi” had at Calcutta and the phenomenal popularity of “Sant Tulsidas” and “Pukar”, I don’t think 1939 has produced many ‘hits’ which would run as many weeks as “Tukaram”, “Dhoop Chhaon”, “Amrit Manthan” etc. That, however, is certainly not due to lack of good pictures but rather due to a generally improved standard of pictures, so that no one picture can have a record-breaking success.

“Admi”, by far the best picture of the year, daring in its conception of a vital theme and equally daring in its treatment, years ahead of average pictures in technique, must pay the price that original genius has always paid. It is running well everywhere but it is doubtful if it will be among the year’s three most successful pictures at the box-office. I have no doubt, however, that five years hence any second-run cinema that is lucky to show “Admi” will find it to be a small gold-mine. “Bari Didi”, which I regard as the year’s second best picture, proved to be a box-office failure. Which was a great pity as Amar Mullick’s maiden directorial triumph deserved universal appreciation. This young (?) man’s sudden emergence as a fine director may be recorded as one of the outstanding events of the year. But for his “Bari Didi”, New Theatres record would have been very poor, indeed—as Nitin Bose’s “Dushman” (technically delightful) had a very weak story, Devaki Bose’s “Sapera” surprisingly bad technique and Phani Mazumdar’s “Kapal Kundala” was a model of bad direction.

From the box-office point-of-view “Sant Tulsidas” and “Pukar” were the best hits of the year. The Ranjit picture, notable for its extraordinarily distinguished technique, scored by virtue of its appeal to the devotional-minded folk, heightened by the ‘Bhajans’ sung by Pagnis.

**A TABOO BROKEN**

“Pukar” succeeded inspite of bad technique and weak direction. The reasons for its success are worthy of analysis. I would put them in the following order (1) The spectacular nature of the picture—the Glory that was Ind—provided a refreshing relief from the glut of “Social” pictures we had been having. (2) The sentiment of the picture—an Emperor’s devotion to the ideals of justice—appealed to people, while the underlying motif of Hindu-Muslim unity under the Moghals also helped to make it popular. (2) The generally chaste Urdu dialogues of Kamal Amrohi, with their occasional literary flourishes, went extremely well with audiences in Northern India.

The moral to be drawn from the success of “Pukar” is that new subjects always pay. And the outstanding contribution of this picture has been lifting of the taboo on themes pertaining to Muslim history or tradition.

Bombay Talkies began the year well with “Bhabi” which introduced Renuka Devi as a potential star. After that their “Durga” was notable principally for the acting of Devika Rani but “Kangan” promises to be a ‘hit’, being a sound, all-round entertainment.

In this studio the year saw two important changes. Their German Director and technicians, arrested at the outbreak of the war, were successfully replaced by their Indian assistants and for the first time Bombay Talkies engaged an already-established star—Leela Chitnis!

**RISE AND FALL**

On the whole it would appear that while Bombay Talkies maintained their usual level—neither dropping down nor reaching newer heights—New Theatres definitely came down from
their previous eminence (the only redeeming feature being “Bari Didi”). Prabhat who were in danger of a deterioration after “My Son” once again went to the top with Shantaram’s “Admi”. Among other studios, Ranjit and Minerva went up with their “Tulsidas” and “Pukar”, respectively, while Huns maintained their rising reputation by following the success of “Bramhachari” with “Brandy Bottle” and “In Search Of Happiness”. Sudama’s made a good start with “As You Please”. Supreme’s “My Eyes” no sooner opened than closed but “Ghazi Salahuddin” is eagerly awaited. Hindustan Cinetone (heirs of Saroj Studio) may come up.

1939 will be sadly remembered as the year that saw the collapse of Sagar, one of the oldest studios in India. They seemed to have started the year fairly well with “Ladies Only” and “The Only Way” and had announced an ambitious programme including two bi-lingual pictures (“Ali Baba” in Punjabi and Hindustani and “Kumkur The Dancer” in Bengali and Hindustani) for which they considerably increased their staff of artists and technicians. But then something went wrong. “Comrades” proved treacherous, there were rumours of mergers, closures, mortgages of pictures, reduction of staff, heart-breaks and tears until today the old Sagar glory is no more, and Seth Chimanlal Desai plays the second fiddle to the Fazalboys in the newly-formed National Studios. It is a sad, sad story with its own moral.

BIRTHS, DEATHS!

Over the combined ashes of Sagar and General Films (whose “Pati Patni” was an appropriate epitaph) has risen the new concern called National Studios. They claim to have an ambitious programme but time alone will show how fair their claims are justified.

Among other new production units recently formed in Bombay one may mention Circo’s (who were working in Calcutta so far), India Artistes Ltd., Ray Pictures, Sofiana Pictures, etc., while in Poona we have Arun Pictures and Navvug Chitrapat Ltd., (to be managed by Huns Pictures), and Famous Films in Kolhapur.

Several concerns closed down during the year; Krishin Movietone, Daryani; Saroj, and Jayshree Films of Poona.

PUNJABI PICTURES FOR PUNJAB

The year will also be notable for the reappearance of production units in Panjab which had suffered an eclipse after the advent of the Talkies. Some talkies in the Panjabi language, produced early in the year, which revived popular romantic legends of Panjab like “Heer Sayal”, Sohni Mahival” and “Mirza Sahiban” achieved phenomenal box-office success. This encouraged a spate of Panjabi films produced not only in Lahore but also in Bombay and Calcutta. The initial curiosity, however, is already dying out and it is well-known that except the first few ones, Panjabi films are no longer the gold-mine that at one time they were supposed to be.

But due to the popularity of these Panjabi pictures, as also due to the enlargement of the market in South India, Panjab is losing the position it had as the biggest market for Hindustani pictures. On the other hand, since the sensational record-breaking run of “Achhut Kanya” in Calcutta, Bengal is seeing more and more Hindustani pictures sent from Bombay. In this field Bombay Talkies have come to hold an unrivalled position and the recent success of their “Bhabi” in Calcutta has further consolidated their hold on Bengal.

SOUTH INDIA ADVANCES

Finally, we come to South India which is fast becoming as important a centre of film production as Bombay or Calcutta. South Indian films which hitherto had suffered from crudities of technique have recently shown signs of considerable improvement and the one or two (e.g. “Thyagabhoomi”) that I have had an opportunity of seeing in Bombay were technically excellent, if not perfect. The number of Tamil and Telugu films is increasing and their quality may also have improved but if South Indian producers wish to make a mark in the larger sphere of the national film industry they will have to make pictures in Hindustani.

While production in provincial languages is to be deplored in the interest of the national language, there is no doubt that Panjabi, Marathi, Tamil and Telugu films have opened up a vast new business field in small towns and villages where the talking pictures had never penetrated before. Even if for the present they have caused a temporary set-back to producers of Hindustani pictures, ultimately they will bring about a much-needed extension of the film market in India.

THE WAR

No review of 1939 can be complete without a reference to the situation created by the outbreak of the war. The first reaction was one of panic and it seemed that simply because a supply of Agfa film stock was no longer available, the Indian film industry was going to collapse, and at once the air was thick with reports of retrenchments and ‘cuts’, abandonment of production plans and delay in scheduled releases. This exhibition of amateurish helplessness has once again emphasized that our industry is not yet organized on sound business-lines and is still largely conducted as a speculative enterprise. Real businessmen would have seen at once that the war, far from being a death-blow, had provided a unique opportunity to reorganize the industry on more scientific and rational lines. The Bolshevist Revolution followed by the commercial blockade, gave an impetus to the Russian film-producers and, faced with shortage of film, they went ahead to perfect a new system of ‘editing-on-paper’ by which the scenario was so constructed that the director was to waste no footage while ‘shooting’. If only the producers insist on getting a proper scenario written before allowing a director to start ‘shooting’ it would mean better pictures as well as considerable saving of time and expense.

And thus, while approaching the threshold of 1940 we look forward to a year of great opportunity. Will it fulfil the hopes of 1939?
In "Kangan" Bombay Talkies' latest picture, we see Leela Chitnis, Mubarak, Ashok Kumar, V. H. Desai at their best now on at the Roxy Talkies.
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NADI KINARE (On The River).

With this picture, Ranjit reverts to the “Toofan Mall” type of pictures—with one difference! They have tried to graft the serious psychological aspects of pictures like “Devdas” on to a sheer farce and given the picture a tragic ending and the result is a tragedy of misconceived ideas and lack of dramatic unity. A director cannot have it both ways. Either he is to tell the public: “Here is a sheer nonsensical but enjoyable farce. Don’t look for realism or logic in it. It is only meant to make you laugh”, or if he pretends to treat a serious problem in a serious way, confronting his audience with a tragic ending, then he must bear the scrutiny of critical intelligence and answer for his lapses into incredible orgies of ‘farcialities’.

Mr. J. P. Adwani is supposed to be the author of this play. He is to be congratulated on giving us in a single picture the pick of the humorous situations from at least three foreign pictures—“Bluebeard’s Eighth Wife”, “Rage of Paris” and “King And The Chorus Girls”. Or has he never heard of these pictures?

The Story: A drunkard Prince Anand (Kumar) is to be married, according to the decision of his Council, to Princess Sarita (Sunita Devi) of a neighbouring state. Then he falls in love with Nama (Sitara), a Gypsy girl. She is brought to the palace disguised as a Princess to exercise a healthy influence on the Prince and cure him of the drink habit. Having lost her memory in an accident, she really believes herself to be a Princess (though it is remarkable that not once does she want to go back to her ‘royal’ family!) The Prince gives up drink-

ing under the influence of his love for Nama. Then there are a series of misunderstandings, as Nama was already engaged to be married to a man from her own tribe. When her memory returns she finds herself suspected of treachery by both her lovers - the Prince as well as the Gypsy. And, then, just as we are expecting the clouds to roll by and the Prince and his beloved recon-

Performance: Kumar is not meant to play such frivolous roles. But still he does his best in the circumstances and towards the end gives a really good performance as the remorseful lover. Sitara is vivacious and full of pep and gives a spicy portrayal of the gypsy girl. Charlie and Ghory, as usual, make a good comedy pair—in the old slapstick tradition. Kantilal sings some excellent songs but better still is the nameless actor who sings “Nadi Pukare, Ao Sajan, Nadi Kinarе.”

Those who want to make a comparative study of directorial ability ought to see Ram Marathe in “Admi” and then see him in “Nadi Kinarе.”

Points of Appeal: As a comedy, spiced with a number of song-hits, this picture ought to do well. But if it is to be enjoyed it should not be taken too seriously.

KAHAN HAI MANZIL TERI

The release of this picture marks an important landmark in the life of the enterprising Wadia Movietone who had hitherto restricted themselves to the production of stunt pictures and ‘thrillers’, some of which had, indeed, made box-office history. “Kahan Hai Manzil Teri?” (There is no reason to be frightened by the title) is a lavish and ambitious production which deserves credit more for its enterprise than for its achievement!

The Story: At the opening of the story, we are shown a Santhali tribe preparing for the annual sacrifice of a virgin at the altar of the local ‘god’. Actually, the unscrupulous and wily High Priest Balraj (Shah Nawaz) has arranged to keep the ‘sacrificed’ virgins in a hidden chamber, to be the unwilling victims of his lustful passions.

Paras (Harishchandra), a spirited youth, protests against the sacrifice of his sister and thus earns the ire
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In “Kum Kum the Dancer” Sadhona Bose excels herself. It is a Sagar picture in Hindi and Bengali, directed by Madhu Bose now nearing completion.
of Balraj from whom he escapes by the skin of his teeth. In his escape he is helped by Godavari (Radha Rani), the daughter of Balraj himself, who is in love with him.

Paras goes to Vidya Nagar, the capital of an Arya King Satluj, who is determined to root out the practice of virgin sacrifice among the primitive Santhals. Here Paras becomes the object of the affection of the King’s daughter, Ragini (Ila Devi) whose sentiments he reciprocates. He has little time for love, however, as his primary object is to avenge his father’s death and his sister’s ‘sacrifice.’ In Vidya Nagar, too, there is an atmosphere of intrigue created by Maha Mantri Naru who is in league with Balraj for the realization of his own ambitions. King Sutluj is killed treacherously and Princess Ragini is abducted and handed over to Balraj to be sacrificed. Paras, trying to save her, walks into a trap from which only the devotion and daring of Godavari saves him. But Godavari herself has to pay the price of unrequited love and dies at the hands of her enraged father. Ultimately, Paras is able to expose Balraj as the scoundrel that he is, a symbol of the corruption that so often goes on under the garb of religion, the idol that had stood for centuries as a monument of superstition and oppression is shattered, the Santhals and Aryans are united in a bond of brotherhood and Paras wins the hand of his beloved, Princess Ragini.

Production: I am afraid Wadias and Director Yusuf over-reached themselves in selecting such a difficult subject which needed considerable research into the customs and manners of ancient India. It is doubtful if virgins were ever sacrificed in India in the manner shown in the picture. In dress, dances, etc., also there are many incongruities (e.g. introduction of the atmosphere of African jungle films) which could have been avoided if someone familiar with ancient Indian history had collaborated on the production. Moreover, the picture suffers from comparison with such earlier films as “Amrit Manthan” and “Beyond The Horizon”, traces of which can be seen in “Kahan Hai Manzil Teri?”

With these reservations, one may say that Wadias have spared neither effort nor money to make this a lavish and spectacular film. The direction is fairly adequate and photography is surprisingly good—the mass scenes having been shot with the help of a crane are often impressive. The editing should have been better and the piling up of gruesome incidents and unlovely sights (such as torture chambers, disfigured and diseased persons) should have been avoided. Persecution is more eloquently expressed through ‘suggestion’ than by such gruesome details.

Performances: Ila Devi (who had failed to impress me in any of her previous pictures) has not done badly in this picture, though she is eclipsed to some extent by Radha Rani whose role gave her more scope for histrionics. Shah Nawaz as Balraj makes a menacing figure and, helped by correct lighting, his characterization is impressive though it has been obviously modelled after Chandramohan’s ‘Raj Guru’ in Prabhat’s “Amrit Manthan”. Agha’s crazy antics may appeal to some who like this sort of broad farce.

Points of Appeal: Wadias have already got a large number of followers (Continued on page 56)
Prospectus of THE NAVAYU

(Registered under the Companies Act, 1956)

AUTHORISED CAPITAL
Rs. 25,00,000 (Twenty-five Lacs).

DIVIDED INTO
15,000 Ordinary Shares of Rs. 100 each; and
10,000 Six per cent. Redeemable Preference Shares of Rs. 100 each.

PRESENT ISSUE Rs. 10 LACS
6,000 Ordinary Shares of Rs. 100 each, and 4,000 Redeemable Preference Shares of Rs. 100 each, bearing Six per cent. fixed cumulative preferential dividend per annum without any further right to participate in profits and liable to be redeemed at the option of the Company in the manner hereinafter mentioned.

Out of the above issue the Directors of the Company, Managing Agents, their friends, distributors and Associates have agreed to take up shares of the face value of Rs. 2,00,000. The remaining shares are offered for public subscription.

The amount payable in respect of both the Ordinary and Preference shares is as follows:
(a) On application Rs. 25 per share;
(b) On allotment Rs. 25 per share; and
(c) the balance of Rs. 50 as and when called up, provided that the first call of Rs. 25 shall not be made before the expiry of three months from the date of allotment, and the second call of Rs. 25 shall not be made before the expiry of six months from the date of allotment.

The Preference Shares are redeemable as the Directors may deem necessary at any time after ten years from the date of incorporation of the Company (i.e., 28th October, 1939) on six months’ previous notice being given as mentioned in the Memorandum of Association.

Board of Directors:
Prof. V. G. KALE, M.A., Ex-member, Indian Tariff Board and the Council of State; Chairman, the Bank of Maharashtra Ltd.; The Maharashtra Industrial Instruments Ltd.; Vice-Chairman, the Brihan Maharashtra Sugar Syndicate Ltd.; Director, the Commonwealth Assurance Co., Ltd.; the Bombay Provincial Co-operative Bank, Ltd.; the Mysore Silk Filatures, Ltd.; and the Poona District Co-operative Land Mortgage Bank, Ltd.; President, the Maharashtra Chamber of Commerce and Industries, Poona 4. (Chairman).
Rao Bahadur V. L. THUBE, M.L.A., Contractor; President, Suburban Municipal, Poona.
Sardar Jagannath Maharaj Pandit, Ex-Member, Council of State; Director, B. M. Sugar Syndicate, Ltd.; Chairman, Trust of India Assurance Co., Ltd., Poona.
G. V. S. SALVEKAR, Esq., B.A., Proprietor, Sardar Griha, Bombay; Director, Maharashtra Industrial Investments, Ltd., B. M. Sugar Syndicate, Ltd., and Southern Knitting works, etc.
B. B. WALVEKAR, Esq., M.L.A., Ex-President, Poona City Municipality; Director, Bharat Industrial Bank, Ltd., Poona.
A. V. RANADE, Esq., Contractor, Decan Gymkhana, Poona.
BABURAO PEN DHARKAR, Esq., (Ex-Officio); Cine-artist, Kolhapur.

Bankers: (Proposed)
2. The Bank of India, Ltd., Bombay and Poona.

Auditors:

Solicitors:

Managing Agents:
Messrs. the Huns Pictures, Ltd., 980, Sadashiv Peth (Laxmi Road), Poona 2.

Secretary:
S. R. Rajaguru, Esq., 980, Sadashiv Peth (Laxmi Road), Poona 2.

Registered Office:
“Commonwealth Building,” Laxmi Road, Poona 2.

Objects:—The Company has been formed for the objects mentioned in detail in the Memorandum of Association and particularly for the purpose of carrying on the business of producing, financing, purchasing, selling, hiring or exhibiting cinema films of all descriptions.

Future Prospects:—The Cinema Industry has progressed with rapid strides during the last twenty-five years and has now come to occupy a prominent position among the National Industries of this country. More than twenty crores of rupees have been invested in this industry. About 40,000 persons are employed in the actual production work and there are over 700 cinema houses spread all over the country. These figures clearly show that the Industry is steadily growing and it has undoubtedly a great future before it.

“It is the eighth largest industry in India,” as His Excellency Sir Roger Lumley, the Governor of Bombay, said on the occasion of the inauguration of the Silver Jubilee Exhibition, London, which had already been observed and is bound to serve still more, to support and call into being other industries also, which in their turn find employment for many thousands of people and provide a useful channel for investment.”

At present most of the producing concerns in India are purely proprietary who do not often possess their own capital but carry on business with money borrowed from capitalists at an exorbitant rate of interest. There are also other handicaps which they have to labour under as a consequence of this arrangement. None the less, their concerns seem to go on, and yet the lion’s share of profit goes straight to the capitalists. A case in point is that of the record-breaking popular picture “BRAHMA-CHITRAPAT, a picture which was produced by Huns Pictures at a cost of about Rs. 80,000 and is reported to have made over 200% net profit in a year’s time. That there is a wide scope for profit-making in this field is clear from the fact that the capitalists and businessmen, who have little appreciation for art and its educating and ennobling effects, are rushing into this industry with the result that the artistic and humane outlook of this industry has tremendously suffered and the Indian picture is getting hopelessly superficial and commercialized. With a view to broaden the narrow commercially outlook of this industry and to purify its present technique and methods, so as to put it on a more dignified pedestal the “Navayug Chitrapat, Ltd.” has been formed. A public limited concern of this type has decided great advantages over the proprietary or private limited concerns and will not only put a check to profiteering and do—
mineering of individual capitalist or capitalists but will direct the flow of huge profits now going into their coffers to the pockets of the middle classes, who, it is expected, will pre-eminently patronise this Company. The Company has very good prospects of success and it hopes to be able to declare handsome dividends if the requisite capital is raised forth at an early date.

The Signatories to the Memorandum of Association are people of business experience and the Board of Directors is so constituted that it represents a co-ordinated body of status, influence and artistic as well as literary talents.

The Company has been fortunate in securing the advice and guidance of Prof. V. G. Kale who has consented to be the Chairman of the Board of Directors.

Mr. R. N. Abhyankar, B.A., LL.B., the well-known leading businessman of Maharashtra, who has consented to become a Director of Messrs. Huns Pictures, Ltd., who are the Managing Agents of the Company. Mr. Abhyankar is associated with many of the leading industrial concerns in Western India, some of which he has himself sponsored and fostered so well. His association with the management will undoubtedly prove extremely helpful.

Principal P. K. Atre will be in charge of the literary side of the Company's production. Principal Atre has, by this time, established himself as one of ten foremost playwrights and screen-writers of India and his pictures have invariably been recognisable in box-office hits and his stories will henceforward be exclusively given to the Company.

The incorporation of Messrs. Baburao Pendharkar, Vinayak Karnak and Pandurang Naik of Huns Pictures (Kolhapur), in the management will be welcomed as a priceless asset to the Company and the success of the Company's productions right from the day of inception will be a guaranteed fact. There are no two opinions about the artistic endowments and potentialities of these three artists, viz., Baburao Pendharkar as the greatest character actor and organiser of film concerns for the last twenty years. Master Vinayak as one of the ace-directors of India and as the most beloved beauideal of all cine-fans, and Pandurang Naik as a wizard-camera-man. These three artists have so far given ten glorious pictures during the last three years and a half like 'Chhaya,' 'Bharmaveer,' 'Brahmaachari,' 'Devalta' and 'Brandichi Bati,' some of which have done record business and have made the names of this trio household words in India.

Minimum Subscription:—The Articles provide that the minimum subscription on which the Directors may proceed to allotment is Rs. 2,00,000.

Promotion Fees:—No Promotion fees are payable to the promoters.

Preliminary Expenses:—The calculated amount of preliminary expenses (excluding commission and brokerage on shares) is fixed at Rs. 10,000.

Commission on Sale of Shares:—The Articles provide that the commission payable for procuring subscribers to shares shall not be more than 5 per cent. of the nominal value of the shares subscribed as shall be decided by the Directors.

Underwriting Commission:—The underwriting commission payable to the underwriters is 5 per cent. in respect of the face value of Ordinary as well as Preference Shares underwritten by them.

Brokers:—Brokerage at the rate of Rs. 1 per share, whether Preference or Ordinary, will be paid by the Company on allotment made in respect of applications bearing the stamp of any recognised broker or brokers.

Qualification of Directors:—The qualification of a Director other than Ex-Officio Director shall be the holding of shares in the Company of the aggregate nominal value of Rs. 5,000/- in the hands of first Directors who serve on the Board during the first year from the incorporation of the Company and of Rs. 10,000/- in the case of subsequent Directors.

Interest of Directors:—No Directors other than the Ex-Officio Directors who are directors of Messrs. Huns Pictures, Ltd., the Managing Agents of the Company are in any way interested in the promotion of the Company except as mentioned above.

Management:—Subject to the supervision and control of the Board of Directors, the Managing Agents shall manage the business and affairs of the Company in accordance with the provisions of the Memorandum and Articles of Association and also of the Indian Companies Act.

Managing Agents:—Messrs. The Huns Pictures Ltd. (A private Company registered under the Indian Companies Act) have been appointed Managing Agents of the Company for a period of 20 years from the date of registration of the Company, on the belownotified terms of remuneration:—

(a) A fixed allowance of Rs. 1,500 only per month; and
(b) a commission of 25 per cent. of the annual net profits of the Company provided such profits are sufficient to pay a dividend at 6 per cent. to Ordinary and Preference share-holders; or
(c) a commission of 35 per cent. of the annual net profits of the Company provided such profits are sufficient to pay a dividend at 9 per cent. to Ordinary share-holders and at 6 per cent. to Preference share-holders; or,
(d) a commission of 40 per cent. of the annual net profits of the Company provided such profits are sufficient to pay a dividend at 12 per cent. to Ordinary share-holders and at 6 per cent. to Preference share-holders.

(i) For the purpose of Sub-clause (b), (c) and (d) above, “Net profits” means the profits of the Company calculated after allowing for all usual working expenses, interest, depreciation, and advances, repairs and outgoings, with profits on shares sold, profits on sale-proceeds of forfeited shares, or profits from sale of the whole or part of the undertaking of the Company, but without any deduction in respect of income-tax or other tax or duty on income or revenue or on expenditure on capital account or on account of any sum which may be set aside in any year out of the profits for reserve or any other special fund.

(ii) The said remuneration payable to the said Huns Pictures, Ltd., shall be exclusive of and shall not include any expenses, actual or incidental incurred in the management of the Company's Office and the conduct of its business.

(iii) The said Huns Pictures, Ltd., as such Managing Agents
have the right from time to time under the Articles of Association to have not more than two nominees on the Board of Directors of the Company who shall be called Ex-Officio Directors.

(iv) The present proprietors of the Huns Pictures, Kolhapur, who are members of the Huns Pictures Ltd., the firm of Managing Agents of this Company, are entitled to carry on their present business for producing only two talkie films within a period of two years from the date the Company obtains commencement certificate in addition to the film or films that may be under production at that time.

Voting Rights:—Every holder of Ordinary or Preference shares shall be entitled to be present and to speak and vote at any General Meeting, and when present in person shall have one vote on a show of hands or on a poll when present in person or by proxy shall have one vote in respect of each share held by him subject to a maximum of twenty votes.

No member shall be entitled to vote, speak or be present at any General Meeting unless all calls or other dues presently payable by him in respect of his shares in the Company have been paid.

Restriction on Transfer of Shares:—The Directors may at any time in their absolute discretion and without assigning any reason decline to register any transfer of shares whether the transferee is a member of the Company or not.

Restriction on the powers of Directors:—No restrictions are imposed in the Articles of Association upon the Directors of the Company in respect of their power of management except such as are imposed upon them by the provisions of law.

Expropriation:—The interests of the share-holders as a body have been safeguarded against possible harm to the Company, by any share-holder acting prejudicially to the Company, by the Articles empowering the share-holders for expropriation in a general meeting of such member.

Applications for shares should be made on the prescribed form which may be obtained at the Registered Office of the Company as well as at the Company’s Bankers and sent in accordance with the directions contained therein with a remittance of the amount payable on application. Where no allotment is made, the deposit will be returned in full and where the number of shares allotted is less than the number applied for, the balance of the deposit will be applied towards the amount remaining payable on the shares allotted and any balance thereafter remaining will be returned. Failure to pay any amount on shares allotted when due will render previous payments liable to forfeiture. The shares when issued will be subject to the Memorandum of Association of the Company and the draft agreement with the Managing Agents, copies of which can be inspected at the Registered Office of the Company during Office hours.

Copies of Memorandum and Articles of Association can be obtained at the Registered Office of the Company on payment of Re. 1.

NOTE:—This is not the full copy of the Prospectus which may be obtained from the Head Office of the Company or its authorised Agents.

Con. From Page 53

A rich old man, Sir Bansilal (Mazhar Khan) and an unemployed youth, Sumant (Motilal) win the first and second prizes in a Commonsense Cross-words competition and get a free trip to Kashmir as the prize. The old millionaire, thankfully escaping from his temperamental wife (Sunalini) takes along with him his charming niece (Sabita Devi). The three meet in a Kashmir hotel in amusing circumstances—the plutocrat being mistaken for the pauper and vice versa. The poor young man, in the course of time, falls in love with the rich heiress (who pretends to be a poor working girl) and the millionaire is victim of the blandishments of Manjari, a gold-digger. There are confusions and misunderstandings but ultimately the poor young man marries the rich young woman and all ends happily.

The story is, of course, free from any traces of realism (even the hotel bed-rooms have to look like palaces) but then one does not expect realism in such an inconsequential but highly entertaining trifle.

Production: Produced at Ranjit Studio, the picture is beautifully photographed by Dronacharyra. Audiography is adequate. The settings are impressive and fashionable but often unreal. The dialogues and song-compositions could have been better. Direction is generally satisfactory, though the lighter scenes are handled better than the more serious and psychological ones. Continuity is jerky.

Performances: Motilal, as the unemployed youth, gives a sparkling performance even though the scenario does not give him his full scope for his talent. Sabita Devi provides a lively portrayal of the pampered, childish rich girl. Mazhar Khan (playing the same role as Frank Morgan played in “Romance For Three”) impresses us with his superb sense of comedy which had first found expression in “Son nehra Sansar”. Khurshid was put in the cast to provide Sex-Appeal. She does that and nothing more. Vasanta seems to have been imported only to add to the box-office value of the picture and her role has hardly any dramatic significance. Sunalini provides a satirical portrayal of the millionaire’s hysterical wife.

Points of Appeal: This picture ought to do well at the box-office because of its star-value and the smart comedy it provides.
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