GOHAR Takes the Front Page—
with her unforgettable performance
in "ACHHUT" (The Untouchable)
THE SIMPLE TRUTH OF
"EQUALITY AMONG MEN"
IS THE TEACHING OF
"DNYANENSHWAR"
The Picture of 1940

With Best Wishes
for a Bright and
Happy New Year
IT'S LOVE THAT MAKES LIFE WORTH LIVING!

BECAUSE

The Design of Loving
is
The Design of Living!

A MODERN MAID
and
A MODERN YOUNG MAN

Prepared to adopt this DESIGN OF LIVING
WHICH MADE THEM LOVE..................
LOVE DESPERATELY!..................

"JAWANI-KI-REET"

- Direction: Sjt. Hemchunder
- Music: Sjt. R. C. Boral
- Photography: Sjt. Yousuf Muljee

FEATURING:
Superb, Sophisticated, The Sweetest Song Queen of the Indian Screen
KANAN BALA
with
NAJAM, NEMO, B. KAPUR etc.

Don't fail to see this great musical hit at
KRISHNA
From 6th JANUARY 1940

"ZINDAGI"
(LIFE)

STARRING: The Most Lovable Pair of the Indian Screen

Music by:
JAMUNA & SAIGAL

"ANDHI"

Directed by:
D. R. DAS
Music:
K. C. DEY

Starring:
MOLINA, SHRI.LEKHA, PUNKAJ MULLICK, MUZAMIL, K. C. DEY Etc.

Releasing Organization:
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USE THIS 2-PURPOSE SOAP
and avoid Blemished Skin

Because Cuticura is a MEDICINAL and TOILET Soap, it does two essential things to your skin. It maintains radiant skin health in spite of frequent exposure to the sun and the weather; and it gives harsh, flaky, blemished skin the clear, fresh beauty of youth. In Cuticura Soap the unique soothing, healing and antiseptic medicaments of Cuticura Ointment are combined with the most exquisitely beautifying ingredients ever devised. To relieve sore, rough skin, also to heal pimples, and skin injuries, use Cuticura Ointment. After the bath enjoy the cooling, refreshing fragrance of superfine Cuticura Talcum.

Sold by all Chemists and Bazars.
The Nation will remain indebted to this brave producer, Sardar Chandulal Shah, for bringing to the screen the burning problem of our eighty million untouchables, whose silent sighs have yet remained a shameful blot on Hinduism. Sardar Chandulal has produced "Achhut" a picture which even our revered leader Mahatma Gandhi can't afford to miss.

On The Threshold of 1940!

1939 was really an "eventful year" as K. Ahmad Abbas puts it in his brilliant article which appeared in the last issue.

Elsewhere in this issue K. Ahmad Abbas again writes a thought-provoking article giving his reasons why pictures and producers fail.

During 1939, for the first time in twentyfive years, our film industry was organized in all its departments. Everyone, from an extra to the producer, became conscious of the strength of unity and for the first time realized the necessity of progress.

The common platform provided by the Indian Motion Picture Congress, gave everyone a chance to get rid of his grievance, either individual or institutional. For once the Augean stables were cleansed.

1940 therefore begins in an atmosphere of reality, with every man in the industry knowing his rights and privileges and with an intense desire to progress.

During my travels in the West, I discovered the real strength of unity, in every walk of life. Not that, the people from the West do not indulge in petty jealousies, unhealthy rivalries, prejudicial favouritism and other bickerings which distinguish the routine strife in commercial pursuits, but when it comes to organizing for a greater good in the general interest of an industry, a terrific unity amongst the different warring elements is achieved with the inevitable result of further progress.

To cite a definite instance, when I was in Hollywood, the technicians asked for a rise in their salaries. The capitalists, or rather the producers, refused to grant this, having this time
Warning

Do not cross the Border-Line. The Enemy is active there. Temptations are afloat. Bombs of torture are buried; explosives released; Do not cross the border-line.

Stay within! The warmth, the love, the sweetness, the quie all these—you will not get, out there—

Do not jump into the trench of discontent, humiliation
Disillusion.......
FOR THE SAINTS OF UNTOUCHABLES!

"Entirely unconscious of the cultural work we are doing through our pictures inspite of great handicaps, we are still looked upon as untouchables by people from whom we seek sympathy," said Saradar Chandulal Shah in inviting Saradar Vallabhbhai Patel to inaugurate "Achhut" (The Untouchable) at the Royal Opera House on Saturday the 23rd December.

In his inaugural speech Saradar Vallabhbhai referred to the vital importance of the cinema in the life of a nation and stressed the necessity of using the immense potentialities of the film for the welfare of the country. Urging the people to support the Indian film industry with patriotic enthusiasm Saradar Patel said, "That if Achhut really fulfills the ideals for which it is produced, it will have done a great and noble service to the cause of the Harijans. Untouchability is a blot on Hinduism and on India and must be wiped off as soon as possible. If the picture helps India to remove this cause, it can be said to have helped India to win Swaraj as untouchability is one of the chief obstacles in the road to freedom."

While Saradar Vallabhbhai said the truth in recognizing the film as a tremendous weapon of culture and propaganda, Mahatma Gandhi, the apostle of truth, "thinks" the cinema an evil. Why should there be such a great difference of opinion between the great leader and his first lieutenant? Mahatma has yet to see our pictures. The great apostle of truth can't know the real truth unless he experiences it himself. Will he begin with "Achhut"? I shall ask Saradar Chandulal Shah to wait with the film tins at the Mahatma's door, as we are all anxious to get his blessing for a struggling industry.

WHO IS RESPONSIBLE?

When Dr. Gilder was in office, he took a strict and immediate notice of our writings with regard to the overlapping of the cinema shorts and the cleanliness in our theatres. The timings of the shows were fixed to leave thirty minutes between the two shows for cleaning. For sometime a batch of inspectors enforced this rule with a new born enthusiasm. But now—-! Dr. Gilder is no longer in office. And the inspectors are hardly to be seen. Will some one explain why the rule is so suddenly relaxed? Have the cinemas suddenly become sanitoriums?

BETTER PICTURES IN BETTER THEATRES!

The present practice of booking pictures followed by the distributors of foreign pictures, especially in Bombay, is hardly praiseworthy. Either as a result of persuasion or through incorrect judgment, we find several rival products released from a couple of wretched cinemas in the city all the time, while really good picture houses like the Regal and the Eros are skipped over. At present, we do not wish to disclose the method in this madness which in a large way is responsible for the poor returns even on good pictures, but we hope that foreigners who call themselves good and trained salesmen would understand that the primary fundamental of good entertainment is a good environment, which only really good theatres like the Regal, the Eros and the Metro can provide. What is the earthly use of giving a brilliant entertainment, which some of the Hollywood products give, in theatres which are no better than repainted stables. It is high time that the distributors also learn the difference between a cinema theatre and a dramatic theatre. I hope to see some of the good pictures of 1940 going to the better class theatres.

PRODUCERS AND STORY WRITERS

A constant complaint which I have heard from different producers is their cry for good stories. Whenever I meet one of those wholesale or even retail industrialites, they tell me that India has no story writers and in desperation they are often compelled to seek inspiration from foreign pictures. Admitting that the story is the most important part of a film, I can hardly find a justification for this complaint. I know of instances where the story writers have submitted really good stories which producers, with all good intentions, took home and forgot all about. I know other instances where a story writer's original ideas have been stolen and used by the directors in their own pictures. I know at least one director who makes it a practice of asking for a story from every journalist or story writer and comes out with their ideas in another one under the name of one of his toadies. I know producers to whom I have personally sent story writers, who could not find time enough to go through their stories. I know other producers who have condemned really good stories without reading them just because a certain man has written them. I know producers who have scrapped a production because half-way through the story writer stopped flattering the producers.
After all this, I would like to know whether we have story writers and new stories. It is high time that the producer learns some self-discipline, before he airs his complaints.

INDIAN FILMS ON THE A.M.R.

The Indian film industry should feel grateful to Mr. Z. A. Bokhari the director of the Bombay radio station for introducing a broadcast review of Indian films once every month. It is a splendid idea to popularise the cinema amongst the listeners and Mr. Bokhari’s enterprise demands our congratulations. In selecting Mr. K. Ahmad Abbas to broadcast on this subject, a better choice could not be made as Mr. Abbas is easily one of our very few and able critics who command respect not only from the cine going public but also from the producers.

We would however suggest one more programme every month on the general subject of films, to stress their social significance. To make this item interesting some inside dope from the studios may be introduced. We leave the details to Mr. Bokhari who is perhaps a better showman than several of our showmen put together.

A THOUGHT PROVOKING LECTURE

The following extracts from the lecture delivered by Mr. K. A. Abbas on the subject of “Cash, Culture And Cinema” at the Cultural Conference held at the Blavatsky Lodge in Bombay under the joint auspices of the Bombay Students’ Brotherhood and the Muslim Students’ Association, are worth a careful reading:

Condemning the snobbery of the classes shown towards those working in the Indian film industry, Mr. Abbas said, “That in India this attitude assumes an even more vicious aspect, for inferiority complex is added to snobbery. Many of our intellectuals will talk enthusiastically about foreign films and foreign film personalities but betray rank ignorance when discussing Indian films which, they have arbitrarily decided, must be inferior. It is fashionable these days to praise Russian films even if one has not seen any. I have seen a few and have the greatest admiration for Soviet film artists and technicians but I fail to see consistency in the argument of the friend who while talking ecstatically about “Peter The First,” the Russian film recently seen in Bombay, refused to see “Pukar” because it deals with the life of an emperor, Jehangir. In our zeal for socialism we sometimes seem to think that the Russian emperors must necessarily have been better than Indian emperors. This attitude can be directly traced to the general ignorance about Indian culture that Lord Macaulay’s system of education has created amongst us, so that some people who know Shakespeare by heart have never heard of Premchand and people who can dance the Polka or the Lambeth Walk don’t know whether Kathakali is a dance or a disease. Then there are those who, while free from conventional taboos, still persist in the illusion that Hollywood is the vice centre of the world and that films are exclusively meant to provide escapist entertainment.”

“...The Cinema can or cannot be developed as a cultural medium and used for social ends as a people’s art, as long as these failings are removed or persist in our minds. It is necessary, therefore, that the thinking people devote some attention to a study of the elementary facts about the Cinema that determine its course of evolution.”

PICTURES WITH SOCIAL SIGNIFICANCE

Stressing the necessity of avoiding slapstick entertainment which has no practical result in our present day social life, Mr. Abbas said, “That in recent years Hollywood has surprised us by producing an increasing number of films that have definitely transcended the old escapist tradition. Twenty, or even ten, years ago it was inconceivable that commercial studios would send out pictures like “The Life Of Louis Pasteur,” “Emile Zola,” “Juarez,” “Confessions Of A Nazi Spy” and “Good Earth.” How has this amazing transformation come about? It has been made possible by that very Box-Office which is generally supposed to be the bane of the Cinema. For, the Cinema is a peculiar art, as it depends not only upon the genius of the artist but also upon the patronage of the public. The painter may paint for himself and the musician play in the wilderness but the Cinema does not exist without an audience.”

“No only commercially, but artistically, the public is an essential factor for the coming into being of a motion picture. As William Dieterle, the Director of “Juarez” says, “To think that a work of art can be judged by the amount of money it brings from the Box-Office is ridiculous. Not how much a picture brings from the Box-Office but how much it gives to the audience should be the measure of its worth.”

“But at the same time reels of celluloid lying in tins, even if they contain the finest and most artistic shots, have no value—indeed, they do not deserve to be called a motion picture—unless projected on the screen and seen by an audience. Thus of all the arts, the Cinema most directly goes to and is influenced by the general public. That is why I call it peoples’ art. Each person who goes to see a picture shares the credit for its creation—and the joy of creation, too! Thus the growing refinement and maturity of public taste and the increasing interest taken by the people in social, political and economic problems must of necessity be reflected in the Cinema. That is how Hollywood, while still producing its traditional charming stupidities, is forced, by an indirect and subtle process, to produce some pictures with deeper themes and more significant social implications.”

PICK AND CHOOSE YOUR ENTERTAINMENT

Pointing out the necessity of discrimination in our choice of entertainment Mr. Abbas continued, “This process can be helped and directed into more progressive channels if the thinking classes learn to take interest in the Indian films. Nothing can be more harmful
than the present attitude which alternates between the two extremes of uncritical appreciation and snobbish contempt."

“When you go to a library or a book-shop how do you choose a volume? By the name of the author, the publishers and in some cases by the press reviews. You have learnt to use this discrimination after years of study and a sub-conscious process of trial and error. Bring to bear the same careful and serious discrimination in the selection of your evening’s entertainments. Study the comparative value and characteristics of the work of various directors. You will find that while Devaki Bose suffers from a surfeit of mysticism and romanticism, Shantaram has a more realistic approach to life; that Nitin Bose gives the best all round entertainment and that Barua is constantly experimenting with themes as well as technique. You would find that some of the best films like “Bari Didi” prove Box-Office failures because the class of people that is capable of appreciating them forms a very small minority of filmgoers.”

“And thus you come to the conclusion that the only effective method open to the general public to help in the development of the Cinema as a cultural medium is to see worthwhile films.”

RESULTS OF THE FINAL EXAMINATIONS
ST. XAVIER’S COLLEGE
Abdulla Fazalbhoy Technical Institute, Bombay.

We give below the names of the students who passed out in the different subjects:

Photography Course
Messrs. Taraporewalla J. I. (Bombay); Badruddin N.C. (Mombasa); Jain Moti Ram (Delhi); Bhagwagar C.D. (Bombay); Bootwalla M.E. (Bombay); Ayer Subramaniam (Bangalore City); Galgali R.S. (Dharwar); Miss Paymaster P.B. (Mombay) and Mrs. Patwardhan P. (Bombay).

Total number of candidates appeared is 13.

Projectionist Course
Messrs. Godhia R.F. (Sukkur); Ernak V. S. (East Godavery Dist.); Shenoy M. Damodar (Bombay); Yar Khan Akhtar (Bombay); Subramaniam Chintham (Bombay); Patri Syamasundaram (Guntur) and Adiah I. Chandra Paul (Madras).

Total number of Candidates appeared is 11.

Sound Recording Course Part II
Messrs. Raju D. V. (Vizagapatam); Lyall Gian Singh (Simla); Athuru V. Rao (Attur-Kistna Dist.); Chandrasekhar B. (Guntur); Chandrasekhara Rao P. (Kistna Dist.); Sohoni B. W. (Nasik); Bhagat K. G. (Surat); Asthana R. N. (Hyderabad); Madhava Rao K. S. (Guntur); Laxshman Rao D. (Guntur); Choudhary A. (Birampura); Sarawal Dharmendra (Lucknow) and Bhattipralu J. Rao (Guntur).

The number of candidates appeared is 21.
Hats off to Prabhat

For The Year’s Social Achievement

ADM1
now in its 18th Week at
CENTRAL
BOMBAY
VASANTEE—

Once again this little star of ours delights her numerous fans in “Achhut” (The Untouchable) a Ranjit picture now running at the Royal Opera House, Bombay.
ESSENTIAL FEATURES

summarise the qualities required in a modern sound film projector:

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• Clear & Natural Reproduction of Music & Dialogue
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All these excellent features are faithfully incorporated in

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THE PROJECTOR WITH A SOUND SYSTEM THAT HAS EVERYTHING
Projectors with Low-intensity or High-intensity Arc Lamps, and with normal Sound System or "Hi-Lo-PHONIC" Multi-Cellular Horn Sound System always available from stock to suit from Small Town Cinemas to Palatial Picture Houses—Prices unheard of before.

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3. SHALINI  6. MOHAN  9. RANJIT

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The stumpy Offer commemorates the triple anniversary of Commonsense Crosswords, Christmas, and the New Year. Even if it is not an All Correct solution, if yours is the best submitted in this Competition your magnificent reward will be a cheque for Rs. 22,000 and a 'Chevrolet' De-Luxe Five Seater Car. Remember, the amount offered must be won. If you prefer it, or in the event of a tie, an extra cash sum will be awarded instead of the car. A five figure sum has been reserved for Runners-up and there are unlimited attractive Extra Prizes, extending to four error solvers. 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.

**CLUES ACROSS**
1. Those who study the Clues most carefully will reap the richest ones
5. Bashful
6. Passenger ship
7. The older we get the more we prone to regard youthful pranks as this
8. When we this a speech or expression of opinion it shows we are keenly dissatisfied with it
11. Dull indeed is the person who derives no pleasure from this
12. Illuminated
13. In dire adversity many persons derive sustaining comfort from this
15. You may well win a handsome one in this Competition
17. Type of beer
18. Inexperienced young women are apt to be easily dazzled by a philanderer's these
21. Many a delicate wooden one is irreparably damaged by in-judicious hammering
22. Most of us strongly resent being made the subject of unfair ones
24. Such an opponent is usually more than a match for mere brute strength
25. Not led
27. Ramble
28. Put to some purpose
30. When dealing with bigoted person forbearance is usually this
31. Humorist often evokes laughter with such a remark
32. If a young man's work is his this he is likely to win quick promotion

**CLUES DOWN**
1. To work at
2. To request courteously
3. To be mistaken
4. It is not generally realized that this affects human health to a considerable extent
5. Jumbled spelling of **elicit**
9. Reversed spelling of a strong emotion
10. Dramatic story often seems much more telling when expressed in this form
11. Susceptible men are seldom proof against a clever woman's this
12. When urgent action is necessary timid people are usually most reluctant to this
13. Man of scholarly and studious turn of mind is seldom this as well
14. Constant companionship of grown-ups is apt to make a child become this
16. Unjust practices
19. No one could direct one efficiently without a great deal of practical experience
20. Heartless flirts like to captivate and then this their victims
21. The Nazi leaders appear to have several unrivalled ones among them!
22. To escape adroitly
24. Bitter grief
26. Liability
27. Reflective people are apt to find prolonged this extremely wearing
28. Probably nearly every young soldier at the front eagerly looks forward to letters from his best this

**CLOSING DATE, JANUARY 11th.**

**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 17th, 24th and 31st.

**PRIZES OFFERED**
- **FIRST PRIZE:** Rs. 22,000 AND A CHEVROLET DE LUXE SALOON CAR
- **SECOND PRIZE:** Rs. 10,000
- **RUNNERS UP:** Rs. 5,000

**EXTRA AWARDS**
- Handsome Wrist Watch and extra prizes for each All Correct and One Error winner. De Luxe Fountain Pen and Bonus award value Rs. 5 for each Two Error winner. Double Bonus award for each Three Error winner, three Bonus for each Four Error winner.

**COPYS AVAILABLE FROM ALL NEWSAGENTS**
Ravi Venkatapu Rao (Mopidevi)
Have we any women as music directors?
Yes! We have one, Miss Homji, known to the screen as Saraswati Devi. She works with the Bombay Talkies Ltd.

Miss Saral K. Mehra (Ajmer)
Who is this "Judas" who writes "Bombay Calling"?
He is a competent journalist whose close association with certain film studios in Bombay forbid me from divulging his identity. In any case, do you like what he writes?

Y. Kumar (Meerut)
I write film stories with dialogues. How can I sell them?
If the stories are good they won't need much effort to sell. Why not make short summaries of the subjects and send them to different producers? Every producer needs good stories.

Miss V. Alamelu (Dindigul)
What is the name of Miss Vasanti's father? Where does he live?
His name is Mr. Vinayak Rao Ghorpade. He is a lawyer and lives at Vincent Road, Dadar, Bombay. Like Shirley Temple's father he is also very popular and much in demand.
Who is the better singer: Saigal or Shanta Apte? Of course, Saigal.

T. S. Prakash (Madras)
What about Franz Osten and other German technicians working in the Indian film industry?
They have been sent to the concentration camp at Ahmednagar. They had however given an efficient training to their Indian pupils and the studios concerned, while completely sympathizing with the German technicians, did not suffer much inconvenience. It is a pity that honest workers like these German technicians have to be the victims of their leader's political ambitions for no fault of their own.

How is the scarcity of Agfa raw films being met during the war?
Long before Agfa came into the field, Kodak raw stock was sold in the market...Now in addition to Kodak, we have Gevaert, Dupont, Ferrania and Fuji films. All these manufacturers provide a wide range of selection to our producers, and I do not think, there would be any shortage.

S. B. Singh c/o Abdul Rahim, Munro St., Anantapur
There is a young, charming, fair and slim college girl in this town. She sings and dances and is anxious to work in the films. Her father also likes the idea. Do you think any studio would take her?
You bet, many will if all that you say is true. And to put them in direct contact with you, I am giving your full address...So don't be surprised if you find a producer at your door one early morning.

S. P. S. S. Srivastava (Arrah)
Can you tell me something about Kishor Sahu?
He is now associated in organizing a producing company called "India Artistes Ltd.," and their first picture "Bahurani" is likely to be on the screen in the next four months.

K. M. A. Saleem (Hyderabad, Deccan)
Many film fans fall desperately in love with one or other film stars. I have also done so. Do you also love some one? If so, who is she?
Yes, I do. But you must tell me the name of the one you love and if she happens to be the one I do I shall tell you another name.

V. Bansod (Cawnpore)
What are the present activities of the National Studios Ltd.?
Built on the old memories of two studios, the Sagar and General Films Ltd., the National has started functioning by taking up two social subjects "Aurat" under Director Mehboob and "Sanskar" under Director Virendra. It will be long before the pictures will be ready, but in the meanwhile let us all wish them success, as the industry needs more pictures during 1940.

K. R. K. Murthy (Guntur)
I want to invest a couple of thousand rupees in a film company. What is your advice?
I would suggest your buying some shares of Navayug Chitrapati Ltd., under the management of Huns Pictures. It is a progressive concern and comparatively your investment would be safe. Their address is "Commonwealth Building," Laxmi
January 1940

FILMINDIA

Road, Poona 2, and they have Ordinary and Preference shares of Rs. 100 each. For further particulars read the December issue of "Filmindia."

Indira Kumari (Anantapur)

Are there any other film critics in India except of course you and Abbas?

Yes, there are many, but I can't say whether they are good or bad. It is for the readers to find out.

Don't you think, you should encourage your readers by publishing their criticisms on pictures and things in the industry?

Yes, I intend doing so in future and invite you to write—not more than 100 words—on any subject which you think will be useful to the industry in general. If you have any constructive criticism regarding certain pictures, by all means write it down. This may also be taken as a general request to all readers, but I don't guarantee publishing every letter that is received, unless it is worth doing so.

H. R. Ganganna (Bangalore)

Is Sabu the Indian boy really a good actor?

Well, he is just learning to be one under the jealous nursing of Alexander Korda. You will find that

his performance in "Thief of Baghdad" is far better than what he had done in previous pictures.

K. S. Kamath (Bombay)

Between "Duniya-na-Mane" and "Admi" which is the better film?

Two pictures like these can never be compared, because of their different themes, poles apart from each other. However considering the social significance of a picture, I think "Admi" to be a greater contribution because the film gives a pictorial eloquence to the mute and under dog existence of a prostitute whom for selfish reasons society has managed to maintain as a shameful anchor of social morality. The problem of prostitution being as old as the world itself, "Admi" has a wider appeal than "Duniya-na-man" which was in comparison a communal social problem.

In subtlety of direction Shantarame has excelled himself in "Admi," though about the treatment of the subject there are two opinions.

Who acts better: Shanta Apte or Shanta Hublikar? After her splendid performance in "Admi", I think Miss Hublikar has done better than Miss Apte had ever done before.
Chandra Prakash Srivastava (Allahabad)

I am very anxious to talk personally with Meenaxi. Is there any remedy?

This seems to have become a malady with you. Why not take a train to Khothapur and try your luck?

B. K. Iyer (Cochin)

I consider it a grave mistake on the part of our directors to make our stars sing on occasions, when a hero or a heroine is enjoying or losing heart looking at the beloved's photo, as is done by Jamuna in "Adhikar" or by Saligal in "President" or by Ashok Kumar in "Vachan." No body in real life will do this and it looks quite unnatural. If you agree with me, why don't you criticise this and make our pictures more natural?

I agree with you entirely, but remember when you hear a song in such situations it means that the director is at his wit's end for further incident. He therefore practises escapalogy and puts in a song to cover his bankruptcy of the brain... You are asking me to criticise. Would you point out one man in the whole industry who likes good criticism and would take it as a guide for further improvement?

Tehmul D. Elavia (Bombay)

Please inform Baburao Patel not to return to India in these dangerous days.

I have come. And now I am in "dangerous days."

V. M. Asher (Calcutta)

Please mention some names of Indian directors who can be compared with some of the best foreign directors?

Mr. V. Shantaram, Mr. Devki Bose, Sardar Chandulal Shah, Mr. Nitin Bose, Mr. P. C. Barua, Mr. Vinayak, Mr. Jayant Desai (after "Tulsidas") and Messrs. Damle and Fatehial.

Will you please enlighten me on the word "Audiography"?

Audiography means the science of recording sound.

Kailash Chand (Lahore)

Why is there not a single Sikh actor in the Indian film industry?

His beard comes in the way.

In which picture Chandra Mohan has acted best?

From his recent performances, the one in "Pukar" is outstanding. He acted better than perhaps Jehangir himself lived.

P. V. R. Moorthi (Vizagapatam)

Which is Shantaram's best directed picture?

In recent times, "Admi."

Can India boast of any Paul Muni or Luise Rainer?

Given the same opportunities and technical help, yes. Have you seen Baburao Pendharkar, Leela Chitnis and some of our other stars on the screen?

A hot kiss perhaps! Vinayak misses the light and looks at the "flame" in "Better Half" a Huns Picture. The girl with the cigarette is Leela Chitnis.
Who is the better actor: Rama Shukal or Motilal?
Of course, Motilal.

G. N. Kalyanshetti (Gokak)
Shanta Hublikar has sung in “Admi” in several languages, but why not in Kanarese?
Because a Kanarese had not gone to her place for music. Don’t you see that she was singing for her audience? Kanarese people are not perhaps enterprising in this respect.

Gopal Krishnan (Delhi)
Who is more beautiful as a woman and artiste:
Leela Chithnis or Ashalata?
I don’t worry about your choice, but my vote goes for Leela, the way I saw her work in “Tulsidas” and “Kangan.” You will soon see Leela once again in “Better Half” a Hans comedy. This is her evaluation as an artiste.

S. L. Nawani (Karachi)
I am in a terrible fix. I am in the midst of writing a film story and have got to the situation where the hero is hanging to the end of a rope from a steep precipice with certain death below in a shark infested sea and the villain is fast cutting the rope. If he succeeds the hero will be killed. Who will then rescue the heroine who is trapped in a burning building?
Don’t worry, the producer will look after the heroine. Failing him the director will marry her and save her from the hero and the villain.

P. Ragava Rao (Masulipatam)
Why did “Bagban” a fourth class picture run well throughout India?
Partly due to the producer’s luck and partly due to the stupidity of the people who saw.

Shushil Kumar Goel (Nagal)
Name the best Hindusthani film of 1939.

R. N. Bhagat (Darbhanga)
My friend is dying for the film “Sant Tulsidas.”
What will save him?
Let him live to see it.

S. M. E. Raju (Bangalore)
In “Harijan,” Mahatma Gandhi writes: “If I began to organize picketing in respect of them (the evils of cinema) I should lose my caste, lose my Mahatmaship.”
He says that the cinema is an evil, but he says he cannot fight it.

Mahatma Gandhi is perhaps the greatest living man today. The world respects him as a great social reformer and patriot. India looks upon him as a saint. But when he talks on subjects about which he knows practically nothing, he makes himself as ridiculous as Bernard Shaw when the latter airs his political views. By his own confession Mahatma has not seen a picture for years. How can he therefore know how far this art of entertainment has progressed in the present world and what good it is doing in our life. Mahatma’s own pet obsession of having Hindusthani as the mother tongue of the nation has been achieved through the medium of the screen. A hundred Jawahars could not have done as much as the film achieved during the last ten years. Apart from this the triple appeal of the film—to the eye, to the ear and to the mind—has had a great influence on our social life especially through pictures like “Emil Zola,” “Louis Pasteur,” “Juarez,” “Tukaram,” “Tulsidas,” etc. “The Achhut” produced by Ranjit Movietone is a picture which Mahatma Gandhi must also see if the problem of the untouchables in the country is dearest to his heart... With a single stroke this picture will achieve more than the numerous lectures Mahatma has himself given on this subject. It is high time that Mahatma takes the film seriously and harnesses its instructional potentialities for the good of the nation rather than condemn it from an orthodox outlook. Even in “Ram Rajya” films would have been liked had they existed then. Mahatma forgets that 60,000 families are dependent on this industry. It is unfortunate for us that Mahatma is getting a distorted view of our industry from his high pedestal. Let this champion of the “Dardara Narayan” come down and meet us and we shall try to convince him or be convinced. Surely, as workers in the film field, we are not worse than the poor untouchables for whom the old Mahatma’s heart so often bleeds. And if he thinks we are, the more reason why he should come to our rescue.

R. Krishna Murthy (Kurnool)
Is “Admi” really the best picture of 1939?
Wait till you get the verdict of the Film Journalists’ Association of India. I think their annual award will be declared by the middle of February.

DON’T MISS THESE

1. ADMI—a Prabhat picture on the ever buring social problem of a prostitute—starring: Shanta Hublikar, Ram Marathe and Shahu Modak.

2. ACHHUT (The Untouchable)—a Ranjit picture which eloquently brings home to the world the sad and unenviable lot of our eighty million untouchables — starring: Gohar, Motilal, Vasanti and others.

BABURAO PATEL
Sumati Gupte and Master Yeshwant blaze a new trail in Prabhat's "Sant Dnyaneshwar" a mythological super production.
This old man's daughter called him "a fool". Was it because he spent everything he had to educate both his son and daughter? (GYANI as Father)

How to get a job was a mystery to this B.Sc. Suffering due to unemployment made him seek solace in songs (RAJENDRA as Bansi)

When she was a student she loved to be in the Cinema-hall; when she was a wife she preferred studio to her home. (RAMDULARI as Dulari)

This modern miss's silly notions of self-respect drove her to a terrible crisis. But, the innate nobility made her face the situation worthy of the great Indian womanhood. (RAMOLADEVI as Sheela)

He thought money could buy everything and he had plenty of money. (P. CHoudhary as Kuldeep)

He wanted a wife who would call him "Darling", but he got one who wished the world to call her, "NIGHT OF INDIA" "EMPRESS OF INDIA". (NAND KISHORE as Dr. Kishor)
HIGH LIGHTS IN OUR FILMS

ADMl (Prabhat)

(a) Shantaram gives a star performance as a director. Without his masterly handling of the sequences, the story, which is rather thin, would have perhaps collapsed. His direction of Shanta Hublikar is an eloquent proof of what a great director can do with comparatively raw material.

(b) The performance of Shanta Hublikar—particularly the lilt in her singing—is praiseworthy.

(c) Ram Marathe’s vivid portrayal of a street boy, confident of living and yet submissive to the circumstances of life—resourceful and self-reliant—ever alert and on the defence against the crushing vicissitudes—is something one rarely finds in Indian pictures.

(d) The theme, as old as the human race, revolves round the social status of a prostitute, and proves an interesting and psychological experiment which explodes old ideas and provokes new thought with its seemingly inconclusive ending.

ACHHUT (Ranjit)

(a) The problem of untouchability in India has now secured a political platform and yet its social significance has not minimised a bit. The subject is therefore ever alive in the minds of all and it is in season that Sardar Chandulal Shah should present his own solution for this social canker, which he does very eloquently in this film.

(b) The performance of Gohar reaches her usual emotional heights and vindicates her return to the screen with an unchallenged triumph.

(c) Folklore songs and dances, set to smart and attractive tunes, provide very good entertainment while giving a faithful representation of the real atmosphere of the locale of the story.

(d) Individual performances by Motilal, Charlie and Sitara are worth a visit.

(e) Humour and pathos, reality and drama, action and music, all go together to make the picture instructively entertaining.

AS YOU PLEASE (Sudama)

(a) Outstanding performance is given by Khursheed, whose melodious singing becomes a feature of the picture.

(b) Motilal, with his socialistic inclinations to his role, gives another good portrayal.

KANGAN (Bombay Talkies)

(a) Leela Chitnis lives through the picture and sustains its entertainment value by an excellent performance.

(b) The music of the picture is unusually attractive and calls for an extra visit.

PUKAR (Minerva)

(a) As Aristotle puts it: “Justice is to give to every man his own” — this theme appeals to the man in the street and immediately becomes popular.

(b) The brilliant performance of Chandramohan as “Jehangir The Just” outshines everything which he ever did before. In fact, he carries the picture on his shoulders to brilliant success.
CIRCO'S
THREE GREAT JEWELS
OF THE SEASON

LAXMI

A sensational story depicting
the heroic efforts of a true
Women of India fatigued with
feverish fury of excitement
when forsaken by her husband

Starring:
* KUMAR * BIBBO
* MAYA * JEEVAN
* GOPE * Baby INDIRA

PARIVARTAN

Vividly presenting the change in the life
of a man destined to be drowned in the
hurricane of emotions, dashed against
the devil wall of fate and undone for ever.

Starring: KUMAR, MAYA, JEEVAN.

SOHAG

A great tale of a great lady who sacrificed
everything to sprinkle the lily garden of
another lady with lovely waters of happi-
ness and charm.

Director: Balvant Bhatt.

Starring: Kumar, Mazhar, Bibbo, Ashalata.

Watch for
They: are Coming
When Baburao Patel Protests

LORD ZETLAND AGREES!

Secretary of State Sympathizes with Agitation Against Anti-Indian Films

During his stay in London in August last, Mr. Baburao Patel, President of the Film Journalists Association, had addressed a communication to Lord Zetland, Secretary of State for India, on the subject of anti-Indian films. In the course of this letter, after narrating the history and the psychological background of the nation-wide agitation against films like "Drum" and "Gunga Din," and drawing his attention to the resolution of protest passed by the Indian Motion Picture Congress, Mr. Patel had said: "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 capacity, to look into this matter and I shall be very grateful on behalf of the Indian Motion Picture Congress, to have his assurance that he views the submissious I have made with sympathy and will do everything in his power to discourage or prevent the production of such pictures." As a result of these representations, Mr. Patel received the following assurance from the Private Secretary to Lord Zetland:

Dear Mr. Patel,

I have seen your letter of the 15th August to the Secretary of State and he wishes me to convey to you his assurance that he is in entire sympathy with the views expressed therein.

Lord Zetland is naturally aware, both through official communications from the Government of India and through other sources, how much resentment is caused in India by certain films dealing with Indian themes which are produced in England or America.

As you know so far as the exhibition of films in this country the British Board of Film Censors secure the exclusion of what appear on their standards to be particularly objectionable passages, but Lord Zetland fully appreciates that this does not necessarily meet the case since it may be the spirit which permeates such films that is offensive to Indian feeling rather than any particular episode portrayed.

Lord Zetland therefore takes the view that it is only by approaching the film producers themselves and by making them aware of the Indian attitude before such films are planned that effective action can be taken to secure that the right type of film is produced. As far as action by this Office is concerned it will be realized that the difficulty lies in the fact that films of this kind are often planned without its knowledge, but the action taken in the case of the Mutiny film is, as you point out, evidence of the Secretary of State's desire to prevent undesirable productions when an opportunity to do so is presented.

Contacts between the Secretary of State and those responsible for the production of films in England and America are not, as you will appreciate, very frequent, but on such occasions as his advice has been sought the Secretary of State has not, I can assure you, failed to seize the opportunity of explaining the attitude of Indian public opinion. In the circumstances, Lord Zetland warmly welcomes your visit to this country for the purpose of approaching film producers and he wishes you every success in the task you have undertaken.

Yours sincerely,

W. I. Anwar
Private Secretary.
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present

WITH MODEST PRIDE

Sweetly Emotional

&

Emotionally Sweet

Depicting

The typically Indian Household

vividly painted on the Canvas

of LIFE!

BAHURANI

Adapted

From Hindi Literature's

BEST-SELLER

Starring:

ROSE,

KISHORE SAHU,

ANURADHA,

MUBARAK

&

A Brilliant Supporting Cast

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LIMITED

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FORT, BOMBAY
KANAN BALA—

In "Jawani-Ki-Rit" a New Theatres picture, Kanan Bala is again coming to the screen in Bombay.
Names that Inspire Confidence Board of Directors

1. KUMAR KARTICK CHURN MULLICK, (Chairman)—One of the largest Estate and Property owners in Calcutta; Senior Partner of the firm of Raja D. N. Mullick & Sons, Ltd., Member of the Executive Committee—Bengal National Chamber of Commerce, Chairman—Bengal Bonded Warehouse Co., Ltd.

2. AKHIL CHANDRA DATT—M.L.A., (Central), Deputy President, Indian Legislative Assembly; prominent Congressman; Managing Director—Pioneer Bank Ltd., and several other industrial concerns and Tea Estates.

3. Dr. B. C. ROY, M.D. (Lond.), M.R.C.P., F.R.C.S., (Eng.), An eminent Physician, prominent Congressman and an Industrialist; Managing Agent—Shillong Hydro-Electric Power Supply Co., Ltd., Gauhati Electric Supply Co. Ltd., Bhatpara Electric Supply Co., Ltd., Member, Bengal Industrial Survey Committee; President—Indian Medical Council; Fellow, Calcutta University, Alderman and Ex-Mayor of Calcutta Corporation; Chairman—Finance Committee, Calcutta University; Member, Working Committee—Indian National Congress.

4. Dr. NARENDRA N. L. M.A., B.L., F.R.S., Ph.D., Merchant, Banker and Zamindar; Senior Partner of the firm of Messrs. Prankishan Law & Sons, Ltd., Director—Reserve Bank of India—Calcutta Board, President—Bengal National Chamber of Commerce; Managing Director—Bhangeswar Cotton Mills Ltd., Director—Indian Iron & Steel Co., Ltd., and a number of other big industrial concerns. Member—Third Round Table Conference.

5. BIRENDRA K. RAY CHOWDHURY—M.L.A., one of the foremost Zamindars in Bengal of the famous house of Gouripur Zamindars; intimately connected with several tea estates and business concerns.

6. BANWARI LAL RAY—Banker, Merchant, Member—Executive Committee of the Bengal National Chamber, Director—Bengal Mercantile Insurance Co., Ltd.

7. Dr. S. K. M'lta D.Sc. (Lond.), (Science)—Khaira Professor of Physics, Calcutta University, an eminent Scientist; Member, Bengal Industrial Survey Committee; President Physics Section—Indian Science Congress; 1934 Secretary—National Planning Committee—Communications Industry Sub-Committee.

8. KUMAR PRAMATHANATH ROY—Zamindar and Banker; one of the largest property owners in Calcutta; of the famous house of Bhagyakul Raj (Bengal).

9. NALINI R. SARKAR—Ex-Finance Minister to the Government of Bengal; Ex-President—Federation of Indian Chambers of Commerce and Industry; President Bengal National Chamber of Commerce for a number of years; Member—Railway Retrenchment Committee; Member—Non-Official Board Advisers—Indian-Japanese Trade Negotiations—1933; Member—Central Banking Enquiry Committee; Ex-President—Indian Life Offices Association; an eminent economist and financier.

CHIEF OFFICER & SECRETARY:


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H. O. CALCUTTA. Branches & Agencies

Also in East Africa

Bombay Branch: H.O.
HE INSTITUTION

A Statement of affairs that every man and woman can understand

Condensed Balance Sheet as at 30-4-39

**ASSETS.**

<table>
<thead>
<tr>
<th>Item</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Government and Approved Securities</td>
<td>Rs. 1,30,37,000</td>
</tr>
<tr>
<td>2. Debentures, Preference Shares and Ordinary Shares of first Grade Joint Stock Companies and other Stock Exchange Securities</td>
<td>Rs. 16,68,000</td>
</tr>
<tr>
<td>3. Advance against mortgage of properties in Presidency Towns</td>
<td>Rs. 39,87,000</td>
</tr>
<tr>
<td>4. Loans against policies</td>
<td>Rs. 32,11,000</td>
</tr>
<tr>
<td>5. Other loans fully secured</td>
<td>Rs. 3,28,002</td>
</tr>
<tr>
<td>6. House and Landed Properties</td>
<td>Rs. 84,56,000</td>
</tr>
<tr>
<td>7. Cash on hand and at Banks</td>
<td>Rs. 5,26,003</td>
</tr>
<tr>
<td>8. Other assets including outstanding premiums, interest accrued, Sundry Debtors and Stocks (adequately depreciated)</td>
<td>Rs. 24,50,000</td>
</tr>
<tr>
<td><em>This has now increased to Rs. 1,47,00,000 as on 31-10-39.</em></td>
<td>Rs. 3,36,63,093</td>
</tr>
</tbody>
</table>

**LIABILITIES.**

<table>
<thead>
<tr>
<th>Item</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) Life assurance funds and other liabilities to our policyholders</td>
<td>Rs. 3,12,90,000</td>
</tr>
<tr>
<td>(2) Other liabilities on account commission, other expenses and sundry debtors</td>
<td>Rs. 6,76,000</td>
</tr>
<tr>
<td>(3) Various Reserves</td>
<td>Rs. 10,99,000</td>
</tr>
<tr>
<td>(4) Funds belonging to staff</td>
<td>Rs. 1,50,000</td>
</tr>
<tr>
<td>(5) To Shareholders account</td>
<td>Rs. 4,48,000</td>
</tr>
</tbody>
</table>

**Progress That Is Phenomenal**

<table>
<thead>
<tr>
<th>Year</th>
<th>Assurance In</th>
<th>New Business</th>
<th>Life Fund</th>
<th>Annual Premium Income</th>
</tr>
</thead>
<tbody>
<tr>
<td>1922</td>
<td>Rs. 1,35,24,737</td>
<td>Rs. 23,63,250</td>
<td>Rs. 44,67,541</td>
<td>Rs. 6,87,822</td>
</tr>
<tr>
<td>1927</td>
<td>Rs. 2,85,22,063</td>
<td>Rs. 71,95,250</td>
<td>Rs. 69,47,874</td>
<td>Rs. 12,28,120</td>
</tr>
<tr>
<td>1932</td>
<td>Rs. 6,39,70,071</td>
<td>Rs. 1,42,39,750</td>
<td>Rs. 1,18,59,833</td>
<td>Rs. 26,00,556</td>
</tr>
<tr>
<td>1937</td>
<td>Rs. 12,85,41,921</td>
<td>Rs. 2,87,63,750</td>
<td>Rs. 2,31,97,943</td>
<td>Rs. 62,12,617</td>
</tr>
<tr>
<td>1938</td>
<td>Rs. 14,60,97,391</td>
<td>Rs. 3,07,11,130</td>
<td>Rs. 2,87,81,073</td>
<td>Rs. 67,61,477</td>
</tr>
<tr>
<td>1939</td>
<td>Rs. 16,34,56,283</td>
<td>Rs. 3,14,26,900</td>
<td>Rs. 2,96,74,397</td>
<td>Rs. 74,48,094</td>
</tr>
</tbody>
</table>

Points from Valuation Report by Mr. W. H. Clough, F.I.A. (Lond.) Actuary, for the quinquennium ending 30th April, 1937.

- Society's all-told liabilities Rs. 1,96,83,000
- Assets Rs. 2,32,98,000, under all classes of assurance.
- Surplus—Rs. 36,15,000
- Bonus—Rs. 18 on Endowment, Rs. 15 on Whole Life.
- Basis of Valuation: Mortality Table OM (5) with addition of 8 years and 3 years for Whole Life and Endowment respectively: Interest assumed 4%—All negative values eliminated. Expense provision 24.2% and 11.7% for participating and non-participating policies respectively.

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Mr. N. Datta, Chief Officer and Secretary, Head Office

COMING LIFE OFFICE

Head Office: 204, Near N. B. Hammerton’s Bldg., Calcutta.
KUMAR—

Since he jumped to fame in "Puran Bhakt", Kumar has given several good performances. We shall once again see him in "Laxmi" a Circo Production.
Again and again we have heard "This picture has flopped," "That studio has failed." These depressing but familiar words, indeed, form the theme song of the Indian film industry. And the background music is provided by a symphony of regretful sighs and a chorus of lamentations.

Every year has its own crop of failures but the year 1939 has been particularly notable in this respect. Except for the year, when the advent of the talkies threw the whole industry out of gear, I do not think so many studios and so many pictures have failed in a single year. Why? If our producers are really serious about running film production on strictly business lines, they should sit down to jointly ponder over this vital question. Why do pictures and production units fail? Why? Why? Why?

**PRODUCERS OR POETS?**

But as they are not likely to give thought to problems of their own business, a journalist must come forward and tell them. The Indian film industry is a gigantic paradox. People not fit to push the camera truck become directors, carpenters call themselves art directors, producers write songs, poets try to write scenarios—and a socialist has to tell the capitalists how to make money!

I propose to be blunt, and over-sensitive folk who would sacrifice the chance of making a couple of

---

**Made Rs 50,000/- in the last picture—but lost a lakh of rupees in steel.**

Lakhs on the altar of their vanity are advised not to read further. The surgeon's knife when it probes the diseased parts of the body cannot but hurt the patient!

**LIKE MAKING MATCHES**

The fundamental mistake about film production in India is that, with a few exceptions, it has not yet been regarded as purely commercial pursuit. I have said this before. I say it now. And I shall go on repeating it till I see that things have changed for the better.

Film production is a business like making matches, soap or candles. It is no use running away from this fact. But at the same time it is different from making cakes of soap. It is more complex, requires the cooperation of several different elements—human and mechanical—and, above all, it depends on an ever illusive demand which is difficult to gauge and which can never be fully expressed in arithmetical terms. Also, a film, unlike a box of matches or a cake of soap, is a vehicle of ideas and cultural force, thus adding a certain social responsibility to the commercial obligations of the producer. But for the present we can leave this aspect for future discussion as the overwhelming majority of our producers are in this business not to spread culture but to make money.

The trouble is that they don't seem to know even how to make money. Or there would not be so many pictures falling all round.

**FEUDAL ATMOSPHERE**

Suppose you were to set up a textile mill. Would you appoint your illiterate nephew to supervise the installation of expensive machinery? Would you take the advice of your wife or your mistress to fix market prices? Would you allow your son to tinker with the power generators? And, finally, would you undertake to start a textile mill without knowing anything at all about the price of various varieties of cotton, the comparative cost of manufacturing different qualities of cloth, the conditions prevailing in the foreign cloth trade and the productive capacity of the plant installed in your mill?

And yet this sort of thing is the rule rather than the exception in several studios. These producers often know nothing about the film business—recently I met one who was surprised to hear that besides Agfa and Kodak there was other film stock also in the market!—they just drift into film production without any experience or aptitude—and then they are surprised if their

---

The studio has failed—even small cheques are returned with the fatal remark "Refer to Drawer."
pictures don't turn out well! They fill their studios with their unemployed relatives, give promotions to stars and directors not in accordance with their relative merit but because of personal preferences and prejudices. A feudal atmosphere prevails and sycophants and flatterers flourish. Hollywood studios are also full of cousins and cousins-in-law of producers who are no better than mere "Yes-men." But then the margin of profit on American films is in comparison far greater and the Hollywood producer can afford such luxuries. But in India a matter of a couple of thousand rupees may turn the scales in the budget of a studio and, therefore, every single member of the staff, retained for personal and not business reasons, becomes a liability.

LO. A MIRACLE!

There are a few studios in India where production is managed strictly on schedule. One such studio produced a first rate picture that ultimately made not less than seven lakhs in not more than twenty-five working days—from start to finish the entire production did not take more than a month and a half. How did they achieve that miracle? By the simple device of getting the script and dialogues ready before the cameras were allowed to be turned on the sets. On the other hand, I also know of second and third rate productions that take as much as a year or even more to complete. All this time the salaries of stars, director and other staff keep mounting to a staggering total and when the picture is released the box-office does not oblige with equally staggering returns they sit down and curse their "kismet," the fickleness of the audiences, the inefficiency of the distributors, the lack of enterprise in the exhibitors—and, finally, the critics and the film journalists who are accused of not having praised the picture in sufficiently superlative terms!

DO THEY KNOW WHAT IS A SCENARIO?

The producers and directors must insist on a complete script before starting a new production. But do they know what is a scenario or a shooting script? I think some of them cannot even distinguish between synopsis and a scenario. I once asked a Director—he is alleged to be an "ace director"—if he got a scenario prepared before he started a picture. He looked surprised and said, "But the scenario is written as the picture is shot and completed when the picture is over." This "great" director was under the impression that the continuity sheets constitute the scenario! Another "ace director" once boasted to me that he never got a scenario written for his pictures. Can you expect these fellows to give us pictures like those of Capra, Dieterle, De Mille, or nearer home, like those of Shantaram and Nitin Bose? And so long as they continue to shoot their pictures haphazardly, according to the jumbled whims of their limited imagination, is it any wonder that the production cost keeps on mounting without a corresponding rise in the box-office takings?

Producer:
Gee, give me a review like that. This man is a really great journalist.

office does not oblige with equally staggering returns they sit down and curse their "kismet," the fickleness of the audiences, the inefficiency of the distributors, the lack of enterprise in the exhibitors—and, finally, the critics and the film journalists who are accused of not having praised the picture in sufficiently superlative terms!

THE CLOCK TICKS ON!

Most of our producers, I believe, have clocks in their offices. But have they ever realized the value of time in this business of film production. Even in an ordinary sized studio the daily production cost cannot be less than a thousand rupees. In some larger studios it may be double or even three times this figure. Every single minute adds a couple of rupees to the cost. And yet how many minutes, hours, days, weeks and months are wasted because the studio work is never carefully planned, the productions start without scenarios, the artistes come to the sets without rehearsals, the sets are not constructed in time and production is sometimes at a standstill for weeks because some set is not ready. All this wastage can be avoided by planning before producing, by substituting a definite method of work for the present game of Each-one-for-himself.

DEATH-KNELL

I can understand exceptional pictures, e.g., costume dramas requiring spectacular sets, many crowd scenes, etc., taking a longer time in production. Such pictures often bring more money and the extra expense may be commercially justified. But the average picture ought not to take such a long time. Wastage of time and money is often caused when studios with limited production facilities launch a number of pictures simultaneously. It proves very expensive if some of the high salaried stars are working in only one picture at a time, and the directors keep on getting monthly salaries.

"Buy me this car, darling" says the star, "of course, sweetheart" says the producer. And a 'month's picture is "shot."
January 1940

The result is (as I observed in a recent instance) that if one picture is on the sets, three others are held up for want of floor space and the directors and the stars remain idle for weeks and months. And all the time, that clock in the office keeps on ticking precious minutes, perhaps (as certainly in this case) hastening the death-knell of the studio!

HUSH! HUSH!

But, then all the wastage of money does not always occur in the studio premises. I know of at least one or two producers who make money on their pictures—good, bad or indifferent as they may be—but lose it in their speculative gambles on the stock exchange. And now that we have decided not to mince matters, may one suggest that a considerable amount of money is spent by some producers on items that do not appear in their ledgers, expenses that they dare not reveal even to their most intimate friends? I know producers who have lost as much as Rs. 40,000 in a single night in card-gambling. I know others who dropped over a lakh of rupees in a week in the cotton markets. I have seen a spacious bungalow being built and mortgaged in a month, because the producer has lost his money on the stock-exchange. But the public at large knows nothing about these 'goings on' and when a studio is closed or a picture fails it is generally believed that film production is not a paying proposition. That is how the investing public fights shy of the film industry and sufficient capital is not forthcoming for its development and expansion.

Need one still ask: Why do producers fail?

Also, I think, I have partly replied the question: why do pictures fail? They fail because many of the directors are incompetent and, besides lacking in aesthetic and cultural sense, they are not even thoroughly conversant with the elements of film technique. They fail because for over two hundred pictures a year we have hardly got half a dozen men who can be called scenario-writers. They fail because studio mismanagement and the producers' ignorance of technique place a handicap on the work of the technicians.

THE OLD, OLD 'STORY'!

But there are other reasons, too. And the outstanding among these is the frequent bad choice of the story. Analyse the box-office hits of the last five years—"Devdas," "Amrit Manthan," "Chandidas," "Unexpected," "Dhoop Chhaon," "Tukaram," "Achhut Kanya," "Bhabi," "Pukar," "Tulsidas," "Admi" and "Achhut"—and you will find that the story appeal was one of the most important factors for their success. However good the photography, acting or direction, what the audience demands first is a good story. For after all, what is a film but a story told on the screen? Of course, a story can be told well and told badly, it can be told artistically and it can be rattled off crudely and the method of its presentation has a lot to do with the impression it creates on the audience. A good story-teller of the screen like Nitin Bose can sometimes present even a weak story (like "Dushman") in an attractive manner. But then that is an exception. And we cannot forget that among Nitin Bose's pictures, "Dhoop Chhaon" scored most because of its powerful story.

Men of limited intellectual attainments themselves, most of our producers and directors are incapable of judging the dramatic potentialities of a story. It is not necessary that the novels or stories by eminent writers must be successful on the screen. Not all the stories of the late Premchand and Mr. K. M. Munshi have proved successful. A capable producer ought to select the story that would look most effective on the screen. Or if he does not possess that much discrimination he ought to entrust that work to someone who does.

"STOP, THIEF!"

On the other hand, we find that the number of films plagiarized from foreign films and novels is dangerously increasing. Here I am not discussing the ethical aspects of such a daylight robbery. But as businessmen the producers ought to see that such "stolen property" seldom achieves success. The reason is not far to seek. The Indian audience demands stories which deal with familiar situations, which have a bearing on their own lives, in which they can recognize characters akin to themselves. Compare the relative success of "Tukaram" and "As You Please" or "Devdas" and "The Only Way" and the moral would be obvious!

PUBLICITY—HOW AND WHY?

Finally, may I just briefly mention another factor for the failure of

The Motion Picture Congress of 1939, demanded, 10,000 more well equipped and comfortable Theatres. The Radio Theatre, Belgaum have taken a lead, and installed "Bauer" the best Projector.
Mr. Kishore Sahu whose enterprising spirit is responsible for the starting of a new film production company called “India Artists Ltd.” Mr. Sahu is the Managing Director.

pictures—poor publicity. The producer ought to realize that cinema is not one of the necessities of life like bread or clothes. It is an entertainment. People, therefore, have to be induced to see films. It is the purpose of publicity to draw people’s attention to your picture and to create among the public so much interest that they should be willing to spend money to see it. Naturally, the more intelligently planned a publicity campaign the bigger audiences it will draw. But let not the producer forget that the only purpose of publicity is to popularize your pictures and in an indirect manner, your stars, etc. All advertising should, therefore, be placed with this sole object. Papers have to be selected according to their “pull.” Also for some kind of pictures a certain type of papers are more suitable and should be utilized. It is no use producing an eight-page supplement advertising a Gujarati or Marathi picture in an Anglo-Indian paper; equally futile it will be to advertise a Punjabi picture in a Tamil magazine.

In actual practice what do we find? The wrong papers carry off the bulk of the publicity plums because it flatters the vanity of the producer to see the name of his picture—and sometimes possibly his own name and photograph—in a paper of the ‘Sahib log!’ Besides being a slavish exhibition of inferiority complex this is bad from the business point of view as the same money could be expended in a more judicious manner to secure better effect. I am certainly not opposed to advertising in the Anglo-Indian press which enjoys considerable circulation among a certain class of people. But I do maintain that it is bad business to discriminate in favour of these papers at the expense of the nationalist and vernacular press, which reaches the vast masses of Indian cine-goers who really make the vital difference between the success or the failure of a picture. At the same time I have observed that certain journals, having limited or no sales at all, are patronized by producers because they always indulge in wholesale flattery. Their commercial influence is nil but they are fed and fattened simply because the boss likes to read in their pages superlative adjectives for the most hopeless picture that he may produce. Publicity done on such unbusiness-like lines can hardly assure the success of pictures.

WHEN FAILURE IS SUCCESS

There is only one kind of failure that is justified—the failure of a picture like “Bari Didi” (though better publicity could have certainly improved the takings on this picture). When an unusually good picture fails to draw—not because it is bad but because it is too good for the average cine-goer—then it is wrong to judge it from commercial view-point. Such a picture is a work of art which cannot be evaluated in terms of rupees, annas and pies. Then we cannot say that the picture failed. It is truer to say that the audience flapped. Such commercial failures however are artistic triumphs and help to improve and refine the taste of audiences while taking the screen a step towards its social ideals.

Why should I have written at such length about the purely commercial aspect of film production? I am not concerned whether a capitalist loses a couple of lakhs or not. I suppose most of them deserve to lose it. But I am determined to do my best to ensure the steady development and continued progress of the film industry. For with this industry is linked the life of thousands of workers—stars, artistes, directors, technicians and even journalists—for whom the failure of each studio means greater hardships. These brave men and women have built up this industry patiently and laboriously, they have earned social odium and risked continued financial insecurity. They have made mistakes, of course, but that was inevitable during the pioneering stage. They have given us the public, millions of hours of enjoyment and made not a few producers millionaires. The least we can do for them is to see that this industry is stabilized.

At the back of my mind is also the thought that in the not too distant future the cinema in India will emerge as a potent cultural force for the regeneration of the vast masses of this country. Let us not allow incompetent producers to stifle or stunt its growth.
Lucky Exhibitors, Are always after, ROYAL JEWELS

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2 Gentleman Daku
   Lila Chitnis & Afendi
3 Umaji Naik
   Date & Gupte
4 Rajkumari
   Lalita Pawar & Nazir
5 Brahmachari (Hindi)
   Minaxi & Vinayak
6 Zamana
   Nazir & Padmavadi
7 Brahmachari (Marathi)
   Minaxi & Damuanna
8 Mother India (Colour)
   Miss Shariffa & Ashik Hussain
9 Netaji Palker
   Lalita Pawar & Vithal
10 Bhagwa Zenda
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BOMBAY TALKIES'
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with LILA CHITNIS and ASHOK KUMAR
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JAWANI KI RIT
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WILL NOW GIVE YOU

LAXMI
As a Royal Jewel
A CIRCO Production being produced at
THE GRAND NATIONAL STUDIO
BOMBAY
★

Starring:
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MAYA BANERJEE,
GOPE
★

Music by: R. C. Boral
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A Golden tale of the Indian Woman who is
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PURITY AND PROSPERITY
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WITH MALICE TO NONE!

In Japan flowers have no smell, babies don't cry and dogs don't bark. And Japanese don't know why. They are busy with silk worms and culture pearls.

Don't think that our stars are the only camera-conscious people in the world. The Italians and the Japanese intensely vie with each other in this respect. To prove their enthusiasm, they relieve the tourist of his snapshot Kodak and sometimes accuse him of having taken stolen pictures of their ports. Funny, they don't realize that those who need these photos must be having hundreds of them with all the "port-holes" open. What they couldn't prevent, they try to vindicate on the unsuspecting tourist.

Mixed bathing without the benefit of that modern teaser called the "swimming costume", is still a popular sport in the distant bathing spots in Japan. It is of course not encouraged in the cities, perhaps the tailors complained, but an hour's run by train takes one to a spot where men and women vie with nature in giving their gifts to the world. One is compelled to admit that Japan is an interesting country after such an over-whelming evidence.

Few people in the world can beat the Italians in romantic pursuits. A woman of sixty is still a good tease for a bachelor of 25. They like them at any age as long as they are women. Haunting music, sung by the irresistible young man, plays a big part in skipping the big difference between the years.

It is a well nursed fallacy that the French women are beautiful. Paris has more bow-legged and cross-eyed women than any other famous capital of the world. But I can't deny them intelligence and inspire of their physical short-comings they make brilliant conversationalists.

The "Folies Berglere" in Paris is a show where nudity is made an art. After the first fifteen minutes, the over-dressed onlookers blush for being dressed. The undraped art gets beneath one's skin and stays there for days.

A Passport examination at a Japanese port, (the officer has twenty gold teeth—his original ones having been replaced with imitation ones—and looks at you with narrow half-closed eyes):

Officer: "What is your name?"
You: "A. Rashid" (imaginary)
Officer: "So!"—(a pause during which he stares at you with an unconvincing look and then bursts out) "Male or Female?"
You: (Smiles and say) "Of course, male".
Officer: (With a surprise) "So!" (Another long pause—during which pain is clearly writ on his face—perhaps because one male belongs to another nation when so many soldiers are required for the Sino-Japanese war and then suddenly) "Are you married?"
You: (Quickly say) "No".
Officer: (Face clearing) "So!" (now smiling with a hope that this young man may perhaps marry and settle down in Japan. And then suddenly) "What is your father's name?"
You: "S. Hameed".

Officer: "So!" (puzzled look) "Is your father married?"
You: (With an outraged sentiment) "Of course!"
Officer: (noticing your excitement) "So! So!" (with a blank and perfectly peaceful expression) "What is your mother's name?"

Very soon the next inevitable question comes: "Is your mother married?" And in order follow all the questions which are printed on the passport form, till the Japanese Government knows the whole family tree of the tourist.

When sometime back the newspapers reported about stripping Englishmen in Japan, I think the passport officer had his suspicions about their sex. Oh, these Japanese! They like to make sure about everything. The last question usually is, "Have you got a camera?"

And when all the questions are answered, and by the time he must either be satisfied or perfectly puzzled, then comes a broad "gilded" smile with a profuse "Arigato" (Thanks).

Hollywood is the biggest mirage in the world today. When you reach it you discover that there is neither glamour nor girls there. It is a big concentration camp where people live in an artificial world of their own. Several of them perhaps do not know that there is a big war going on in Europe.

"Have you one like this?" says Baburao Patel to George Raft, the Warner star. George wanted that watch.
Do you recognize Master Mahalingam the little big singer. He acts the title role in "Pralhad" produced by Salem Sankar Films Ltd.
Prabhat’s Wonderful Reception To Film Journalists

"The sex element in studios contributes to their failures" says Baburao Patel, the President

Prabhat Should Give More Pictures Every Year!

“I believe this is the first occasion of its kind when your Association has graced a studio with its presence, and we are naturally much pleased that we have been the first to get the pleasure and benefit of your company. That you readily responded to our invitation and undertook the journey all the way down to Poona, shows your responsive inclination and keen spirit of co-operation. Allow us, as Indians first, and Prabhat workers next, to heartily congratulate your worthy president Mr. Baburao Patel on the fine, solid work he has done in England and America against Anti-Indian films. We are proud of his successful attempts to acquaint foreign producers about our resentment against such pictures, in so far as they offend our national self-respect. We hope he will carry on the good work he has undertaken,” said Mr. Baburao Pai, partner of Prabhat presenting a welcome address on behalf of Prabhat Film Co., to Mr. Baburao Patel the President and the members of the Executive Committee of the Film Journalists’ Association of India when they visited Prabhat Nagar during the Christmas Holidays.

"Let me assure you," continued Mr. Baburao Pai, "I am not going to make a formal speech and thereby invest the whole programme with a formal touch. On the other hand, we want to give it the ‘Prabhat Touch.’ Let me assure you once again that this is not a mere publicity catchword. By it we mean doing things that come straight from the heart and that go straight to the heart; and in this case, let us have a heart to heart talk, to the mutual benefit of both. It is all very well to repeat pious platitudes that you us the members of a noble profession, and we as givers of mass entertainment and education, are the custodians of National honour and National progress. Yes, what about it? Let us get down to do things instead of merely talking about them. And in this respect, I am happy to say that both you and we happen to be of the same kind of disposition, and both are doing their bit. The agitation against Anti-Indian films carried right into the offenders’ camp by your president; and the little bit that we are doing through films, of trying to solve practical problems in a practical way, are but examples of the practical work that we both are doing. Let us co-operate and carry on the work, to the benefit of both of us as well as others."

Replying to the address on behalf of the Film Journalists’ Association of India, Mr. Baburao Patel said, "On behalf of my Association, I accept the congratulations of Prabhat for the results achieved in our anti-Indian film agitation, but the honour belongs to all my comrades without whom this agitation would not have assumed a nation-wide importance which alone has made it easy for me to obtain what guarantees I have got from producers and officials abroad."

After describing the fight he had to put up with several foreign producers in explaining to them the Indian point of view about pictures that slander India Mr. Patel continued, "Admitting for a moment that foreign producers indulge in this slander of our people through sheer ignorance of conditions prevalent in India, what justification can there be for some of our own producers, knowing India as Indians themselves, to present to our people pictures which are sometimes worse than these foreign anti-Indian films, in their slander of our people? It is a patent fact that some of our cheap pictures twist the different facts of Indian life in such a shameful way that only an intensive crusade against them can stop this disgraceful practice."

Stressing the social significance of films and the necessity of producing
them in larger numbers Mr. Patel said “The high ideals which Prabhat have set themselves in their policy of picture production have made them today the undoubted leaders in our film industry. Their honesty in maintaining these ideals in every picture that comes out of their studios, has also assured their glorious success commercially. The cheap slogan that pictures are produced primarily to make money is easily daubed by the constant failures of several such pictures which are regularly produced by opportunists, with “trills” and “entertainment” as their seeming apology. It is time that our producers realize that pictures should be planned with an higher ideal in view, and success would be inevitable.”

“Another reason that contributes to the Prabhat success is the absence of the sex element prevalent in some of our studios. Knowing Shantaram and the other partners of Prabhat for over 15 years and as an intimate friend of theirs I have observed that this wonderfully efficient organization is entirely free of the disgraceful sex obsession which has been responsible for the failure of several studios.”

“And yet admitting Prabhat’s claim to an unchallenged fame, I would still like to see them produce more and more pictures every year to give enough supplies to our theatres which as Mr. Shantaram himself feels should multiply in our country. There is not the least doubt that Prabhat will have a more brilliant future, with their high ideals and efficient organization and anxious desire, but let that future be identified with an expanded programme of activities so that journalists may one day call Prabhat the national institution of India.”

The party of journalists was taken round the studios by Mr. Shantaram, who explained to them in detail how a huge studio works and is managed.

Later in the day Mr. Bhal G. Pendharkar, Proprietor of Arun Pictures, presented another address to the journalists at the Saraswati Studios, Poona. Speaking on the occasion Mr. Pendharkar said, “The need of your Association for the betterment of your industry as well as ours has been proved by the stout struggle put up by your worthy President in defence of Indian Culture and Self-respect against the onslaught of Occidental misconception of Oriental civilization. In your Association a via-media has been created for public expression. We look upon you—the constituents of the Fourth Estate—as the custodians of our Nation’s honour.”

In his reply Mr. Baburao Patel commended the enterprise of Mr. Pendharkar and promised the fullest co-operation on behalf of the Association if Arun Pictures fulfills the expectations by producing pictures with high national ideals.

For the first time the journalists see their own reflection in the Prabhat swimming pool at Prabhatnagar.

Through the village of “Dnyaneshwar” these “fountain pens” walk with the cameramen wondering what the whole row is about. (At Prabhatnagar).
OVER THE WAVES

BY RAM BAGAI

Our Staff Correspondent in Hollywood.

WARNER BROTHERS

Warner Bros., announce a very ambitious production programme for the 1940 season. Nearly 48 big and small pictures are scheduled to be produced by the various production units. That superb actor Paul Muni will be seen again in “The Life Of Beethoven” and we shall once again be reminded of his wonderful performances in “Pasteur”, “Zola” and “Juarez”.

William Dieterle the star director of Warner Bros., whose classic productions have given the Warner Films a higher social significance, is busy on “Dr. Ehrlich” the inventor of “606” injection, the only reliable cure for syphilis—the scourge of modern civilization.

Bette Davis that incomparable star of emotions scored another hit in “The Old Maid” and she will soon be starred in two more: “Knight and the Lady” a successful Broadway play by Max Anderson and “All This and Heaven Too” Rachel Field’s best selling novel.

The other pictures which are likely to be popular are: “The Sea Hawk” starring Errol Flynn and Olivia de Havilland, “The Moon and Sixpence” starring Edward G. Robinson, “John Dillinger the Outlaw” etc.

20TH CENTURY-FOX

Darryl F. Zanuck perhaps the most independent producer in Hollywood has spent $2,000,000 on “Hollywood Cavalcade” one of the most spectacular productions of recent times starring Alice Faye and Don Ameche. The story of the film is developed with an eye on making it a historical document of the progress of the film industry and has several moments of artistic heights which should delight the fans.

Louis Bromfield’s best seller “The Reins Came” with Myrna Loy and George Brent will be on the screen in India by the time this is in print and the picture is expected to draw large crowds in India because of its Indian story.

METRO-GOLDWYN-MAYER

With Spencer Tracy in the lead, Clarence Brown will soon take up the production of “Edison the Man”. Metros have perhaps realized the wisdom of the Warner policy in producing pictures with higher ideals than for mere fun and entertainment, and this biographical production is likely to be popular if Brown does not lose sight of the emotional continuity in the screen play.

“Not Too Narrow, Not Too Deep” is the formidable name of a social subject starring Joan Crawford and Clarke Gable. It is a story of a band of desperadoes whose attempt to escape from a penal colony is being dramatised for entertainment.

Greta Garbo, the first and last sweetheart of every dreaming lover will be seen in “Ninotchka” a comedy thrown into the Russian atmosphere. The humorous development of the plot, which begins with an abortive attempt of the Russian agents at securing money by selling state jewels and ends with the heroine falling in the hero’s too willing embrace, provides a slant on the present Russian regime.

R.K.O. RADIO

Walt Disney’s second full-length technical production, “PINOCCHIO” is expected to be a worthy successor to “Snow White And The Seven Dwarfs”. It is fast nearing completion and will perhaps prove another record-breaker.

“Nurse Edith Cavell” with Anna Neagle in the lead has become a heart-rending picture with a grim message.

UNIVERSAL STUDIOS

With Marlene Dietrich and James Stewart in the lead “Destry Rides Again” will soon see the screen.

Two other important pictures are “The Under Pup” and “Rio” while Deanna Durbin, the ever popular star will be seen in “First Love.”

COLUMBIA PICTURES

In “Mr. Smith Goes To Washington” James Stewart gives a wonderful performance particularly in the final climax where he “holds up” senate and the screen with great effect. The subject of the story exposes racketeering and corruption in the Government and the Americans are expected to take it all with a broad smile.
**NEPTUNE**

bears a well-known and well-liked name in the field of Indian Life Insurance business. Started eight years ago, it has made a bid to come into the front rank of life institutions of this country on account of its sound financial position and the liberal policy of its management, which have attracted to its fold a host of men and women who desired its protection and workers who, by representing the company, have ensured a lasting career for themselves.

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with

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MYRNA LOY—
As Lady Edwina Esketh her work in "Rains Came" a 20th Century Fox picture is admirable.
GUIDE TO FOREIGN FILMS

★★★★ Don't miss this one. ★★★ Very good entertainment. ★★★ Good—if you must. ★ Poor.

( Follow our star-rating. If you want value for your money.)

**THE RAINS CAME** (20th Century Fox).
Featuring: Myrna Loy, Tyrone Power, George Brent, Brenda Joyce, Maria Ouspenskaya etc. Directed by: Clarence Brown.

The film story is adapted from Louis Bromfield's famous novel "The Rains Came". In this process of adapting, however, the refreshingly original spirit of the book is dissipated, with the unfortunate result that the picture has become apologetic in its representation of Indian traditions and culture. The plot is thrown in Ranchipur, a supposed Indian State, with its people anxiously awaiting the rains to avert a famine. The rains come at last, accompanied by thunder, lightning and earthquake. A thin romance between an English girl and an Indian surgeon is woven into a spectacular and beautiful canvas of representative Indian life, with a few inevitable blunders which Hollywood, in all its innocence, can't avoid. The entire casting, with the exception of George Brent and Brenda Joyce, is wrong, with the result that only these two give a good performance. The direction is rather poor for Clarence Brown. The rain, thunder and earthquake sequences are vivid and spectacular and provides good entertainment. We recommend the picture for an evening's entertainment.

**FIFTH AVENUE GIRL** (R.K.O. Radio).
Featuring: Ginger Rogers, Walter Connolly, Veree Teasdale, James Ellison etc.

It is a social subject in which a typical American millionaire is busy making money while his family, including a high-strung and wilful wife, a sportive boy and an impressionable daughter, goes its own way. With the millionaire's birthday the story starts moving, till he meets an unmarried girl in the Central Park of New York, where the millionaire had gone for a lonely birthday stroll. The story progresses gradually with a little ticklish humor, till the boy of the family lifts the street girl and takes her into his heart and home. Rough and tumble touches of socialism make the picture tolerable. Ginger Rogers gives a pretty good performance. As a light entertainment the picture is suitable for a bored male.

**THE OLD MAID** (Warner)
Featuring: Bette Davis, Miriam Hopkins and George Brent.

Bette Davis once again threatens to win the Academy Award for her fine work in this film. As the unmarried mother, who sacrifices everything in her life—even the claims of motherhood—for the sake of her daughter, Bette Davis rises to heights of histrionic achievement, comparable only with her own work in such films as "Dark Victory", "Jezebel" and "Of Human Bondage". Miriam Hopkins is also very good. The film is a work of art and an essay in human psychology and, therefore, cannot be lightly recommended to those whose taste has been spoiled by cheap musicals and comedies. Those who did not like "Bari Didil" will not like "The Old Maid".

**STANLEY AND LIVINGSTONE** (20th Century-Fox)
Featuring: Spencer Tracy, Cedric Hardwicke, Richard Greene and Nancy Kelly.

Artistically not so great as "The Old Maid" but distinguished by the human appeal of its subject matter, the fine acting of Spencer Tracy (as reporter Stanley) and Cedric Hardwicke (as the missionary explorer Doctor Livingstone) and the beautiful camera work in the location shots, this film provides a relief from the boy-meets-girl type of picture that Hollywood does out with such tiresome regularity. The inherent human thirst for adventure and exploration is effectively dramatized and a pacificist turn given to the business of opening up of the African continent. If the scenarists had stuck to the strictly documentary aspect and eschewed the romantic sidelines this film might have become a masterpiece. But then perhaps it could not have been so popular.

**INTERMEZZO** (Selznik-United Artists)
Featuring: Leslie Howard.

Introducing Ingrid Bergman, this story is a simple, sentimental, old fashioned but heart-warming melodrama, mellowed by music and distinguished by good acting. Ingrid Bergman makes a promising debut. She is definitely better than the mere "Another Garbo" from Sweden.

**EACH DAWN I DIE** (Warner)
Featuring: James Cagney and George Raft.

This one would have been yet another gangster picture but for the underlying idea that innocent men are sometimes 'framed' and imprisoned and the excellent acting by principal stars. But, like other pictures with crime motifs, it is definitely not good for children.

**THUNDER Afloat** (MGM)
Featuring: Wallace Beery.

Besides Beery's rugged good acting in another tough-guy role it is worth seeing for its topical interest, as action revolves round submarines in the Atlantic.

**LADY OF THE TROPICS** (MGM)
Featuring: Hedy Lamarr and Robert Taylor.

In this one again we are reminded that "East is east and West is west, And The Twin Shall Never Meet" and the "Inscrutable, mysterious and mystic" Oriental character is once again established. But Hedy Lamarr looks beautiful and Robert Taylor is at least better than usual.

**REAL GLORY** (Samuel Goldwyn-United Artists)
Featuring: Gary Cooper.

In the sort of role his fans like to see him in (riding breeches, revolver and all) this picture is a Philippines edition of the "Bengal Lancer". But for me, give me the Gary Cooper of "Mr. Deeds Goes To Town."
ROUND The TOWN

(The reviews appearing in this section are free from editorial or advertisers' influence. Only pictures which are worth seeing are reviewed in "filmindia")

ACHHUT (The Untouchable)


Never before was a really good picture so badly needed as now on the problem of untouchability in India which is also holding up the country from achieving its national independence. The nation therefore remains indebted to Sardar Chandulal Shah for utilizing his entire resources to bring some water from a temple well used by the higher classes. The Pujari breaks the pot on the little girl’s head and the incident which is representative of several other tyrannies compels the father of the child to embrace Christianity. The mother though an untouchable however chooses to remain a Hindu with her other child in her arms, but the father takes Lakshmi to his new religion. Fate steps in and by strange coincidents, Lakshmi is adopted by a rich businessman and she soon becomes the friend and companion of his only daughter Savita.

Years roll on and in company with Savita, Lakshmi gets a first class education and under the cloak of mystery is accepted as a lady from good society. Life, however, comes to a climax when both the girls fall in love with Madhukar a well placed boy from the higher classes. To prevent the marriage between Lakshmi and Madhukar, Seth Hari das is compelled to send Lakshmi back to her old mother and old life. The sharp contrast that presents before her eyes shocks Lakshmi for a time but realising the pathetic circumstances under which her people were labouring, she undertakes to save them. Very soon the village learns of the rebel activities of Lakshmi, who had by now also found her husband Ramu married to her in childhood, and with clashes and conflicts the drama proceeds to a climax where a lathi charge is made on the untouchables who march to the temple under the leadership of Lakshmi. In the city Savita is wearing her heart out for her friend Lakshmi and from a sick bed calls for her. In the village Savita is put into gaol for breach of peace. Events now march fast with Lakshmi fighting and lecturing through numerous incidents till a fire destroys Ramu and extreme illness of Savita brings both the friends together. The temple is at last opened to the Harijans.

Producers: The story, its treatment, its direction—all proclaim the rich and excellent experience which Sardar Chandulal Shah has invested in the picture. But for him, the subject would not have been so effective. Song No. 7 is a masterpiece in composition and deserves an universal appreciation. The realistic atmosphere, the folklore songs and dances, faithful portrayal of characters, all contribute to make the picture a beautiful poem of instructive screen entertainment. Photo-

Sunita Devi—the charming dancer in Nutan Pictures Madari Mohan.

Production: The story, its treatment, its direction—all proclaim the rich and excellent experience which Sardar Chandulal Shah has invested in the picture. But for him, the subject would not have been so effective. Song No. 7 is a masterpiece in composition and deserves an universal appreciation. The realistic atmosphere, the folklore songs and dances, faithful portrayal of characters, all contribute to make the picture a beautiful poem of instructive screen entertainment. Photography is beautiful, and very enter-

A shot from "Pralhada" a Salem Sankar Films production.

prising. Recording, however, called for a little more care. Dialogues are forceful and appropriate. The music is both classic and attractive.

Performances: Gohar gives an irresistible performance as Lakshmi the untouchable girl. Perfect diction, emotional intensity, soulful singing, superb action—all combine to make her dynamic performance a memorable event in the history of screen histrionics. Motilal as Ramu is a perfect casting which Motilal with his wonderful restraint of emotions almost lives through. The restraint of emotions is particularly eloquent whenever the hero and the heroine meet in the picture. Sitara makes an ideal Harijan girl. Her dialogues and diction give a pleasant surprise. Charlie gives another unforgettable performance. Who could beat him
when it comes to speaking the language of Kathiawar? Vasanti's small role did lend pathetic touches to the drama.

Points of Appeal: Excellent story, beautiful picturization, superb performances, masterly direction, attractive music, realistic atmosphere, instructive entertainment—if all these won't induce people to see "Achhut"—what will?

AULAD (Dil Hee To Hai)

Producers: Film Corporation Ltd.  
- Story and Direction: Kedar Sharma  
- Songs: Bhishmadev Chatterjee  
- Photography: Mahindranath Malhotra  
- Recording: Madhu Sil  
- Cast: Ramola Devi, Ram Dulari, Prem Kumari, Baby Sarvar, Roomiya, Manjula, etc.  
- Released at Krishna Cinema — Date of release: 2nd December 1939.

God knows what prompted the Film Corporation authorities to change an intriguing title like "Dil Hee To Hai" into the depressing, prosaic "Aulad." That apart, they have given a picture that is much better than their earlier two efforts "Asha" and "Tumhari Jeet."

The Story: If you have seen "Mother India" it is no use repeating the story of "Aulad." Just place a father instead of the mother and you get the same conservative sentimental sub-stuff. There was a father whose two children—Lal and Sheela—were squandering away his hard-earned money on a doubtful college education. Lal undergoes the usual tribulations of an unemployed youth: Sheela, a flippant butterfly, moves in the society of aristocratic co-eds, dancing and making merry while her family is starving. It is a cruel caricature of the modern girl which only conservative and old-fashioned fathers would relish. In the end, however, she suddenly acquires a conscience and commits suicide rather than lose her honour.

Production: Granting the conservative slant of the story, the picture is quite lively and well-directed by Kedar Sharma who reveals himself to be a promising director. Photography is excellent, the lights having been deftly used. The picture would have improved with better editing.

Performances: Gyani, as the pathetic old father, gives an excellent performance which evokes sympathy of the audience. Ramola Devi proves to be a good teaser, she has a vivacious personality and acts well for a beginner. She ought to learn to sing. Nankishore is a pleasant enough youth for a certain type of unsophisticated roles.

Points of Appeal: The old-fashioned people will like this picture, of course. But for others, too, there is sufficient dramatic interest and entertainment value. It will do particularly well in small towns.

---

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PRAHALADA  
—in Tamil  
Now Smashing all over South India  
A CENTRAL STUDIOS PRODUCTION  
Direction: P. S. DAO

Featuring:
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T. R. MAHALINGAM  
R. BALASUBRAMANIAM  
K. MAHADEVAN  
BABY SETHURAMAN  
N. S. KRISHNAN  
T. A. MATHURAM  
T. S. DURAI RAJ  
P. S. GNANAM

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ET TU BRUTE!

BY THE EDITOR,
Bulletin of the Association of Cire-Technicians.

Was it Mr. Himansu Rai, or was it somebody else who produced the first sound picture in English for consumption in the European market? Possibly it was and the picture was "Karma". But we are not sure whether it was with him or with somebody else that we had occasion to discuss as to what really was the kind of material that European audiences desired which would make our English speaking pictures financially successful there. But we do remember, that we were told that if we would present to them not necessarily the real India, but the India as they imagined it existed, we would have done the trick and our efforts crowned with success.

And possibly so came "Karma". But that is an old story, and old wounds had best not be reopened. What we wish to convey, is, that if we give our audiences or our readers as the case may be, such material about India which years of superiority complex has taught the foreigner to believe to be the real truth about India, they will easily swallow it and rejoice that they were right after all.

And so inspired with these words of wisdom, there have come to these shores many a tourist with but one aim, that of acquainting the world about the mystic land of Ind. They have landed at Bombay, a little of their enthusiasm certainly damped by the absence of elephant processions they had expected to see, they have spent a day visiting the studios, then a hurried cross trip to Calcutta, a few more visits, then as fast as Imperial Airways could carry them, back to Karachi and so to the Motherland. Mayo-fashion they hurried to write about their experiences of their own country, expressing the surprise, to quote one of them, "that the average Indian technician could speak the English tongue."

We have recently had the case of another such brilliant correspondent in the "American Cinematographer"—writing under the name of Berko, who chooses to collect a lot of sundry material, and presents it to the American public as India's Film History. We wish we could reproduce here a few of the 'facts' he mentions, but we are really pressed for space, and will leave it for our official Bulletin some time later and when we feel again like it.

But about these eminent men of science and letters that come from abroad and write about us, we have but little to complain. After all their only purpose is to give their readers the fodder that they want little concerned with the feelings of those they injure here. What really pains us, is when we hear one of our own countrymen contributing in eminent foreign publications and writing about India and its film industry in terms that say the very least are scarcely very flattering.

Save Us Your Charity, Ambalal!

We are afraid the latest offender in this respect is a most valued friend and well-wisher. Although his active associations with the industry ceased some five years ago when he deserted our ranks from behind a motion picture camera for a more remunerative position behind the counter of his own camera store. We refer to Mr. Ambalal J. Patel, Cinematographer, and Proprietor of the Central Camera Co. fresh from Hollywood, and writing in the 'American Cinematographer'. He would have our American colleagues believe that out here in India we have but twenty-five stages owned by as many companies—and most of them not even sound proof. The most popular camera is the Bell & Howell though some studios have recently acquired the Super Parvo—that there is but one dolly and a crane and hence the dolly shot in our pictures is something of a rarity. Half our laboratories are still employing the time honoured rack and tank system, and temperatures controlled by the addition of ice, because it is cheaper and simpler. But there is a last word of praise, a silver lining so to say. He must put the technicians on the back, because inspite of being self taught, he admits our ranks have no lack of capable men. We are full of enthusiasm and are earnestly striving to improve our country's films.

Now that is a tribute indeed, specially when we are previously told to believe we have nothing but the most primitive of tools to work with. We really feel it is scarcely right for us to accept all this glory and to allow our colleagues abroad to believe that just like the best of our Dacca silks which are spun and woven with hand, we too, merely with a lot of obsolete apparatus manage to turn out about 200 feature pic-

(Con. on page 53)
**On the Film Front**

**BOMBAY**

**RANJIT MOVINETONE**

Gohar the sweet emotion of millions scored a hit in “The Untouchable” (Achut) when it was released in Bombay at the Opera House.

**KHURSHEED** plays “Holi” with Motilal in a new social subject which will soon come to the screen.

**MADHURI** in Kardar’s “Pagal” is expected to make the audiences mad.

Rose and Prithviraj—between them two show what “India To-day” ought to be.

**BOMBAY TALKIES**

Leela Chitnis rebels with Ashok Kumar in “The Rebel” (AZAD) a picture that provokes new ideas in a new story.

**SAGAR MOVINETONE**

Sadhana Bose and Padma Devi make “Kum Kum the Dancer” a beautiful entertainment, to be seen in a couple of months.

Sardar Akhtar is waiting with “Ali Baba” in the tins for the “Open Sesame” to open at the Imperial in Bombay.

Snehprabha the delicate beauty of Maharashtra entertains people in “Civil Marriage”, which will come off on the screen soon.

**WADIA MOVINETONE**

Ila Devi made a great impression in “Kanhan Hai Manzil Teri” and is resting in Lahore at present.

**NUTAN PICTURES**

Satyarani and Ruprani will make their debut in “Madari Mohan” a mythological melodrama with Sunita Devi giving a beautiful dance.

**MOHAN PICTURES**

Amir Kurnataki gives some beautiful music in “Hamara Desh” a patriotic theme.

Yasmin becomes a good teaser in “Volunteer” now on the screen at Super Cinema.

Rukmini the little star will soon be seen in “Jai Bharathi”.

**MINERVA MOVINETONE**

Chandramohan took the laurels in “Pukar” one of our best costume stories.

Sheela bequeaths a good performance in “The Will” a social drama.

Naseem cannot be beaten in “The Defeat” another social subject under production.

**HINDUSTHAN CINETONE**

Shobhana Devi stars in “Mud” a social subject now getting ready.

**CIRCO PRODUCTIONS**

Kumar is reported to have given a marvellous performance in “Laxmi” which is well under way.

**INDIA ARTISTS LTD.**

Kishore Sahu & Rose team together for the first time in “Bahu-rani” an exciting social subject under the direction of Mubarak Merchant.

**NATIONAL STUDIOS**

Sardar Akhtar splendidly acts the wife in Mehmood’s “Aurat”.

Rose the Gohar Gold Medal winner of 1938-39 will make people miss some more heart beats in “Saneshak”.

**POONA**

**PRABHAT FILM CO.**

Yeshwant the little screen darling will be seen in a spectacular mythological “Dnyaneshwar.”

Shantaram is expected to take a new social subject, even greater than “Admi”.

**SARASWATI CINETONE**

Jai Shree will soon become the beloved of thousands in “My Beloved” a tickling social subject.

**ARUN PICTURES**

Leela makes a splendid come back in Alakh Niranjan and Vimal Sardeesai keeps her good company.

**KOLHAPUR**

**HUNS PICTURES**

Leela Chitnis goes one better in “Better Half”. The other half is perhaps monopolised by our splendid character-actor Baburao Pen-Dharkar.

**FAMOUS FILMS**

Shanta Kumari plays the lead in “Dharma Patni,” story by V. S. Khandekar, to be produced in three languages. The Hindi dialogues are being written by Kedar Sharma.

**CALCUTTA**

**NEW THEATRES**

Kanan is already on the screen with her luting songs in “Jawani-ki-Reet”.

Saigal and Jamuna will be seen together once again in “Zindagi” a social subject.

**ASSOCIATED PRODUCTIONS**

Molina eases the eye in “Andhi” with a soothing performance.

**FILM CORPORATION**

Padma Devi will once again come under the banner of Krishin Production in “Hindusthan Hamara”.

**SOUTH INDIA**

**JAGDISH FILMS (Madras)**

Kanchanamala becomes a beautiful widow in “Mali Pelli”.

**MURUGAN TALKIES (Madura)**

T. Bhagavathi stars in “Manju Gosh” and gives some splendid music.

**TRINITY THEATRES (Madras)**

Sachi is still busy directing “Chandragupta Chanakya” with K. Sambamurthy in the title role.

**MADRAS UNITED ARTISTS (Madras)**

Papanasam Sivam leads in “Bhakta Cheta” a socio-religious picture which is now ready for release. K. Subramanya is reported to have made it a first class picture.

**VEL PICTURES (Madras)**

M. R. Krishna Murthy is awaiting approval of his performance in “Pandurangan” while Lakshmi Bai hopes to excel herself in “Bhakti” under production.
VAHINI PICTURES (Madras)

KUMARI and MALATI the two teasers will star in a social subject called “Sumangali”.

MOTION PICTURE PRODUCERS COMBINE (Madras)

“Surya Putri” a Tamil social provides free scope to SUNDARI BAI for her histrionic talents.

SALEM SANKER FILMS LTD. (Salem)

MAHALINGAM, the boy star of “Nandkumar” will once again thrill the audiences in “Prahlada” with Miss Santhanalakshmi in the supporting role. You can’t miss this one. It is expected to be a great treat.

CENTRAL STUDIOS (Coimbatore)

“Sathi Murali” claims an outstanding cast with Miss M. R. SANTHANALAKSHMI, Miss T. A. MATHURAM and Master MAHALINGAM. This Tamil devotional will perhaps prove another record-breaker.

tures every year, some of them according to Mr. Berko, ‘reaching the technical level of good B Class American pictures.’

We confess that this state of affairs as depicted by Mr. Patel did actually exist in our industry some five years ago, probably about the time that Mr. Patel forsook us for the glamour of business, but we can assure him that the torch of progress he had been himself carrying forward has been taken up by those he left behind, and they have never looked behind.

We are sure that the technical review of the year 1939, which appeared in these very columns last month, must have done much to remove so many erroneous and undesirable impressions that may have been created by unauthorised writings such as these. To this particular writer, and to those that may come in his wake, we make an appeal, to at least spare us their eulogies, for while they give with one hand, they take away with the other, and what they take away is far more costly than what they give. We would request them to remember that we will ourselves take the fullest credit that is our due by every legitimate and honourable means, but this ASSOCIATION OF CINE TECHNICIANS OF INDIA, representing the interest of all technicians of the Industry, will never allow the acceptance of any honour for itself, or self aggrandisement of any individual member at the cost of anything that may lead, even remotely, to the ridicule of our Industry and of our country at the hands of the illmeaning alien.

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NOTES AND NEWS

Receptions — Wedding — And Deaths

Japan Bans "GUNGA DIN" In Sympathy

A Hero Dies!

With the death of Douglas Fairbanks, Senior, one of the most romantic personalities in the film world passed away on the 9th of December 1939. From an actor to a producer, and from obscurity to stardom, Doug held the world enthralled for years. Many were his triumphs in this world of entertainment, and one still remembers with affection his masterly portrayals in "The Thief of Bagdad," "Mark of Zorro," "Black Pirate," "The Three Musketeers," "Robin Hood," "Gaucho" and numerous other popular pictures. In the last five years, though he had lived in comparative retirement, his interest in film production as a partner of United Artists was still alive. With Hollywood, the entire World of entertainment will mourn the death of so popular a hero, whose individual efforts perhaps made more people film conscious than several stars put together.

A Friend Departs

Baba Vyas, the old and venerated stage actor, has given his final performance and departed from this world leaving behind a host of friends and admirers. Beginning his illustrious career with the stage, he entered the movies twenty years ago and since then the Indian film world looked upon him as one of its best character actors.

The last picture in which he gave his superb performance, still fresh in the minds of all, was "It's True" produced by the Saraswati Cinetone. Of a religious bent of mind, Baba Vyas spent the recent years mostly in cloistered retirement.

Wedding Beils!

P. Jairaj that popular actor, a hero of several pictures, was married to Miss Savitri daughter of Mr. S. V. Kripa ram, Editor of "Movies," Delhi, on the 15th December. The wedding was well attended by several leading personalities in the Indian film world.

Banned In Japan

News comes by cable that "Gunga Din" that R.K.O. picture which created such a resentment in India, owing to its anti-Indian theme which hurt the sentiment of the Indian people, has been banned in Japan by the Japanese Government. It is reported that the action was taken in sympathy with the Indian protest.

Banned in Hong Kong

It is reported that in response to the protest lodged by the Hindu Association of Hong Kong, the Colonial Secretary has agreed to suspend the general release of "Gunga Din" till the portions objected to are removed.

Shantaram Surprised A Foreign Producer!

Jef Lazarus, the Hollywood producer who produced "Honeymoon in Bali" for Paramount saw his first Indian picture when he visited Bombay recently.

After seeing "Admi" (Life Is For Living) produced by Prabhat Film Co., of Poona, he expressed his highest admiration for Shantaram's direction which he characterised as brilliant and praised the acting of the principal artistes and the excellence of the technique.

Jef literally gasped when he heard that the film was in its fifteenth week and still drawing huge crowds. When told that Prabhat's "Tukaram" holds the world's record for the longest run he said, "Well wonders will never cease."

An Excellent Weekly!

"Pravasi" the new Guzrathi news weekly has become very popular in a very short time. Smartly got up and more smartly written under the editorship of Mr. Ravi Shanker V. Mehta with Mr. Jitubhai Mehta and Mr. Ratilal Kathari as associate editors, "Pravasi" will soon become a landmark of Gujarathi Journalism in India. Of particular interest to our readers is the brilliantly written cinema section which with the ve-
January 1940

The satile pen of Jitubhai Mehta vies with the political section in its news value.

Cine Technicians Welcome Baburao Patel

A hearty welcome was extended to Mr. Baburao Patel, President, Film Journalists' Association of India, on his return from his world tour, by cine technicians when a dinner was given in his honour by the Cine Technicians Association of India on Thursday 21st December.

Mr. B. M. Tata, President of the Cine Technicians Association, welcomed Mr. Patel on behalf of his colleagues and referred to the cooperation and support that the technicians had always received from Mr. Patel and his magazine, "Filmindia."

Replying Mr. Baburao Patel thanked the Cine Technicians Association for their courtesy in arranging this dinner and assured them that in all matters affecting their profession, the technicians could expect the fullest cooperation from him and film journalists.

Recounting his experiences of the tour, Mr. Patel told the gathering how well-organized cine technicians were in U.S.A. While in Hollywood he had observed how quickly the demands of the studio workers were satisfied and the producers brought to their knees when the employees went on strike. He urged the cine technicians to develop the same unity and organized strength.

Receptions At Poona!

Mr. Baburao Patel, President and the members of the Executive Committee of the Film Journalists' Association of India were given a grand reception by the Prabhat Film Co., at Poona during the Christmas holidays.

Later in the day, the Arun Pictures presented an address at their studios in Poona. A full report of these memorable visits appears elsewhere in this issue.

India Artists' Maiden Picture!

In the presence of a thoroughly representative gathering composed of journalists, producers, distributors, film artists and others, "Baahurani" the maiden production of India Artists Ltd., was ushered on the sets with Khursheed and Pratima taking part in a Puja scene. Mr. Mubarak Merchant has been placed in charge of the direction of this social subject which according to Mr. Kishor Sahu is novel in conception and treatment. The preliminary preparations, gone through with a jealous eye on the box-office, gave a good promise of the success of the picture. Rafiq Guznavi is entrusted with the music direction.

J. J. Patel's Packet of Surprise!

Jagannath Patel whose enterprising spirit is responsible for giving Indian film industry nearly 400 more theatres during the last two years, promises another pleasant surprise next month to the Exhibition trade in India.

Between us, it seems that Jagannath will put on the market another excellent projector to meet the present war restrictions. The new machine will perhaps surpass others in quality and value and the present disturbed conditions in the Exhibition trade will again settle down to the usual routine of a regular supply and demand.

In "Alakh Niranjan" a mythological picture of Arun, Leela once again returns to the screen under the direction of Mr. Bhal G. Pindharkar.
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List

Miss YASMIN
(BE:TY CAROLL)

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“MUST SEE”
List

Volunteer
Directed by: K. AMARNATH
Starring:
Miss YASMIN, NAZIR, RAJKUMARI,
S. NAZIR, JIVAN (O. K. DAR),
SADIK, FAKIRMAHOMAD, OMKAR
VARNE, GOOLAM RASOOL, SADIK,
GARIBSHA, MAJID and Others.

Hamara Desh
Directed by: A. M. KHAN
CAST
AMIR KARNATAKI, KHALIL JANIFABU,
S. ALAM, MATER KHALIL, LILY, GULAB and
A. PAHELWAaN, Others

Coming at
DIAMOND TALKIES from 19th Jan. 1940

JADU-I-KANGAN
Directed by:
NANUBHOY VAKIL
STARRING:
SHIRAZ, SAROJINI
INDURANI and Others.

JAYA BHARATI
(IN TAMIL)
Directed by:
RAJA YAGNIK.

JAGAT MOHINI
Directed by:
CHUNILAL PAREKH
STARRING:
Master VITHAL, KOKILA,
Miss KAMAL, KRISHNA
KUMARI and Others.

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The Blackmailing Twins

Film journalism in India does not seem to be giving a good account of itself nowadays. As it is closely associated with the commercial success of our films, some of the journalists find it easier to practise blackmail to earn their living than to follow their profession in keeping with the accepted traditions of impartial journalism.

This practice is more in vogue in the North than in other parts of the country. Several film journals in the North have turned their business into a nefarious trade of blackmail and with a frequency that is alarming we hear of film producers being blackmailed into payment of big hush money at regular intervals.

Their opportunity is born when producers make a film on some Mahomedan subject. There are so many irrational and illogical limitations from ignorant and religious viewpoints in producing a Muslim story, that in spite of all preliminary precautions, the producers are caught on one or other imaginary point of grievance and made the scapegoats of a merciless blackmail by a gang of unscrupulous men who call themselves journalists forgetting all the canons of the profession.

Recently one such incident has been brought to our notice, where a North Indian "journalist" with his gang of unscrupulous spongers had demanded a large amount of money to stop a libellous agitation against a certain picture. Fortunately, the picture got through the hands of the censors and is now being screened all over the country.
Even supposing a picture contained some objectionable material, it is neither the creed nor the duty of a journalist to use the picture as a lever for his own benefit. If in his opinion, a journalist thinks that a certain picture is objectionable his duty ends with his review of the said picture.

But to go out of one's way, trace imaginary grievances, and harness them for the purposes of a blackmail is a procedure which no decent man should indulge in.

This blackmailing process has a queer technique. In fact one set of blackmailers gives birth to another. When a Muslim picture is in the making, the unfriendly set starts its shouting by writing against the picture on all possible points imaginable and condemning the picture very thoroughly. If one reads one of these vituperative articles he would feel that the glorious religion of Islam is in a most precarious state of being wiped out.

Producers naturally take alarm and whisper small sums as the price of silence. But this gives further encouragement and the price goes up.

And now steps in the other set—the friendly one. It has been waiting for the things to take alarmingly enough shape to enable an imposing entry of a really friendly people.

And now the two sets fling articles and epithets at each other and between the two the producer loses his parentage, ancestry and posterity, pledges his morals and traditions and very often gets his picture banned by the censors.

The picture has attracted too much notoriety by then and the censors, usually soft and silly people, do like to play safe with all.

If however the picture escapes the censors and is passed, the friendly set steps forth for their well deserved 'bakshish' which is very often more than what the other set of blackmailers originally demanded.

This has been going on in the North for the last ten years and we blame our producers for this deplorable state of affairs. The Film Journalists' Association of India have already disowned these blackmailers as journalists. Several of them are not even members of the Association and would not be accepted even if they applied for the membership.

But the producers who suffer the most from such illegal and vicious practices maintain these people and their dirty rags by advertisements and occasional hush money.

If these blackmailers—both the friendly and the unfriendly ones—one day find that producers are no longer prepared to foot their bill of exist-ence, this awkward problem will disappear in a day.

But as long as producers keep on paying, these North Indian journalists who lack all sense of decency will keep on blackmailing any and every one that comes along.

It is a strange paradox that some of the producers who blackmail papers which believe in independent and impartial criticism, cannot defend themselves against the blackmail of professional blackmailers.

This shameful affair must end somewhere and the best way to do it would be to get all the papers approved by the Film Journalists' Association of India before they are patronised by the producers.

If this procedure is followed, the members of the Association who represent all the leading papers and magazines in the country, would lend their unqualified support in defence of the producer against such blackmailers.

Would the producers accept this friendly suggestion? If not, let them keep paying hush money to the blackmailers who not only take the money but in the same breath prove that our producers are a community of spineless men.

Little Manju gives another beautiful performance in "Sant Dnyaneshwar" a Prabhat picture.
Paul Muni—
the most popular Hollywood actor in India today. Watch for his next "We Are Not Alone" produced by Warner Bros.
Situations in "Better Half" a Huns picture with Baburao Pendharkar and Leela Chitnis.
AN UNPARDONABLE INSULT

When producers undertake to produce historical subjects like "Ghazi Salahuddin" they shoulder a grave responsibility. It is absolutely essential that such well known subjects should be presented as authentically as possible and an extensive research of the material available is necessary before the picture goes on the sets.

This has not been done in case of "Ghazi Salahuddin" the widely published film of Supreme Pictures.

Describing the death of Ghazi Salahuddin, Syed Ameer Ali in his book "A Short History of the Saracens" (page 372) says, "Thus died one of the greatest and most chivalrous monarchs the world has produced. Before his death he distributed large sums in charity among the poor, irrespective of any distinction of creed. His character can be judged by the accounts of his contemporaries, who describe him as tender hearted, kind, condescending and affable, full of patience and indulgence. He befriended the learned and the virtuous, admitted them into society, and treated them with beneficence. No man with any talent ever left his court without some mark of recognition. He covered his empire with colleges and hospitals."

The famous traveller, Abdul Latiff who saw Salahuddin after the peace with Richard, speaks of him in the most enthusiastic terms, as a great sovereign, whose countenance "inspired love and respect in every heart. The first evening I spent in his company I found him surrounded with learned men who discussed on every branch of learning. He was engaged just then in building the walls of Jerusalem. He superintended the works personally and often carried the stones on his own shoulders."

This is the Salahuddin, which the world had expected on the Indian screen and see what has actually been given, a poor apology of a great man divested of all his noble qualities which made him one of the greatest and most chivalrous monarchs of the world.

The picture, as it stands today, insults this immortal hero of Islam. We should like to know who is responsible for this outrage.

DISPUTED PASSAGE—A SECRET

Considering the way Paramount's excellent picture "Disputed Passage" crept in and crept out of the Eros Theatre without many people being wise to it, indicates that some of the local distributors of foreign pictures have yet to learn a lot about good showmanship.

It is a pity that such a fine picture should not have been properly exploited by giving its theme and design the requisite amount of wide publicity.

Here is an unfortunate example of a good opportunity lost. There was no sense in Paramount producing an extremely good picture and their distributors keeping it a good secret.

AN ILLUSTRIOUS FAMILY

"Pukar" that tremendously successful picture of Minerva Movietone has brought to the forefront the enterprising family of Mody brothers.

They are three brothers, Rustamji, Sohrab and Keki. Rustamji the eldest brother looks to the administrative side of the exhibition business and provides his moral support to the various enterprising plans of the two younger brothers.

The success of the two younger brothers is an example of what dogged perseverance, cool determination in the midst of overwhelming odds and confident ambition can do to people in business.

Only a few years back the Western India Theatres Ltd., was founded by Keki Mody. It had very modest pretensions then and 'friends' expected the concern to go the way of Madan Theatres Ltd., whose failure was still fresh in the minds of all.

But today Keki Mody controls 27 leading theatres in ten different towns and let me tell you that everyone of them is a paying proposition. And this big business, huge for India and for one man, is due to the industry, integrity and foresight of one man.
At the production end of the industry, Sohrab the elder brother began with equal modesty. His modesty, inspite of his triumphant success, is still exemplary and he doesn't even indulge in an occasional but excusable brag like the younger brother. Going through some disheartening failures, his perseverance triumphed at last in “Pukar” the picture, which in spite of several defects, has taken the box-offices by storm.

That showmanship is inherent in the family is evident from the way Sohrab takes round his artistes to share his triumph all over India after the release of his pictures. This procedure not only establishes direct contact and better understanding between the cinema goers and the producers but also creates a lucrative interest in the product.

With all my differences of opinion, and they are many, I take my hat off to this successful family and wish them many more years of prosperity.

“KANGAN” AND ITS MAKERS!

Five years ago financial experts were sceptical about the success of a public limited film producing company in India. But the unique success of the Bombay Talkies Ltd., the first public limited company we have on a large scale, has silenced the critics and inspired more confidence in the sceptics.

The successful working of the Bombay Talkies has encouraged others to open similar concerns and we already find a couple of other public limited companies operating with every hope of success.

The story of Bombay Talkies is a brilliant romance of the film trade. In five years, a year out of which they spent in building the studios and assembling equipment, they produced fifteen pictures. Seven from these became stupendous box office triumphs. Out of the remaining eight, seven did more than average business and only one fared badly. Even the much boosted Hollywood studios cannot claim this measure of success.

Their recent hit “Kangan” a social picture with a soothing and suggestive love theme threatens to break all box-office records previously established by the company.

Twelve copies are at this moment running in different towns as follows: Bombay, in the 15th week; Ahmedabad, 7th week; Surat, 8th week; Baroda, 5th week; Gwallor, 4th week; Indore, 5th week; Lahore, 7th week; Delhi, 6th week; Peshawar, 5th week; Lucknow, 6th week; Meerut, 5th week and Allahabad, 5th week. What a brilliant record for a social picture!

Last year, the Company paid a 7 per cent dividend on preference shares—the first in the history of film making in India. Again this year, the company hopes to pay another dividend as the profits this year are even more than ever before.

RAI AND RAI BAHADUR:

The success of Bombay Talkies, Ltd., is to be attributed to the indefatigable efforts of two persons, Himansu Rai and Rai Bahadur Chuni Lall. In the former we have a producer who works from seven in the morning till late in the night and runs his affairs on red tape system without its proverbial element of delay.

He keeps himself to himself, away from others, working more and ever more and only takes subjects which he feels he can handle efficiently. He gives his pictures in time to the fans and to the exhibitors, which cannot be said of some of the other producers.

The business end is managed by Rai Bahadur Chuni Lall. His irresistible arguments in support of his pictures have made him the star salesman of the industry.

I have yet to meet a more puerile and competengeneral manager with more passionate sincerity for his work than the irrepressible Rai Bahadur.

R. B. Chuni Lall

Himansu Rai at Malad can hear Rai Bahadur talking about his pictures at the Cricket club. That is the enthusiasm which has made Bombay Talkies what it is today.

SOCIAL STATUS OF STARS

Much has been said and written about the social status of our film stars. After 25 years of film making and constant association with our stars, the producers and others were not expected to grudge the star a social status which they richly deserve. After all, the present stability and the status which the film industry enjoys today is also largely due to the efforts of our stars, but for whose popularity the industry would have been still in its infancy.

And yet, at some of the film functions recently held in the city, it was painful to observe the prudish snobbery of some toadies in this respect. When they found a well known film girl sitting next to a prominent producer, and several others at the same table, they thought that the mighty producer was insulted.

“We make them what they are and they are like dust on our shoes” said a producer’s toady to me expressing his resentment in this respect.

I can’t understand this disgraceful complex on the part of the so-called high born people. Film stars are
as good devotees of art as others and just because they are artistes, it does not give others a right to scoff at them.

Our stars have been unreasonably condemned on grounds of personal morality. Very often these allegations are unfounded. What, however, tickles me to death is that the fault finders think themselves secure in their own glass houses.

How many amongst the producers and the technicians, who claim to make the stars what they are today, can prove their own spotless character from a moral point of view?

Don’t I know some producers and several technicians who brag of morality during the day and spend the nights in immoral pursuits?

What right have these people to sit in judgment over the poor stars who work for their living as hard as others. This snobbery of the so-called well born classes must end soon and sooner it does, the better for our industry.

In this regard I recommend the noble sentiments expressed by Mr. B. N. Sircar when the journalists interviewed him in Bombay recently.

Asked a question about the social status of film artistes, Mr. Sircar condemned the snobbery which attached a social stigma to the profession of film acting. The film artistes he said deserved the same position and respect which is commanded by people in other professions. Even if others were prejudiced against them, the producers ought to treat them well as colleagues and as artistes.

Here is a real aristocrat speaking and he knows what he means.

INDIAN MOTION PICTURE CONGRESS

The organizers of the Indian Motion Picture Congress hope to convene the second session of the Congress during the Easter holidays at Calcutta. It is said that one of the two secretaries, both resident in Bombay, will be going to Calcutta to make the preliminary arrangements.

We have doubts whether this Calcutta session will be as great a success as the first one held in Bombay for several reasons. One of the principal reasons being the studied non-co-operation of Sardar Chandulal Sheth who washed his hands of the Congress after taking all the glory of the success of the first session.

We cannot say what is in his mind now, but it is evident that the second session will not be such a great success unless it is convened with the immense driving force of this veteran.

On the other hand we do not think it advisable to convene the Congress every year inflicting upon the enthusiasts the necessity of spending a good bit of money on travelling expenses. This procedure becomes all the more painful when we notice that since the last Congress session nothing practical has been done by the Executives to enforce the several resolutions passed.

The industry has remained in the same muddle as before and the resolutions have become mere pious hopes. A lot of the blame for this pitiful state of affairs goes to the two honorary secretaries, who seem to have taken the word ‘honorary’ rather too seriously.

Under the circumstances why not convene the Congress once every three years and in the meantime direct all energies to give practical expression to the numerous resolutions?

OLD PATEL AND NEW “PREVOST”

With the outbreak of war the exhibition trade in India has been for a couple of months thrown out of gear. The ever increasing film-mindedness of the people, encouraged by the papers and film magazines, created a demand for more theatres and naturally enough several new theatres cropped up on an economic plan in the smaller towns.

Previous to the war, the “Bauer” projectors which were distinguished by their quality and economy in price would have been installed in these theatres. But with the war coming on suddenly the supply of “Bauer” machines was abruptly stopped.

On the other hand, previously made budgets did not allow expensive projectors to be installed in these new theatres. Besides, the local agents of these highly priced equipments further inflated their prices making vicious profiteering an ambition and war their main excuse.

Mr. Jagannath Patel who had given India 400 new theatres in smaller towns in the last three years by supplying the economic “Bauer” projectors, once again volunteered to save the exhibition trade from the chaos that would have inevitably resulted.

Going out of his way he secured the agency of “Prevost” projectors, which are manufactured in Italy, which is not a belligerent nation, and by cutting down his own profits to the minimum is now offering a perfectly reliable theatre equipment at a considerable sacrifice.

The “Prevost” is the national projector of Italy and we find the same installed in all cinemas in Italy, whether big or small.

In fact with “Prevost” giving perfect service, Italians have not found it necessary to import any other equipment into their country.

Such a fine projector, we are sure, is bound to be quickly popular in India with discriminating exhibitors who believe in getting full value for their money.
A powerful theme with popular stars

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ALAKH NIRANJAN

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Await its release at your favourite theatre...

LEELA as Mangala who fumbled an ascetic with her irrefutable arguments about "WOMAN."

B. NANDREKAR as Goralh, a saint who dared challenge death and invite the wrath of nature.

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BOOKING WITH PEERLESS PICTURES, NEW CHARNI ROAD, BOMBAY 4
LEELA CHITNIS—

This popular star, we shall once again see in "Better Half" a Huns picture with Baburao Pendharkar in the cast. They say Leela has given the best performance of her enterprising screen career in this picture.
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Hollywood's Production Code

Principles That Guide Film Productions

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1. Law, natural or human shall not be ridiculed, nor shall sympathy be created for its violation.

Particular Applications

I. CRIMES AGAINST THE LAW

These shall never be presented in such a way as to throw sympathy with the crime as against law and justice or to inspire others with a desire for imitation.

1. Murder,
   a. The technique of murder must be presented in a way that will not inspire imitation.
   b. Brutal killings are not to be presented in detail.
   c. Revenge in modern times shall not be justified.

2. Methods of crime should not be explicitly presented.
   a. Theft, robbery, safe-cracking and dynamiting of trains, mines, buildings, etc., should not be detailed in method.
   b. Arson must be subject to the same safeguards.
   c. The use of firearms should be restricted to essentials.
   d. Methods of smuggling should not be presented.

2. Illegal drug traffic must never be presented.

3. The use of liquor in American life, when not required by the plot or for proper characterization, will not be shown.

II. SEX

The sanctity of the institution of marriage and the home shall be upheld. Pictures shall not infer that low forms of sex relationship are the accepted or common thing.

1. Adultery, sometimes necessary plot material, must not be explicitly treated, or justified, or presented attractively.

2. Scenes of passion.
   a. They should not be introduced when not essential to the plot.
   b. Excessive and lustful kissing, lustful embraces, suggestive postures and gestures, are not to be shown.
   c. In general, passion should not be treated that these scenes do not stimulate the lower and baser element.
3. Seduction or rape.
   a. They should never be more than suggested, and only when essential for the plot, and even then never shown by explicit method.
   b. They are never the proper subject for comedy.

4. Sex perversion or any inference of it is forbidden.

5. White slavery shall not be treated.

6. Miscegenation (sex relationships between the white and black races) is forbidden.

7. Sex hygiene and venereal diseases are not subjects for motion pictures.

8. Scenes of actual child birth, in fact or in silhouette, are never to be presented.

9. Children’s sex organs are never to be exposed.

III. VULGARITY

The treatment of low, disgusting, unpleasant, though not necessarily evil, subjects should be subject always to the dictate of good taste and a regard for the sensibilities of the audience.

IV. OBSCENITY

Obscenity in word, gesture, reference, song, joke, or by suggestion (even when likely to be understood only by part of the audience) is forbidden.

V. PROFANITY

Pointed profanity (this includes the words: God, Lord, Jesus, Christ—unless used reverently—Hell, S.O.B., Damn, Gawd), or every other profane or vulgar expression however used, is forbidden.

VI. COSTUME

1. Complete nudity is never permitted. This includes nudity in fact or in silhouette, or any lecherous or licentious notice thereof by other characters in the picture.
2. Undressing scenes should be avoided, and never used save where essential to the plot.
3. Indecent or undue exposure is forbidden.
4. Dancing costumes intended to permit undue exposure or indecent movements in the dance are forbidden.

VII. DANCES

1. Dances suggesting or representing sexual actions or indecent passion are forbidden.
2. Dances which emphasize indecent movements are to be regarded as obscene.

VIII. RELIGION

1. No film or episode may throw ridicule on any religious faith.
2. Ministers of religion in their character as ministers of religion should not be used as comic characters or as villains.
3. Ceremonies of any definite religion should be carefully and respectfully handled.

IX. LOCATIONS

The treatment of bedrooms must be governed by good taste and delicacy.

X. NATIONAL FEELINGS

1. The use of the flag shall be consistently respectful.
2. The history, institutions, prominent people and citizenry of other nations shall be represented fairly.

XI. TITLES

Saliacious, indecent, or obscene titles shall not be used.

XII. REPELLENT SUBJECTS

The following subjects must be treated within the careful limits of good taste:

1. Actual hangings or electrocutions as legal punishment for crime.
2. Third Degree methods.
3. Brutality and possible gruesomeness.
4. Branding of people or animals.
5. Apparent cruelty to children or animals.
6. The sale of women, or a woman selling her virtue.
7. Surgical operations.

SPECIAL REGULATIONS RE-CRIME IN MOTION PICTURES

RESOLVED, that the Board of Directors of the Motion Picture Producers and Distributors of America, Incorporated, hereby ratifies, approves, and confirms the interpretations of the Production Code and the practices thereunder, and the resolutions indicating and confirming such interpretations heretofore
adopted by the Association of Motion Picture Producers, Incorporated, all effectuating regulations relative to crime in motion pictures, as follows:

1. Details of crime must never be shown and care should be exercised at all times in discussing such details.

2. Action suggestive of wholesale slaughter of human beings, either by criminals, in conflict with police, or as between warring factions of criminals, or in public disorder of any kind, will not be allowed.

3. Suicide, as a solution of problems occurring in the development of screen drama, is to be discouraged as morally questionable and as bad theatre—unless absolutely necessary for the development of the plot.

4. There must be no display, at any time, of machine guns, sub-machine guns or other weapons generally classified as illegal weapons in the hands of gangsters, or other criminals, and there are to be no off-stage sounds of the re-percussion of these guns. This means that even where the machine guns, or other prohibited weapons, are not shown, the effect of shots coming from these guns must be cut to a minimum.

5. There must be no new, unique or trick methods for concealing of guns shown at any time.

6. The flaunting of weapons by gangsters, or other criminals, will not be allowed.

7. All discussions and dialogue on the part of gangsters regarding guns should be cut to the minimum.

8. There must be no scenes, at any time, showing law-enforcing officers dying at the hands of criminals. This includes private detectives and guards for banks, motor trucks, etc.

11. With special reference to the crime of kidnapping—or illegal abduction—such stories are acceptable under the Code only when the kidnapping or abduction is (a) not the main theme of the story; (b) the person kidnapped is not a child; (c) there are no details of the crime of kidnapping; (d) no profit accrues to the abductors or kidnappers; and (e) where the kidnappers are punished.

It is understood, and agreed, that the word kidnapping, as used in paragraph 11 of these Regulations, is intended to mean abduction, or illegal detention, in modern times, by criminals for ransom.

12. Pictures dealing with criminal activities, in which minors participate or to which minors are related, shall not be approved if they incite demoralizing imitation on the part of youth.

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WHEN “LAW & ORDER” FALLS IN LOVE
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Admi

The Policeman No. 255 guards others but is
kidnapped by KESAR, the sweet-singing girl

The romance of silent hopes which
Society turns into a grim tale of woes.

Featuring:
Shanta Hublikar, Shahu Modak,
Manju, Sunderabai, Ram Marathe,
Gouri, Buwa Saheb and others.

Shantaram’s Art

makes this grim sigh of human emotions a
smile of thought provoking entertainment.

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Quality
After the Other—

Breaking Down the Citadels of Pride and Prejudice!
Battering the Ramparts of Ignorance and Superstition!

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Sant Dnyaneshwar

The Messiah of the Masses

With a new philosophy of love and equality which elevates the masses from the dust to the pedestal of divine knowledge.

Directors:
Damle and Fatehlal

Starring:
Shahu Modak, Master Yeshwant, Sumati Gupte, Manju and others.

Very Soon at Your Favourite Theatre

A Prabhat Picture
Tit Bits of My Tour

BY: BABURAÔ Patel

WITH MALICE TO NONE

Stepping on an outward bound steamer gives people a sudden realization of their own importance which they had never even suspected before while on the Indian soil.

One is tickled to observe well tailored Banias making early peace with their conscience and struggling with a beef steak under the delusion that the world doesn’t watch them.

Some Ahmedabad Banias can vouchsafe that the Italian liners supply good steaks.

Some Parsis beat the Western people in their colour—complex. On board the ship they look at other Indians and wonder what country these people belong to. With dress suits and fox trots as their apologies, they soon learn to refuse their identification as Indians and either become Persians or Eurasians if the name happens to be Jim (Jamshedji having been jettisoned long before).

The way these Indian “Europeans” behave in the ship, makes one blush.

The white skinned Italian steward stands for a counterpart of a provincial governor or even a viceroy to the colour conscious Parsi ladies on board.

A couple of them even ate rotten mushrooms without a complaint, because the service steward resembled Sir Leslie Wilson, an ex-governor of Bombay.

Sea-sickness is a disease in which people vomit to eat and eat to vomit. It is a serious symptom to vomit on the deck, but people do so because it enlists more sympathy and even pity from all around. All are sea-sick, but the patients have different symptoms.

(1) Those who vomit due to the usual affliction;
(2) Those who eat too much (because they have to recover the steamer fare);
(3) Those who pinch the fruit (having never seen any before);
(4) Those who keep themselves well drunk (not having any one to stop them);
(5) Those that keep on gazing vacantly at the sky and water from a deck chair.
(6) Those that keep their eyes closed and open them only whilst eating.
(7) Those that keep on spooning with someone else’s wife (knowing that the husband is in India).
(8) Those that look helplessly on and remember their own wives left at home.
(9) Those that change for breakfast, lunch, tea and dinner without any necessity or anyone observing them.
(10) Those that promenade on the deck in bath towels along side teasing swimming costumes hanging from slender shoulders.
(11) Those that criticize others because they can’t dance, sing or spoon or even dress well.

There are many other symptoms of this all embracing sickness. But let us postpone further diagnosis to another date.

In continental countries, tourists are looked upon as princes from India and given a special treatment by the taxi-drivers and others. Even housewives become gold diggers when a soft-looking Indian is about.

Berlin has no more night clubs. They are probably shifted to Bavaria where Hitler goes for his vacations.

Almost every third man in Germany grows the silly Hitler mustache. In return they get “Hell Hitler” from friends and a wink from dancing girls.

Most of the Americans visit the ruins of Pompeii, because a royal courtesan’s bed chamber, is still not in ruins. Behind heavy padlocks, there are pictures which give a complete course in sexology. A Turkish doctor is reported to have offered 10,000 liras to be allowed to sleep in this chamber for a night. But the Italian Government refused the permission, perhaps because of the offer not being in foreign currency.

With the war on, a couple of Indians in Germany have suddenly got employment. They broadcast in Urdu, perhaps to help the Germans to invade India. One of them had once returned to India but could not earn a living in his own country and had to return to Berlin. He is now doing “patriotic”, work for the Germans.

Between mountains and lakes half of Switzerland is taken. Half of the remaining half, is covered by cows and dairies. The rest of the land is monopolized by the tourists who readily offer to accommodate the dairy girls but—. Just want of space.

In Paris, men are better looking than women. So several males indulge in female pursuits. And you can’t call them effeminate—they would want to duel with you.

Prostitution in London is legally prohibited. But in Bond street in the evenings full many a gem is found uncut. A tragic story of stones and stones.
Mr. B. N. Sircar, Managing Director of New Theatres Ltd., recently visited Bombay and the entire film industry gave him a royal reception. Producers, Distributors and Exhibitors vied with one another to make his stay pleasant. But in the midst of all the rejoicings, the shy and modest aristocrat said, "Give our film girls a social status. Don't condemn them because some of them once belonged to another order of society." And as a serious earnest of his sincerity, he dined with several film girls at his table during the numerous functions held in his honour. The lead given by their chief should provide guidance to the N.T. technicians, and to all in the industry.
Rs. 21,000 **must be won** in this Competition. Whether your solution is All Correct or has several errors makes no difference if it is the best received—you will get the First Prize! Generous provision has been made for those who fail to score top honours, and even a four-error solver is assured of figuring in the prize-list. Rs. 7,000 will be divided among Runners-up, while the Extra Prizes include Handsome Wrist Watches and Merit Bonuses. There is one other reason why you should get busy at once on the Practice Square below. It is that the majority of the good things offered will go to those who study the Clues with care.

**CLUES ACROSS**

1. Describes solvers of these puzzles who rely on mere guesswork
6. Few of us would refuse one of rupees
8. Assert
9. Plea of being elsewhere when an alleged offence or act was committed
11. Those of Hitler and certain notorious gangsters seem very similar
12. Concise
14. Hen lays it
16. To stare open-mouthed
17. Point scored at cricket
18. He is certainly an unfortunate man who hasn't one
19. Miserable are seldom willing to this any of their hoardings
22. Remained standing
24. With what enchanting skill does the average woman this the man she is resolved to marry?
25. Recedes
28. Spell of healthy outdoor life tends to make a weakly person this
33. Indirect suggestion
31. By word of mouth
32. After working hard for it how satisfying it is to get one's this
34. When generous person realises he has been imposed on he usually becomes this
35. Great caution is usually needed when combating menacing this
36. The more glaring this is the more discomfort one is likely to suffer from it
37. While one is young the reader one is to this an opportunity of improving one's position

**CLOSING DATE, FEBRUARY 16th.**

*N.B.—The Entry Fee in this Competition is Re. 1 per Entry Square and Entry Squares will be published in the issues of January 28th and February 4th.*

**COPY**

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**CLUES DOWN**

1. Busy doctor seldom has enough time at his disposal to be this
2. Jumbled spelling of *mangoes*
3. Sailing vessel
4. Christian festival
5. To be seated
6. Italian coin
7. Boy who is seldom this is not normal
10. Ask earnestly
13. Human zest for this usually decreases with age
15. Half of two
17. It usually impairs the efficiency of a skilled worker to do this
18. Sending him to school usually reforms spoilt boy who has tendency to be this
19. A good one helps to cheer up one's spirits when times are bad
21. Children should be taught to appreciate value of this at an early age
23. Slight quarrel
25. Poetic contraction of *ever*
26. Muscle
27. Most of us appreciate the comfort of a warm one in wintry weather
29. Playthings
31. It is usually wiser to ignore rather than quarrel with such a man when he's offensive

**ONLY ENTRY SQUARES CUT OUT FROM**

"**THE ILLUSTRATED WEEKLY OF INDIA**"

of January 28th and February 4th will be accepted.

**COPIES AVAILABLE FROM ALL NEWSAGENTS**
Matadin Narnoly (Bhagalpur)

What do you think of the future of the Film Corporation of India?

After "Aulad" their recent social picture, I think the future is distinctly hopeful. What makes you doubt their honest efforts to produce popular pictures?

Is Leela Chitnis an Anglo-Indian girl? Is she married?

No, she is not Anglo-Indian. She is a Jewess and belongs to the Bene-Israel community. Yes, she is married and is a happy mother of four children.

Salahuddin (Lahore)

Coming out of the theatre after seeing "Admi" I missed something. Can you tell me what.

You left your heart behind...Next time when one of our so-called stunt pictures runs there, go and recover it.

Jagadish Prasad Saxena (Gangapur City)

"The following "suspicion" takes place in my mind: I have a healthy Hindu girl of 18, named R. K. in my neighbourhood. She wishes to join Prabhat. She is symmetrical in body with white complexion. She is all ready to perform every action except dancing."

What a beautiful suspicion. I shall pass it on to Mr. Shantaram of Prabhat. Let him be under it.

Sitaram Shrivastava (Cawnpore)

I have written a story called "Filmindia Walli". Where shall I send it for production?

Send it to Circo Productions. They have the star for it.

Hari K. Sharma (Jubbulpore)

Don't you think that almost all the male actors of Wadia Movietone need a hair cut?

Do you think so too?

T. Y. Munuswamy (Madras)

Why don't you print three colour photographs of good South Indian stars? Have you any objection?

None whatsoever. My complaint is against the producers in the South. They do not give enough chance to their stars to become popular in other parts of India, with the inevitable result that Tamil and Telugu pictures are seen only in the South.

If the South Indian producers would only follow the lead given by the Bombay producers in establishing a market in the South for Hindusthani films, the market for South Indian films would be considerably extended...I am prepared to print three colour photos free of cost to help the South Indian film industry, provided the producers send me the necessary blocks of their stars.

R. S. Rajan (Waltair)

Some people think that any third rate foreign picture is better than the best Indian picture. What is your opinion about this?

This is a sickly form of snobbery in which some of our educated classes indulge. I have seen such fools seeing some of the most tiresome foreign pictures and praising them without any reason. You can't cure these incurables...Even a kick from the foreigner is a blessing to them. This is the skirt and colour complex which the fashionable youth of India is now-a-days developing.

Miss P. Satyavati (Rajamundry)

In which picture is Padma Devi seen at her best in acting?

Of her recent performances, I liked the one she gave in "Zamana."

N. V. Rajan (Mysore)

Is Pahari Sanyal a suitable person to act as Lord Buddha?

No! But I won't be surprised if he does someday. We find so many square pegs in round holes in our film industry. If Bibbo can act a sixteen-year old, Winayak can become a school boy and Surendra can become a boy ideal what is to prevent Pahari from becoming "Lord Buddha"? He would at least be better than Yakub playing it. On the screen, who is the best singer of India? Saigal!

Amongst the following who acts best: Saigal, Motilal, Pahari Sanyal?

Motilal.

Sh?mlal Shrivastava (Nagpur)

Where is Renuka Devi after her brilliant performance in "Bhabi"?

She has gone back to her home and family. But like you I also miss her. Thousands would like to see her once again in another film. Will Renuka listen?
C. V. Kuppuswamy (Madras)

What is your opinion of Tamil films?
They are fast improving. What they now need is a larger market. It is up to the Tamil producers to get it.

S. R. Sowlay (Bangalore)

Is Motilal's wife a doctor at Delhi?
She is a doctor alright, but not at Delhi—at home. She has her hands full looking after our famous play boy.

N. V. Naidoo. P.O. Box No. 59, Stanger, (Natal, E. Africa)

"I am a member of the "Picture Show" Star Fan Club of London and I have many girl pen friends corresponding with me always. It is my great desire to have a girl pen friend of any nationality of about 16 or 20 years from Bombay."

I am giving your address to the girls and I am sure some of them will get in touch with you, if they realize that pen friendships are mighty useful in travels. Considering the age limitations given by you, I can only recommend two: Miss Sneha-Prabha Pradhan, the new star of "Civil Marriage" and Miss Vasantee the little big star of India.

H. H. Ladak (Dar-es-Salaam)

Why have most of our film companies entrusted the sole rights to foreign concerns for recording film songs? Can't they form a recording company thus enabling the Indian capital to remain in India?

The present state of affairs in this department is a matter of standing shame to several of our producers. In fact, there is no necessity of forming a new company for this. There is a national company called The National Gramaphone Co., Ltd., already existing and Prabhat is doing all its gramaphone recording with them...Isn't that a significant lead to the others?

Thomas Anthony (Bombay)

I want to know something about Sitara of Ranjit? She is a good artiste, who has once won the Gohar Gold Medal for best performance. She did another nice role in "Achhut" the recent Ranjit success and you will see her in half-a-dozen future Ranjit pictures. She sings well, acts well and dances very well.

The first Indian picture I saw was "On The River" and since then I don't feel like seeing any foreign pictures. What shall I do?
That is a distinct gain to the Indian film industry. You really need not see any foreign pictures, because you will find their Indianized versions in our theatres, and sometimes, as in "On The River" you will see three foreign pictures rolled into one. Isn't that an economic entertainment? It needs brains to give new and original entertainment every time.

D. Madhava Rao (Mysore)

Will you kindly give me some information about K. A. Abbas—his job—married or not—etc?
Full name: Khwaza Ahmed Abbas—comes from Panipat—belongs to the family of Mahakavi Hali, the great Urdu poet—Educated at Aligarh—passed out as a lawyer (for no fault of his own)—but never practised—took up journalism (inspite of opposition)—works in "Bombay Chronicle" (and

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Under instructions from Messrs. Bhaishanker Kanga and Girdharlal, attorneys for Messrs. Sagar Movietone Co., and with the consent of Messrs. Kapurchand Ltd., and on account and at the risk of Messrs. Best Films Exchange of Chandni Chowk, Delhi, Lahore and Peshawar, Messrs. Bennett & Co., will on Tuesday, the 20th February 1940 at 4 p.m. (S.T.) sell by public auction at their rooms, 120 Apollo Street, Fort, the exploitation rights in respect of the two talkie films or pictures produced by the Sagar Movietone Co., entitled "Comrades" and "Bhole Bhaile" for the territories of the Punjab, North Western Frontier Provinces, Delhi, States of Jammu and Kashmir, United Provinces and Native States within the said territories, generally known as the territories of Northern India (but exclusive of Sind and Baluchistan) subject to the terms and conditions embodied in an agreement entered into between the said Messrs. Best Films Exchange of the one part and Messrs. Sagar Movietone Co., of the 2nd part dated 15th September 1939.

For further particulars and conditions of sale apply to—

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Or to the undersigned,

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Auctioneers.
February 1940

no one knows why)—writes for "Filmindia," "Asia," "Illustrated Weekly" and several other papers (to prove that journalists are paid well)—reviews Indian pictures on the radio in Urdu (in the hope that people listen)—age suspected somewhere between 25 and 28—height between 5' 4" and 5' 6" (it varies with the shoes)—"school girl" complexion—general appearance very pleasant—behaviour, very modest—garrulous amongst friends, otherwise quiet—socialist in view and intolerant with friends in this respect—not married yet, but doesn't run down the marriage institution (a good future possibility)—does not like dogs and looks at children with suspicion—easily subdued by household servants but would not give way in a public debate—has turned his quarters into a caravansary and thinks that a good gesture of hospitality—trembles when a producer invites him (suspects affectionate overtures)—Vice-President of the Film Journalists' Association of India—author of "Outside India" a popular travel book—has travelled round the world—returned from Paris without experiencing the motif of this famous city—to put it in his own words 'a bad friend but a good enemy' (though we don't believe him)—international in outlook—national in politics (a Congressman)—always independent in views and writings (sometimes uncomfortably so) fond of seeing pictures—pays for his pictures and believes he has taught the theatre owner a lesson—and all this is only a bit of Abbas. I shall tell the rest some other time.

D. Putta Raj (Hassan)

What sort of power a person must have to join a film company?

If a female, intending to be a star, the voltage must be 440. For others 6 volts would keep the job, if by accident they got the job.

Miss Jayalaxmi (Mysore)

I am very anxious to become a star. I am tolerably beautiful and slightly tall. Do you think I shall get a chance to act with Motilal? How can I proceed with my ambition? Do you think, my college education will help me to get a job?

Yes, good education always helps. I don't know whether you will actually become a star but you can make a beginning by acting in small and appropriate roles. Write to some leading companies like Prabhat or Ranjit sending your photos in several angles and request them to give you a trial. As regards Motilal, several of the girls who have acted with him so far didn't utilize their splendid opportunities to make good. Somehow Motilal, with every new performance better than the previous one, seems to make the girls nervous. But

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Sangraj Desai (Bombay)

Don’t you think that the humorous slant on film production in “Admi” refers to those Anglo-Indian actresses we find on the screen?

Yes, to some of them. For more intimate information, refer to Director Shantaram.

M. C. Ghivari (Belgaum)

Has Mr. Patel, the Editor, returned to India safely and alone from Hollywood? If not, whom has he brought with him? Any beauties?

Yes, beautiful memories of Oomph girls and nice friends I met. So I have not returned so much alone. Are you disappointed?

K. G. Degavkar (Belgaum)

Is Ram Marathe related to Anant Marathe?

Yes, they are brothers.

Where is Devika Rani who was once with Bombay Talkies?

Once? She is Bombay Talkies.

M. N. Tanna (Pretoria)

Is Miss Bibbo educated?

Oh, yes, very well in her own field.
Where is Padma Devi who acted in “Zamana”?
She is now in Calcutta working in “Hindusthan Hamara” a Film Corporation picture.

P. Lakshminarayan Reddy (Madras)

You have explained in detail the difficulty that confronts the stars in sending autographed photos to their fans. Do you mean, then, that if we send the necessary amount (Rs. 1-4) to the stars, they will oblige us by sending the photos?

Exactly, don’t you think it is a fair exchange?

A. D. Gajjar (Rajkot)

Regarding the recent article by Mr. Baburao Pendharkar suggesting to cut down the present films to 8000 feet, why shouldn’t he himself make a beginning? I think it would be a blessing to the industry. Don’t you agree?

Agreed! But it will be rather risky for a single producer to take the initiative unless, all or at least several leading producers are prepared to follow suit. Mr. Pendharkar has given expression to his mind, but his suggestion must be acted upon by the Motion Picture Producers’ Association.
Sircar Gets Royal Reception

During the month, producers, distributors and exhibitors all vied with one another in showering hospitality on Mr. B. N. Sircar the Managing Director of New Theatres Ltd., Calcutta, when he visited Bombay.

Lunches and dinners, where one met the same people again and again, took a week away from the life of every working journalist. It all opened with the splendid lunch given by the Western India Theatres Ltd. And then came Sar dar Chandulal Shah's tea party, Circo's lunch, Kapurchand's lunch and numerous other large and small functions.

But a quiet tea, all within a small family circle at Mr. Baburao Patel's home in Santa Cruz was perhaps the one which the shy and aristocratic Sircar seemed to enjoy most. For, there he spoke more than anywhere else.

Necessity of News Reels

Our worthy contemporary, "The Dipali" of Calcutta has given a commendable opinion in its issue of the 18th January on the all-important problem of introducing news reels and educational shorts in our entertainment programmes.

Supporting the enforcement of exhibition of news reels in our cinemas by a statutory process, "The Dipali" has recited several instances of how different foreign governments support this method of cultural education of their people.

While we are quite aware of the practical difficulties in the way of our producers, we feel with "The Dipali" that a beginning must be made somewhere.

To begin with the educational shorts is a more practical proposition than the news reels. Why not make a beginning with some biographical shorts of our national leaders?

They Want a New President!

Silently behind the scenes, there seems to be a general discontent among some of the leading artists who are members of the Association of Film Artistes.

Most of these persons who are workers, though on the top grade, feel the injustice of the present state of things when they find that in their present president, they have an artiste, director, producer and employer all rolled into one.

For an institution of employed workers, this is rather a compromising position and we feel that the resentment felt by the members is justified.

They have however the right to elect a new president, someone of their own class, at the next election.

But in the meanwhile, many will appreciate if Mr. Sohrab Modi, the present president steps out by himself as an act of grace and concession to the other members, whom he condescendingly calls his comrades.

It will be a gesture worthy of the usual Modi traditions. Why should one be in a place where he is not wanted?

England Wants Indian Pictures

"Unknown to many of us, India has for years been a flourishing centrefilm production. It is probable that Indian films do not approach the Western product in polish or technical efficiency. Lack of finance prevents that" writes Malcolm Phillips in Picturegoer and Film Weekly drawing his conclusions from a book on films supposed to have been written by some one in India.

"They are probably entirely different from anything we have ever seen before. I have to say "probably" because I have never seen an Indian film. Which is not my fault. I should greatly like to see one.

"Now that War is with us and our specialized cinemas have to get along without their previous gems from Soviet Russia, Czechoslovakia, Estonia and other obscure corners of Europe, would it not be an idea for them to let us have a look at some of the films that India is making. "Whether they are good, bad or indifferent, they will at least be unusual. And showing them in this country may give a little much deserved encouragement to the men who make them."

Whenever it is the good fortune of Malcolm Phillips to see his first Indian picture, if the picture happens to be one of our first class, the old boy is going to get a rude shock to find that several Indian pictures are certainly better than the English productions and as good as the average Hollywood pictures. The standard of polish and technical efficiency in Indian pictures will open the eyes of several foreign critics.

It is for our producers to satisfy the thirst of critics like Malcolm Phillips and the earlier they do so the better for our industry.

New Air Conditioning!

Paralleling the general improvement in the industry the demand arose for some solution to the problems in the production and processing of films, and our studios were faced with the necessities of overcoming poor effects due to variations in temperature and humidity and that of dust even though this was done indoors.

It is becoming increasingly apparent to the producers alive to the advantageous possibilities of air conditioning and refrigeration in their film studios. The Prabhat Film Co., which has recently completed its new building considered the installation of air conditioning throughout their building, and after careful consideration an installation was made for some of the more important rooms—Dark Room, Printing Room, etc.

In the installation for the Prabhat Film Co., Carrier equipment which has been used in the M.G.M. Studios and other leading studios in Hollywood has been installed in a room separate from the main building.

The whole installation has been designed and installed by the Carrier Air Conditioning Department of Volkart Brothers.

Bravo! Mehta!

Mr. V. R. Mehta of Royal Film Circuit really believes in surprising people. He has now gone out and completed his distribution arrangements for Northern India far in advance of the completion of the Circo pictures now under production. The first two pictures including "Laxmi" will now go to the B.B. Cine Corporation, Delhi with a minimum guarantee of Rs. 45,000/- each.
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COMMUNALISTS, KEEP OUT!

Menace Of Communalism Rais.es Its Ugly Head In Indian Studios.

By K. AHMAD ABBAS

I have been invited to join a group of Hindu directors and technicians, formed with the avowed object of counteracting the communal activities of certain Muslim directors and technicians. I am tempted to join the Hindu group because, in this instance, they have been provoked into taking this defensive position by the undesirable attitude taken by some who call themselves Muslims. Thus, perhaps, I may be able to expiate for the sins of my co-religionists.

DO TWO WRONGS MAKE ONE RIGHT?

But, tempted as I am, I am not joining the Hindu group. Two wrongs do not make a right. And Hindu communalism is by no means an antidote of Muslim communalism. Indeed, both thrive on each other.

Moreover, I feel that the communalism as manifested by the above-mentioned Muslim group is only one aspect of the hydra-headed monster that threatens the Indian film industry. Communalism, Secularism, Provincialism. Favouritism—I regard them all as equally pernicious. They all arise from a narrow outlook and stunted imagination. They are all different symptoms of the same disease but, owing to the acute political tension in our country, when anything takes a communal turn it becomes far more dangerous. Then is the time to take drastic action, even if it means the amputation of the diseased limb.

In this unfortunate land of ours where even plain water bears religious labels (Hindu pan! Muslim pan! ); communalism is nothing very rare. Thanks to the third party (like the monkey in the fable) always holding the scales even, seats in councils and municipalities, jobs from civil service to those of clerks and peons, educational institutions, newspapers—in short, everything sooner or later assumes a communal character.

In this Sahara of communalism the only oasis was the film industry. The studios suffered from many other diseases but they were at least free from the virus of communalism.

A MUSLIM AS "KRISHNA"!

I cannot forget the words uttered by Khalil, a veteran among actors, at the Motion Picture Congress. Addressing Dada Phalke, he recalled how he, a Muslim, had been given the role of Krishna in dozens of films. In spite of the opposition from the orthodox element, Dada Phalke continued to cast a Muslim youth in the roles of Hindu gods. Art knows no barriers of caste or creed. And, looking through the pages of the history of the Indian film industry, you will come across numerous such instances. It was a Jewish producer who revived the glory of “Nur Jehan,” a Hindu who dramatized the romance of the Taj Mahal in “Shiraz,” a Muslim who produced “Chandra Rao More” and a Parsi who produced “Vaman Avatar.” And even if some of these films were bad, I believe that they did bring the people of this vast country nearer in their understanding of one another’s culture and traditions.

Not only Art but Commerce, too, decreed that communalism should be kept out of the studios. Parsi and Hindu producers did not hesitate to employ Muslim artists if they could exploit their star-value to make a few lakhs. Similarly, Muslim directors (such as there have been) and artists built their reputations with the help of their non-Muslim colleagues. There was never any question of putting communal labels on persons working in the studios. Yusuf Mulji was a good Cameraman, not a Muslim Cameraman; Syed Fatehia was a good Art Director, not a Muslim Art Director; Nawab was a good actor, not a Muslim actor. At the same time no one worried if Chandulal Shah was a Jain; Sabitn Devi a Christian; Leela Chitnis a Bene-Israelite; Ezra Mir a Jew. They all belonged to the same community—the community of artists. Their religious beliefs were a matter between them and their God.

HINDU CAMERA! MUSLIM MICROPHONE!!

And now suddenly we seem to have become conscious of each other’s denominational affiliations. Baburao Patel is a Hindu journalist, Ahmad Abbas a Muslim journalist; Shantaram is a Hindu producer; Faralbhoy is a Muslim producer; Kardar is a Muslim director; Nitin Bose is a Hindu director; Kumar is a Muslim actor, Prithviraj a Hindu actor; Kanabhala is a Hindu actress, Khurshid a Muslim actress! Why? Why this communal differentiation? I ask. And where is it going to lead us? I won’t be surprised if we do reach the ridiculous stage where we would be telling one another “This is a Hindu Camera. That is a Muslim Microphone”!

STRAWS IN THE WIND

For the last two years I have been noticing little straws in the wind. Over a year ago, I remember, a certain Muslim director was kind enough to invite me to tea. I was quite flattered by the invitation. At the party, I was introduced to two other Muslim directors, a Muslim music director, a Muslim actor and a Muslim Scenario-writer.

In the course of the conversation, someone subtly dropped a hint. “There are so few Muslims in the film industry.”

Another took up the theme. “Yes. And not a single Muslim producer.”

“And the journalists are also all Hindus—except, of course, our friend, Mr. Abbas.”

Then I knew the game. I was to be the mouth-piece of this Muslim League of the films—the Muslim journalists to boost the Muslim directors, Muslim actors, Muslim actresses! But they ought to have known that the man who never joined Mr. Jinnah’s Muslim League would never join their Muslim League, too.
Mr. Ram Bagai the well known Hollywood Indian, is now in India to make some films here on behalf of some American producers. Mr. Bagai is a graduate of the Stanford University and M. A. (Cinematography) of the South California University and has worked with eminent directors like William Dieterle and George Stevens.

I owe them no malice for having mistaken me for a communalist. But I just related the incident to indicate how quietly the devil of communalism walks in.

THE EVIL SHADOW

The above incident had a sequel a few weeks ago when a group of Hindu directors, technicians and artistes approached my friend, Baburao Patel, to join their group which was to counteract the communalist activities of the Muslim group. To which he replied, “I am sorry I cannot help you. There is only one man who would support you—Abbas.”

I take that as a great compliment and I can return it by saying that whenever the Muslim workers in the studios have any legitimate grievances, they will not find a better supporter for their cause than Baburao Patel.

But neither of us is going to countenance the formation of communal groups in the studios. And we will fight like hell to keep the film industry free from the insidious communalism which is slowly spreading its evil shadow over the studios.

THE FAITHLESS “FAITHFUL”

It is difficult to apportion blame in such matters. But one incident which has come to my ears is symptomatic of the situation. It appears that a certain Muslim Director of a studio (that is owned by two partners—a Hindu and a Muslim) actually delivered a speech to a gathering of his Muslim colleagues in the studio and told them, in eloquent terms reminiscent of a Muslim League meeting, that soon they hoped to rid the studio of all non-Muslims, including the Hindu partner.

This is the limit. No such fanaticism can be allowed in a studio, which, as a centre of art and industry, has to be conducted regardless of any sectarian considerations. No man who preaches such petty, narrow-minded ideas has any right to step into a studio. And if he persists in such beliefs he cannot but bring discord and unhappiness wherever he works.

EXCUSE FOR INCOMPETENCE

My study of the general political situation in the country has taught me one thing about communalists; that quite often they are not even communalists. A genuine “communist” is he who is imbued with a desire to help his own community; he is misguided but he is not selfish. The common variety of communist, however, finds in religion and communal sentiments an excuse for his incompetence, a cloak for his selfish pursuits. “Won’t you help me to get a job in a studio? I am a Muslim.”

As soon as I hear that, I know the man has no real merit. If he had, he would come and say, “Won’t you help me to get a job in a studio? I am a good actor.”

Any director who expects special privileges because he is a Muslim or a Hindu or a Parsi is a bad director; any technician who wants a job on the strength of his communal label perhaps does not know the difference between a ‘boom’ and a ‘dolly.’

Often communalism is also a convenient cloak for cliquishness and party politics. If you want to have half a dozen ‘lackeys’ dancing attendance upon you, saying “Yes, Sir” to everything you say, the best thing to do is to start talking in communal terms. All the half-educated unemployed youths of your community will soon be hovering round you, boosting you and basking in your reflected glory. If you are a director, they would go about saying you are a bigger director than Dieterle. In turn they would become technicians, artistes, assistants, writers—in each case talking of communal solidarity to make up for their own intellectual bankruptcy and incompetence.

“Patriotism is the last refuge of a scoundrel.” And communalism is the first apology for the existence of charlatans and hypocrites. Beware of the man who talks to you in terms of “We Muslims” or “We Hindus.” It is ten to one he does not know his own job, be he a director or a cooly.

FANATICISM IN FILMS

So much for the persons. But of late we have seen the emergence of communalist pictures also. These are to be distinguished from the genuinely historical, mythological or biographical films. “Tukaram” was not a communal picture though it glorified a Hindu saint and “Pukar” is not a Communalist picture though it glorifies a Muslim King. The communal character of pictures is not implicit in their subject matter but is revealed in their presentation, treatment and dialogues. Two recent examples are “Ghazi Salahuddin” and “Bhagwa Zenda.” The one (Con. on Page 33).
The Best Picture of 1939?

Film Journalists' Association of India Prepares For A Country-Wide Blind Ballot.

Producers anxious for the decision

Who Will Win The Blue Riband of The Indian Film World?

The vital question of the month is which picture will win the Film Journalists' Award as the best picture of 1939. Over half-a-dozen producers are anxiously awaiting the all-important decision of the Film Journalists' Association of India, as unlike the gold medals awarded by private institutions, the Journalists' Award is now recognized as the Blue Riband of the Indian film world.

The position is all the more intriguing because the decision will be arrived at by a blind ballot amongst the members who are scattered all over India and represent a large number of film magazines and daily papers.

A modest estimate of the number of readers represented by the total membership of the Association is over six millions who are provided regular guidance in their film fare by the criticisms of these writers.

Last year, the award was given to "Adhikar" a New Theatres production, irrespective of the fact that the picture did not draw well at the box-offices.

In keeping with the motto of the Association, "Pen For Progressive Pictures", the box-office value of the pictures is not all taken into consideration.

The Award is given on the relative merits of the pictures with particular regard to the following considerations:

1. Correct reproduction and interpretation of Indian life and culture;
2. A healthy and progressive outlook on social problems;
3. Proper direction and technical excellence;
4. Histrionic performances of the chief artistes as seen in the pictures;
5. Story, Scenario and Dialogues. Only Hindustani pictures or films having Hindusthani versions are eligible for consideration of the Award.

Nearly 78 pictures will be judged this year. Prominent among them are: Achhut, Admi, As You Please, Dari Didi, Dushman, Kahan Hai Manzil Teri, Pukar, Sant Tulsidas, Kangan, Mother India, The Only Way and Sadhona.

Some of these pictures have been huge box-office successes of the individualism, and would refuse to be influenced even by the opinions of their own comrades.

It will be impossible to guess which picture will win the Award at this stage.

Communalists Keep Out!

(Con. from Page 32)

gives an unnecessarily fanatical touch to the life of a great humanitarian; while the other sharpens the edge of present day communal conflict by unearthing the old conflict between the Marathas and the Moghuls. The drama, in either case, is played on a highly fanatical—almost hysterical—plane. There's a lot of talk about Muslim blood in the one and Maratha blood in the other—as if, when you come down to a clinical examination, either of them would be superior to other bloods! In the present tense situation in our country when the least spark is enough to kindle the fire of communalism, such pictures are dangerous. The cinema is a double-edged weapon. While on the one hand it can be used to spread the ideals of peace and harmony, it can also sow the seeds of discord, hatred and communal bitterness.

PRODUCERS' RESPONSIBILITY

It is possible that, in their anxiety to produce a 'popular' subject in a 'popular' manner with the sole intention of making money, the producers do not realize the dangers inherent in such pictures. But those who wield such a mighty instrument for moulding public opinion cannot escape censure. Do they realize that, perhaps unwittingly, their pictures are strengthening the foundations of communalism in India?

In picture themes or in studio personnel, among artistes, technicians, directors or extras, let us resolve that we shall not allow the poisonous influence of communalism to creep in. If once it does get a foothold in our studios they would be turned into miniature Muslim Leagues, Hindu Sabhas and Parsi panchayats. Then good-bye to all our dreams of "progressive pictures" and of developing the Cinema as a means for securing national advancement and social justice.
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P. PULLIAH

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"BALAJI"

Music Director:
ANNASAHEB MAINKAR

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**SHALINI CINETONE**
KOLHAPUR

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Snaps from “Holi” a Ranjit picture, to be released shortly.
Acclaimed by A Nation!

LEELA CHITNIS
AND
ASHOK KUMAR
THE STAR-PAIR OF THE YEAR

in
BOMBAY TALKIES' Rhythmic Romance
KANGAN
FOUR MONTHS YOUNG
at
ROXY TALKIES - BOMBAY

Also making records for its makers, at
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- ALLAHABAD
- DELHI
- MEERUT
- INDORE
- AMRITSAR
- LUCKNOW
- KARACHI
- GWALIOR
- BARODA
- LAHORE etc., etc.
Indian Films & Stars on the Air
K. Ahmad Abbas, Vice-President of the Film Journalists’ Association of India and Personalities of 1939 in a World Broadcast.

All India Radio’s Admirable Effort
To Make People More Film Minded.

Mr. Jugal Kishore Mehra, the ever smiling, ever obliging, ever courteous Director of the Bombay Station of the A.I.R.

The Indian film industry is certainly attracting the utmost attention since it celebrated its Silver Jubilee last year.

The ever watchful Director of the Bombay Station of the All India Radio, Mr. J. K. Mehra, in his anxiety to give his millions of listeners all over the country, a popular fare for their evening entertainment, arranged a highly interesting programme, “1939 In Indian Films” in which some of the most prominent personalities of the Indian film world took part.

It must have taken the Director some time assembling all the important people in the industry, knowing the tremendous difficulty of getting these people to recognize the importance of such a broadcast.

Just Lack of Horse-Sense!

The programme, though excellent, could have become more so, had some more producers co-operated with the A.I.R. by sending their stars. It is significant that while the Prabhat Film Company, with a sincerity and promptitude characteristic of all their activities, sent Shahu Modak and Shanta Hublikar all the way from Poona incurring transportation expenses to make the programme a success, some of the other producers in the city could not show even a casual politeness to answer telephone calls requesting their co-operation. No wonder, Prabhat still leads. It is high time that some of the other companies who seek to compete with Prabhat should emulate their example in at least the maintenance of professional politeness.

After all a programme like this must directly benefit the producers by bringing more people to their box-office. Even in self-interest these producers who were foolish enough to keep away, should have realized the importance of a world-wide radio broadcast.

And inspite of all this, the fact that the programme became a success, proves the indefatigable efforts put in by Mr. J. K. Mehra and Mr. K. A. Abbas who produced the programme and gave a running commentary. We congratulate both the gentlemen.

Some of the items in the broadcast were certainly interesting. Here is what some of them said:

DADA PHALKE: “Life of Christ” the first foreign film I saw in 1911, helped me to visualize the possibility of seeing Lord Krishna in a similar role in an Indian film. And there was born the first Indian film in my mind—”.

BABURAO PATEL: “The foreign producers promised me not to produce any more anti-Indian films. The future will prove whether the Western people keep their promise. This promise was further underlined by an assurance by Lord Zetland, the Secretary of State for India, and the officials of the U.S. Government.”

DURGA KHOTE: “Every role, I played, had a higher purpose in it and I liked everyone of them for one reason or other.”

KRISHNA GOPAL: “We have advanced. Photographers, nowadays, give psychological work and the camera shares the mood of the players.”

VASANTEE: “Would I like to grow up? Well, I believe I have no choice.”

SHAHU MODAK: “Even after I finished my work in “Admi” I could not forget the life of P.C. 255. The policeman lingered with me inspite of my present role of a saint.”

SHANTA HUBLIKAR: “Yes, good directors can certainly make the stars. But, don’t you think, the artiste must also have something in her? The director cannot put life into a stone.”

MOTILAL: “In “It’s True” I was a Brahmin. In “Achhut” I am an untouchable. But the design underlining both the characters is the same—humanity.”

CHANDRAMOHAN: “If they made me an Emperor of India, I would not allow producers to be directors, nor directors to be actors. Very often, we find a single man doing all these things.”

Numerous other artistes took part in the broadcast and to all these, the industry owes a debt of gratitude. They have helped to make the people more film-minded.

“Perhaps the best performance of his career” said the critics when they saw Nazir in “Mud” a Hindusthan Cinetone social picture.
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Music:
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Music:
PUNKAJ MULLICK

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Starring:
KANAN BALA ★ NITIN BOSE

Direction and Photography:

M EXCHANGE
BROADWAY
MADRAS
How Shantaram Directed 'ADMI'

A story in snaps by the FILMINdia Photographer.

"Admi" Prabhat's sensational social picture which has surprised the cities all over the country, is a personal triumph of Mr. Shantaram its director. For the first time, we are privileged, to publish the exclusive photos of the great director in action, taken without his knowledge.

Look at this wild abandon with which he tells Shanta Hublikar to give her dance. If you have liked the dance in "Admi," you know now who pulled the strings.

"No, no, there is a patch in your make-up, which the camera lens will never excuse. I'll touch it up". His love of detail makes Shantaram the great director that he is.

Shantaram himself did the famous "Tea Cup" dance before Ramchandra Marathe ever knew anything about it. You can trust Shantaram with cups, seeing his elegance in balancing them.

"This is how I want it" he seems to say and till he gets it, he won't be satisfied. Here is a man who has made a virtue of his obstinacy—a quality which close friends know to their bitter annoyance—sometimes.

"Somewhere between doubt and suspicion," Shantaram shows Shahu Modak, the role of a love-stricken policeman... To both, the director and the actor, the role was new and strange and yet they gave us a loveable policeman—a quantity too rare in life.
GHAZI SALAHUDDIN


A glance at Syed Ameer Ali’s famous book “Short History of the Saracens” confirms what precious material the story writer of this photoplay has left unexploited. In the history of Islam, Ghazi Salahuddin is one of the rare personalities surrounded by halo and glory. His epic battles with the Crusaders have inspired great writers to wax eloquent on the numerous royal virtues of Salahuddin and his exploits have today become legends of chivalry.

And yet the story writer of this photoplay could not find enough material to immortalize Salahuddin on the screen. What a pity that this glorious chapter from Islamic history has been turned into a shameless cockpit of stinking communalism and the traditional value of Salahuddin has been traded in for base fanaticism.

With every hundred feet of the film rolling, one hears bragging claims for the “Islamic blood in human veins,” “its inherent and imaginative obligations,” “its terrific speed and rush,” “its power to go through any opposition,” till one gets sick of the picture and its design.

Glorious Islam, as I understand it and know it, never did indulge in such cheap bravado. It always displayed the dignity of faith, the silence of strength and the modesty of conviction.

The Story Writer To Blame!

That an educated man like Hafigee should lend his intelligence to misrepresent the resplendent traditions of Islamic faith is a matter that needs closer investigation.

The tremendous power of the screen has been misused by the producers to make Islam look cheap in the eyes of the world. And this action amounts to a heinous crime, when a glorious opportunity to clear the prevalent misunderstandings and translate in pictorial terms the immortal message of love and tolerance given by the Prophet Mahomed, has been dissipated and misused to propagate the communal hatred which is mainly responsible for forging the present day shackles of our bondage.

This picture is therefore definitely not a contribution to the film industry nor a compliment to our nation.

It Never Happened

The story begins with the third Crusade, when Richard the Lion-hearted has come to fight the Muslims in the holy land of Jerusalem. Most of the time, the long footage of the film is utilized in sending peace envoys to and fro between Salahuddin and Richard, and minor side incidents are unnecessarily enlarged and given prominence. Leaving the title role alone, Rihana a small fry in the whole game takes up the screen for a long time making the historically glorious personality of Salahuddin a mere pawn in the game to give Rihana the prominence that the director wanted to give.

Was Salahuddin, the noble champion of Islam, born to give Rihana, the poster publicity of an Indian film producer? Someone responsible must answer this question.

The picture has no pretense of a plot. The dialogues smell of communal bias and they are flung about with a meaning vengeance, thereby destroying the emotional harmony of the spectators.

Ratan Comes Back

Forgetting for a moment the faulty design of the picture, one finds a couple of good songs sung by Ratan Bai. This brave girl gives us a welcome glimpse of her now almost forgotten brilliant performance in “Yahudi-Ki-Ladkli.” For a time she looked like the old Ratan whom the fans once hailed as their new favourite. With an almost perfect diction of Urdu, Ratan puts life into the screen, whenever she makes an appearance.

Gulam Mahomed was wrongly cast as the immortal Salahuddin. And yet with very little scope given to him and with numerous handicaps, this old stager puts in a valiant effort to do his best.

The most pathetic and ridiculous figure was that of Mazhar Khan, who as Richard the Lion-hearted was even made to laugh like a Prakash nero under the moral support of the Alsatian dog.

The lion-hearted Richard whom the entire Christian world thought to be a symbol of heroism, is turned into a sickling who shivers with fever.

The only good performance, without of course any necessity, was

Shahu Modak in the title role of “Saint Dnyaneshvar” a Prabhat picture.
given by Ishwarlal in the subsidiary role of Nooruddin.

**Very Apologetic**

This picture, which had a chance of becoming a vivid portrayal of the glorious deeds of one of the most dynamic personalities in history, has become an apologetic misrepresentation of the best traditions of Islam and its immortal hero. Thanks to I. A. Hafisjee and his producers!

**THE WILL**


From “Pukar” to “The Will” is a big fall for the Minerva Movietone. “The Will” seems to have been shot on the death bed of Ari, as so little we find of it in the picture.

It is hardly a picture worth the attention of “Filmindia,” but as the producers have widely advertised the picture, it becomes obligatory on us to review the same, so that our readers are not misguided by the entirely undeserved boost given to the picture.

K. M. Multani’s previous effort at direction was “Vasantee” another Minerva picture which also failed to draw well. This time he seems to have become more vindictive and has gone out and written the screen play also.

We don’t dispute his right to write or direct but we certainly question his presumption in foisting his efforts on a long suffering public.

Coming to the story, we find Lalu Kishorilal, a wealthy and evidently idle man of years, is “on his death bed with high blood pressure” (according to the booklet). He is expected to die any minute, but instead he suddenly goes out for a long 75 mile-drive and being in a high powered car, the angel of death who had hovered over him in the house, can no longer chase him.

The high powered car has also a certain thinking ability and it runs short of petrol, enabling Kishorilal to rest under a tree in a jungle till morning to meet a bevy of young girls, with his blood now at the lowest pressure.

Incidentally, doctors should note this new method of curing high blood-pressure.

Rani with her companions has come there, not to meet Kishorilal but to get some water in a jungle and sing and dance while doing so. The water pots are also small enough not to interfere with the dancing.

Obviously, there is a village 75 miles from Bombay, which has no well of its own and its “beautiful” girls have to go into thick jungles for water. The fact that the villagers had not previously seen a motor car must not be taken too seriously.

**“Accidental” Meeting**

But the story must go on and Rani and her crowd meet Kishorilal, though both didn’t expect it to happen. Both the sides are naturally surprised and in consequence they indulge in some socialist talk which gives us the impression that Rani hates the rich people of the city.

Kishorilal soon becomes the “motor driver” of his own car and proves his socialist tendencies by offering to drive the girls to the well. But the car is pushed, because of shortage of petrol, to the tune of a song. We are sure that Multani thinks this scene intellectually masterful to find a car being pushed by so much “mere power” instead of the usual horse-power.

Very soon Kishorilal becomes the “father” of Rani and comes and stays in her village as a motor driver, while his motor driver acts as the wealthy employer in his stead.

This is of course done to make the plot intriguing and humorous. That all this fails to do so does not strike the writer-director. He is satisfied with his own intention.

**Bhabi on the Scene**

Very soon both Kishorilal and Rani now father and daughter by mutual adoption return to the city and to Kishorilal’s home. Kishori-
In fine, remember that seventy other pictures are produced every year to employ your entertainment time and "Pukar" is one of them.

**JAWANI-KI-REET**

Producers: New Theatres Ltd.  
graphy: Bani Dutt—Cast: Kanan Bala, Najam, Nemo, Jagdish, Bikram Kapoor etc.—Released at: Krishna Cinema—Date of Release: 7th Janu-  
ary 1940.

This latest film from New Theatres is quite entertaining, altogether inconsequential and pro-  
vides a good vehicle for the glamour and sex-appeal of Kanan Bala.

---

**FILMINDIA**

**Big and Small Mountains**

Here, at the pretext of the good old amateur charity show, we are introduced to a number of "smart young people." Every boy is in love with Anita and brings her tokens of affection, like flowers, etc. Anita and Dilip fall in love with one another though they would not admit it to each other. At a picnic they exchange their philosophic views about "big mountains and small mountains" (supposed to symbolize two opposite views of life). The charity performance turns into a fiasco, thanks to faithless friends, and Dilip obliges with a speech on the suffering of the flood-stricken, instead!

Meanwhile the old millionaire is dying. Anita hurries to his bed- side and reaches there just too late. Dilip returns at last to the ancestral home and now Anita discovers his true identity. The two lovers are re-united.

(Often one wishes the scenario had been constructed more effectively to lend to the picture that emotional intensity which it lacks. In direc-  
tion, too, Hem Chunder has a lot to learn from the veterans in his own studio.)

Kanan Bala scores with her songs though she does not act so well as in some of her earlier pictures. Najmul Husain is less rigid and sings well—but what has he been doing to his face? Yusuf Mulji's photography is uniformly good though R. C. Boral's music direction now does not impress us so much as once it did. The young Pankaj Mullick, it seems, has beaten his ustad at his own game.

On the whole the picture ought to do well as a piece of clean, though not perfect, entertainment.
LEELA—

In Bhal G. P Pendharkar’s “Alakh Niranjan” an Arun picture of mythological grandeur, Leela stages a wonderful come-back.
A friend of ours asked us the other day what was all this cry about technique in films—"What exactly is it that you call good photography or good sound, I never notice anything wrong myself with these things"—said he, "and whenever I do, the picture itself is generally so bad I never care to sit through."

It was a very pertinent question that my friend had put to me. We create all this noise about our work and its importance, we demand more wages for it and we cry for recognition, and all this for doing something nobody notices anything wrong or special about, unless the film itself is so bad he cannot sit through. Funny isn't it, but there-in, the question itself lies the answer. If you have sat down and enjoyed the film and you have not noticed that something like photography or audioigraphy has been done, you have unwittingly given your approval and praise for the work of the technicians who have created for you in that film the essence of realism. That is real good work. If on the other hand photography or sound draws attention to itself either because of its extra fine quality or the reverse, it is definitely in bad taste, and both are equally injurious to the picture.

Good photography and sound therefore never draw attention to themselves. Even the "sound and photography were adequate", of the usual film critic is superfluous. One must know that the absence of any comment whatsoever is a certificate in itself which every cinematographer or audiographer must appreciate.

But then this is an ideal condition, and all of us cannot live in a world of ideals. So great has been the power of the Press in all that governs our lives and in our own little world of cinema, that some of us at any rate feel that a word of praise from the critic would go a long way. In practice today it certainly does so, for we have known cases of educated and intelligent people changing their opinions of their own pictures after reading its press comments. Instances have been known of expected sure-winners of a studio with acknowledged standards of sound and photography have gone and proved themselves duds at the box-office. The press comments became discouraging and then for the first time doubts begin to creep that after all the technique was not so good as had been imagined. Can we therefore blame those of our colleagues that yearn for a line of favourable comment from the acknowledged critics of the cinema?

And here again we have another stumbling block. Who are the acknowledged critics that pretend to rule the destinies of 40,000 and odd workers in the Industry? Surely not those who for the sake of some monetary or other gain attempt to praise a picture they have never seen, or who give out as good tips pictures that only crash at the box office a fortnight later.

A critic's work is no child's play, and to the honest and sincere we bow our heads. As a journalist he must realise the potentialities of the power that he wields. His word must be precise, it must be the truth, and above all it must be imbued with a spirit of tolerance for the good of the industry. In short it must be, what has so often been called constructive criticism, criticism that must help us to realise our short-comings, and thereby to better our work and place the industry on a little higher level than what it is today.

But as we have said, all our critics that write in the numerous publications that come out every month from all corners of our land, are not always so. Whenever any reference is made to either of the three of us, the cinematographer, the audiographer or the laboratory, the words convey but little meaning. With the cameraman's work it is not unusual to find such comments as the 'light and shade was not balanced well', or 'that the work was unimaginative', or possibly 'that the pictures suffered from a lack of light'. Such comments convey little or no meaning or the little that they do are not enough. Again about the sound Engineer, we usually hear, 'the adjustments of high and low pitch were not proper', or 'there was a sort of gargling noise', or again merely that the sound was not up to his usual standard. Much is not known about the exact work of the Laboratory technician and to him therefore are assigned a world of ills.

(To be continued)
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TO

(1) ‘Adhikar’ (2) Bari Didi (3) ‘Jawani-ki-Reet’ Produced at the New Theatres Studio, Calcutta

A ‘ROYAL’ Jewel ‘LAXMI’

(‘THE WOMAN THAT IS IND’) Music by TIMIR BARAN of ‘Devdas’

Starring: • KUMAR (‘Puranbhakta’) • Maya Banerjee • Bibbo
• Baby Indira • Gope • Jeevan

Note: The Successor to ‘LAXMI’ is ‘SUHAG’

‘SUHAG’

with KUMAR, Bibbo, NAZAR, ASHALATA

The Successor to ‘SUHAG’ is ‘GEETA’

Co-starring: DURGA KHOTE, CHANDRAMOHAN

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Film Journalists On Their Round Of Confessions From Producers

During the month, the members of the Film Journalists' Association of India, interviewed Mr. Shantaram of Prabhat, Sardar Chandulal Shah of Ranjit and Mr. Sircar of New Theatres Ltd.

We reproduce below their opinions on different problems of production, and as these men are very important in their field, readers will be interested in what they say.

Mr. Shantaram of Prabhat is the first one to face a battery of questions.

What is a good artiste Mr. Shantaram?

In a way, every man or woman is a born artist. The success of the artiste essentially depends on the type of role he or she is cast in.

Do you know that several well known stars are dying to work under you? Don't you think that you should give them a chance or do you believe in training 'raw material' always?

I know that several good artistes would like to work with me and in return I would be only too pleased to work with them, because their inclusion would make my task easier. But my method of production varies very much from the one usually in vogue. I select my story first and then search for the cast. My choice is therefore limited by the demands of the story. I believe in top-notch artistes, but I must have a role to give them. Whenever I got a role for them I took them e.g.,

Durga Khote in "Amar Jyoti", Leela Chitnis in "Beyond The Horizon" etc.

Provincial Talkies

Why do you produce pictures in provincial languages. Don't you think that producers should scrupulously stick to Hindusthani pictures?

I admit that Hindusthani pictures are essential for the ultimate evolution of a national language. But we are still in that stage where our people are not fully cinema conscious. It is easier to interest a virgin field in its own provincial language than in Hindusthani which till a later stage remains an alien tongue. Once the people in this new field become film minded, it becomes easier to show them Hindusthani films later on.

The pictures in provincial languages, therefore help to expand the field of exploitation.

What is a good picture, Mr. Shantaram?

This is a difficult question which will perhaps be never satisfactorily answered in spite of numerous books written on it. I would however consider a picture good if it tells the story effectively.

What do you think should be the purpose of a good picture?

Every good picture should take our society and nation a step towards progress. I believe in Art but not merely for its own sake. Art must become the handmaid of a practical purpose and used as a beautiful drapery to present our message to our people. If art and ambition are harnessed to a beautiful design, I am sure the film will fulfil a greater social purpose than it is doing now.

Pure Entertainment

What do you think of pictures for pure entertainment?

Is "pure entertainment" a fare for the blank mind? I feel that even the so-called "pure entertainment" must have a purpose that will take us a little further.

What part do the following factors play in the success of a picture: Story, Direction, Performances, Technique and Publicity?

Hundred per cent. Each of these factors are of utmost and equal importance. Relatively, however, the story is of primary importance. A good story is the soul of a picture and putting it over naturally requires competent direction.

Sardar Chandulal Shah Hits Back

The second pitched battle between the film critics and the producing elements took place at the Ranjit Studios in Dadar.

"Do the critics know even the A.B.C. of film technique when they comment on films?" asked Sardar Chandulal Shah.

"Which is also equally true of several producers and directors" retorted a critic.

When told that the producers encouraged mercenary reviews in pre-
ference to impartial criticism, the Sardar pointed out that the film critics were often too hard in their criticisms and did not consider the numerous practical difficulties of film production in India.

What made you produce "Achhut" and why did you add a Gujrati version?

In producing "Achhut", for the first time, I set aside all commercial considerations. Years back when I was actively working in the quarters of the untouchables for their uplift, the cruel and pathetic lot of these people had moved me so deeply that I had promised myself to produce a picture someday which would bring their pathetic tale of agony before the eyes of the world. These mute victims of our social order needed the eloquence of a film to present their grievances.

In Gujrat this untouchability problem is very intense and I felt that the conditions would not improve till the theme of the picture would be understood and felt by them in their own mother tongue and therefore you find "Achhut" in Gujrati.

Sircar—The Aristocrat

The third, in the series of these interviews was with Mr. B. N. Sircar, the Managing Director of New Theatres Ltd., during his recent visit to Bombay.

The journalists were tickled at the idea of such a wealthy aristocrat being so deeply interested in film production and one of them inquired why Mr. Sircar preferred this troublesome business of film production when he had actually qualified himself as a Civil Engineer.

"Of course, I do not produce any pictures for the sake of my health" said Mr. Sircar and in stating so perhaps endorsed the general belief that film production is a very paying business and as such is worthy of the attention of even a wealthy aristocrat like him.

When asked what part he would take in the forthcoming Motion Picture Congress to be held in Calcutta, Mr. Sircar said that he would contribute his best efforts to make it a grand success and he hoped that people from Bombay and other centres would attend the sessions in large numbers.

Film Stars & Social Status

Discussing the social status of film artistes, particularly those female stars to whom unfortunately a social stigma was attached because of birth or some other reason, Mr. Sircar said that they deserved the same position and respect which is commanded by people in other professions.

"Even if others were unreasonably prejudiced against them," continued Mr. Sircar, "the producers ought to treat them well as colleagues and artistes."

"Do you like your films to be criticized?" asked a critic.

"I can't say that I always like criticism" said Mr. Sircar, "but I believe in critics enjoying the privilege of independent criticism. Well meant criticism is always good. It might hurt one, but it improves one also."

Asked, what in his opinion would be a suitable subject for the overseas market, Mr. Sircar said that a picture of modern India that would portray the best in Indian culture.
The Return of the Glory!

LEELA CHITNIS & BABURAO PENDHARKAR
TOGETHER ONCE AGAIN AFTER 'CHHAYA'
and
THE ILLUSTRIOUS 'BRAHMACHARI' PAIR
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will meet you in
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&
GCHAR-KI-RANI
(Hindi)

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- Written by: Principal ATRE
- Hindi version: Pudit INDRA
- Photography by: P.S. NAIK

A WINAYAK PRODUCTION

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HUNS PICTURES,
KOLHAPUR.
**THE WOMEN (M.G.M.)**

Featuring: Norma Shearer, Joan Crawford, Rosalind Russell and a hundred other useful and useless women.

One peculiar feature of this popular Metro picture is that it has not a single man playing in it. All the time, I was afraid that a Clarke Gable would pop out from somewhere, but for once the producer kept his promise.

The plot is a mild social satire on the idle gossip mongers in society, especially amongst women of all classes, married, respectable, idle and working.

That a woman hates a woman most is also brought home to a point by showing how the life of a sweet and respectable married woman is ruined by her so-called friends by creating misunderstandings through idle and dirty gossip.

The story makes a pretense of a theme but with characteristic submission to the semi-god of entertainment, the producers have once again traded in the theme for the box-office by adding to the picture some senseless "punches", as they are usually called, which distract the people from the central idea.

Norma Shearer is a happily married woman who loves her husband. Rosalind Russell, her 'friend' evidently does not like this state of affairs and starts on a gossip tour. Norma is compelled to sue for divorce at Reno. Through typically western situations the story passes till the husband and wife are once again united, inspire of Joan Crawford who plays a heartless gold digger so naturally.

Norma Shearer is certainly not at her best. Beyond looking sweet she does nothing more—Rosalind Russell gives a really suitable performance. Joan Crawford looks the type she is intended to portray and does her job with a surprising efficiency.

The picture drags at several places and the dialogues are not so intelligible. However it provides pretty good entertainment for sophisticated people.

*The picture is not suitable for children and growing girls.*

***NURSE EDITH CAVELL***

(R.K.O. Radio)

Featuring: Anna Neagle, George Sanders, H. B. Warner, Edna May Oliver etc.

The tragic fate of a war time nurse which once inspired an artist to draw a famous picture with the caption "Lest We Forget" has been made the subject of this film story.

The picture is an artistic achievement and has a great topical importance with the war now raging in the West. The incidents portrayed have a tremendous emotional and human appeal and incidentally provide a sound argument against the inhumanities of the human beings.

Anna Neagle gives a beautiful performance with a restraint which for its artistic subtlety will remain unbeaten for a long time to come.

George Sanders and Edna May Oliver are quite good.

The story travels slow as a motion picture and yet it has a great purpose which all should appreciate.

By all means see "Nurse Edith Cavell".

***DISPUTED PASSAGE***

(Paramount)

Featuring: Akim Tamiroff, John Howard, Dorothy Lamour etc.

Directed by: Frank Borzage.

The plot of this excellent picture has been taken from the well known Lloyd Douglas novel of the same name.

Akim Tamiroff—as Dr. Forester—is a famous surgeon whose reputation brings to him students from far and wide. John Howard is one such student in whom Tamiroff finds great talent for surgery.

The drama develops on the lines of a conflict between the great surgeon and his pet pupil—one dedicated to science, cold and precise—the other accepting emotion and weakness and more human than a mechanical man.

Dorothy Lamour, a bogus Chinese girl enters the story as a patient of Howard and he falls in love with her. This emotion is reciprocated with equal warmth and affection. Tamiroff does not like this. On the eve of their wedding he induces the girl to leave Howard and the activities now shift to China.

In China, Howard goes in search of Lamour but meets her through numerous exciting situations under the shadow of death. The man is saved and they meet as lovers once again.

The background of war scenes is very vivid. The direction is excellent. Dorothy Lamour gives a silly performance. One would like to know whether American girls born in China are supposed to look like her.

One also fails to understand whether it could not have been made possible for a true Chinese girl to marry an American. Why this usual and oft underlined snobbish of insisting on the girl being originally American. Don't the Whites marry the yellows?

Why this condescension of the White people in helping the brave leader of the Chinese with funds as a return of a good turn done?

What would have gone wrong if Dorothy Lamour had been shown as a real Chinese girl?

Barring this element of prudish colour complex, the picture is an excellent example of how the film
can be harnessed to bring home great truths in life.

Akim Tamiroff and John Howard give excellent performances.

This is a picture you can’t miss.

**BRIDAL SUITE (M.G.M.)**

Featuring: Robert Young, Annabella, Walter Connelly, etc.

For harmless entertainment this picture is quite good for adults, who are not looking out for anything intellectual.

Robert Young a spoilt son of a millionaire sows his wild oats with the usual abandon and frustrates the intentions of Virginia Field to marry him. He meets Annabella a cafe girl and falls in love with her. After the time worn escapades, he marries her.

A bedroom scene in which Robert tries to force himself on Annabella by putting the lights out is rather out of place for India and makes the picture unsuitable for children.

Others may however risk it.

**FULL CONFESSION (R.K.O. Radio)**

Featuring: Victor McLaglen, Sally Eilers and Joseph Calleia.

This is a morbid drama of blood transfusions wherein a priest gives his blood to a criminal and the criminal gives his to the priest in repentance.

The theme of the story is depressing and the entire atmosphere gets on the nerves. A thin romance, blind and frustrating, is thrown in for relief, but it makes the picture all the more intense.

The story has an harrowing effect on the audience, because an innocent man, accused of murder, is made to suffer untold agonies, till the confession of the real murderer at the end.

We cannot recommend this grim drama for children and can hardly call it “entertainment” for others.

**COAST GUARD (Columbia)**

Featuring: Randolph Scott, Frances Dee and Ralph Bellamy.

This is the usual far fetched hocus that neither impresses nor convinces. It is a two men and the

same girl plot with clumsy storm beaten ships thrown in for company. Even the process shots are poor. The ending is ridiculous and the audience laughs in derision.

**DUST BE MY DESTINY**

(Warner)

Featuring: John Garfield, Priscilla Lane, Alan Hale.

This is a strong melodrama, which has just escaped becoming harrowing, because it is evident from the beginning that the hero is innocent and people follow the story with sympathy for him.

John Garfield, an innocent convict, falls in love with Priscilla Lane, the step daughter of his employer. Soon through circumstances, they both become fugitives but are helped by Alan Hale a newspaper editor. John lands a news photo scoop of gangsters in action and through very gripping situations gets his girl and place in society.

Priscilla has perhaps given her best in this and John Garfield is also good. Alan Hale becomes popular as usual.

The picture has an elevated design and a definite reflection on society and therefore proves both entertaining and instructive.

It is a “should be seen” class.

**NINOTCHKA (M.G.M.)**

Featuring: Greta Garbo and Melvyn Douglas.

Directed by: Ernst Lubitsch.

The story is a clever slant on modern Russia and her abortive attempt at business with the capitalist world.

This is the first time that Greta Garbo, the star with an exaggerated publicity, has taken a comedy role. She does pretty well by remaining serious in comic situations created by Melvyn Douglas. This creates laughter.

The picture is a compliment to the script writer and to the famous director Lubitsch. Melvyn Douglas gives a better performance from the histrionic point of view than Garbo, though Garbo is lionised throughout by the director.

From the entertainment point of view, the picture is good and should be seen, especially by the “sick Russians” of India.

On the Film Front

BOMBAY TALKIES

Director ACHARYA is responsible for making "Rebel" an interesting picture. Leela Chitnis and Ashok Kumar who had teamed so successfully will once again be seen together, we hope with equal success.

Director Najmul Husein Naqvi will give Devika Rani another chance of charming her million fans in a new social picture.

RANJIT MOVIE TONE

Director JAYANT DESAI. Ranjit's senior most man has already got ready "India To-Day" and is on another social subject called "Dipali" starring Vasante.

Director CHATURBHJU DOSHI refuses to christen his social story yet. He is not probably sure after whom it should be named, though he has shot half of the picture by now.

Director KARDAR has given birth to twins, "Holi" and "Pagal". "Holi" will be released to time with the Holi celebrations in the town. By the time it is over it will be time for "Pagal".

SAGAR MOVIE TONE

Director MADHU BOSE is giving the finishing touches to "Kum Kum The Dancer" with Sadhona Bose and Padma Devi in the main roles.

Director MEHBOOB has long before finished "Ali Baba" which is lying ready in the tins.

CIRCO PRODUCTIONS

Director MOHAN SINGH has nearly finished "Laxmi" a social picture with Kumar in the lead.

Director BALVANT BHATT has already taken up the shooting of "Suhag" with Mazhar Khan and Kumar in the lead. The dialogues of the picture have been written by the famous writer Pandit Indra.

Director ALTEKAR has begun the shooting of "Gita" with Durga Khote and Chandra Mohan in stellar roles.

INDIA ARTISTS LTD.

Director (?) or Directors (?) is or are in charge of "Bahurani" the maiden production of this company with Kishore Sahu and Mubarak in the lead.

NUTAN STUDIOS

Director BABURAO POKAL has completed "Madari Mohan" a mythological story with Satyaran and Raj Rani in the cast. Sunita Devi who was previously with Bombay Talkies is reported to have given some beautiful dances.

HINDUSTHAN CINETONE

Director GUNJAL'S picture the "Mud" is already on the screen starring Shobhana Samarth.

MINERVA MOVIE TONE

Director MULTAN'S "The Will" failed to draw at the New West End with Sheela in the lead.

Director GAJANAND JAGIR-DAR'S "The Defeat" will once again flash Naseem on the screen.

Director SOHRAB MODY is giving finishing touches to "Bharosa" with Chandra Mohan leading a band of useful artistes.

SUDAMA PRODUCTIONS

Director SARYOTTAM BADAMI has just completed "Chingari" with Sabita Devi as the heroine.

MOHAN PICTURES

Director A. M. Khan has just completed "Hamara Desh" with Ameer Karanatki in the cast.

Director Chunnilal Parekh will be giving us "Jagat Mohini" with Master Vithal and Kokila.

Bakula in "Alakh Niranjnan" an Arun picture.

Director NANUBHAI VAKIL will soon complete "Jadu-I-Kangan" with Shiraz in the lead.

WADIA MOVIE TONE

Director ASPI is fast completing "Jai Swadesh" with Raj Rani.

Director RAJA YAGNIK is giving finishing touches to "Vijay Kumar" with Sarita Devi.

Director HOMI WADIA is busy with "Diamond Queen" starring fearless Nadia.

POONA

PRABHAT FILM CO.

Directors DAMLE and FATEHLAL will soon put their stupendous mythological picture "Dnyaneshwar" on the screen with Master Yeshwant and Shahu Modak sharing the stellar honours.

Director SHANTARAM is still busy with the scripts of the two stories, one on the theme of justice for everyone and the other on a social theme of neighbourhoood. Both the pictures will go into shooting by the end of February.

SARASWATI CINETONE

Director Dada TORNEY is likely to take another social subject with comedy relief and is now in search of talent.

ARUN PICTURES

Director BHAL PENDHARKER is giving finishing touches to "Alakh
Director AMAR MULLICK is shooting a social picture with Kanan and Pahari in the leading roles. The name is still unknown.

SOUTH INDIA
VEL PICTURES LTD. (Madras)
Director (?) has completed the shooting of the Tamil picture "Bak-thi" featuring Miss Lakshmi Bai.

DORASWAMY IYER (Bangalore)
Director R. JAMADAGNI has begun shooting "Gora Kumbar" with Miss Nagarattam.

SRI RENUKA FILMS (Dindigul)
Director (?) will be taking up the shooting of "Tamil Thai" with a thrilling national theme co-starring the famous Miss T. P. RAJALAKSHMI and V. A. Chellappa.

SRI JAGADISH FILMS (Madras)
Director Y. V. Rao has given a good account of his ability in "Mailli Pelli" featuring Miss Kanchanamala, which is now drawing well wherever released.

KUBERA PICTURES LTD. (Madras)
Director NARAYANAMURTHY is reported to be giving finishing touches to "Mahiravana" a Telugu mythological. Miss Kanchanamala is again to be seen in this with Ve-muri Gaggayya.

SALEM SANKER FILMS LTD. (Salem)
Director B. N. Rao directed a very successful mythological picture in "Prahlad" starring Master Mahalingam and Santhanalakshmi.

DHANDAPANI & SALEM MOHINI FILMS (Madras)
Directors Ellis R. Dungan and Moylan have been jointly responsible for "Kavi Kalamagam" co-starring Miss S. P. L. Dhanalakshmi and the famous piper T. N. Rajarhatnam.

AL. RM. CO. (Madras)
Director H. M. Reddy has given intelligent direction in "Mathru Bhoomi" which is so successful and is taking up shortly shooting of "Baktha Prahalada" in Telugu.

CENTRAL STUDIOS LTD. (Coimbatore)
Director B. N. RAO has secured another laurel by so ably directing the Tamil mythological hit "Sathi Murali" with Santhanalakshmi in the stellar role.

ANGEL FILMS LTD. (Salem)
Director H. S. Mehta is giving finishing touches to "Parasurama-vathar" which is pretty long over due to be screened.

VAUHINI PICTURES (Madras)
Director B. N. REDDY has given these producers another outlet of his talents in commenting the shooting of "Sumangali" with Malati in the role with others.

MADRAS UNITED ARTISTES CORP (Madras)
Director K. Subramaniam, with his progressive ideas, has Papanasam Sivan and G. Subbulakshmi cast in appropriate roles in "Baktha Chetha" which is now awaiting release.

ROYAL TALKIE DISTRIBUTORS (Madura)
Director Ellis R. Dungan who has so many successful pictures to his credit is giving finishing touches to "Sakunthala" with M. S. Subbalakshmi.

Indu Rani in Mohan Pictures' "Jadu-I-Kangan"

Niranjan" a mythological story with Leela in the lead.

KOLHAPUR
HUNS PICTURES
Director VINAYAK has practically completed "Better Half" a social picture with Baburao Pendharkar and Leela Chitnis sharing the responsibility and Pundit Indra writing the dialogues in Hindi.

FAMOUS FILMS
Director Pulliah will soon complete "Dharma Patni" a Telugu picture with Shanta Kumari.

CALCUTTA
NEW THEATRES
Director PHANI MAJUMDAR has well-nigh completed "Doctor" a social story in Bengali.

Director BARUA is editing "Zindagi" another social picture with Saigul and Jamuna in the stellar roles.

Director D. R. DASS' "Andhi" will soon be on the screen as the picture has been practically completed.

Director HEM CHUNDER'S "Paravaya" is awaiting release in Calcutta.

A shot in "India Today" a Ranjit picture.
What the Critics say of:

"Isobel Steele, the American girl whom Nazis arrested and threw into prison, charging her with espionage, treason and Communism, comes before the public again in a cinematic record of her experiences prior to, and during, her four months incarceration in Germany."

="Daily News."

"The inquisition-like terror of Hitler Germany, the stifling of free thought, the all-present net of Gestapo (Secret Police) spies, the horror of life in the prisons and concentration camps of the land of the Swastika all are inescapably present in this movie version of Miss Isobel Steele's experiences as a spy suspect in the hands of the Nazi repression machine."—"Daily Worker."

"There is something really authentic and impressive about 'I was a Captive of Nazi Germany.' Miss Steele herself re-enacts the role which was hers in real life. According to her story she merely relived actual experiences. And if she did then we must say it was an outrage."—"The New York Post."

"Whether the facts presented in the picture are coloured or not, the film leaves one indignant over the conduct of Nazi Officials in their treatment of Isobel Steele..... It is a straightforward story of despicable practices, including the burning of books..... While the picture is pure propaganda exposing a vicious affair, if it is true, it deserves to be widely shown: if it is not, an apology is owed the Nazis."—"Herald Tribune."

"As the experiences of Isobel Steele in Germany during 1934 are presented in sequences of this picture, they have power to arouse sympathy for her alleged treatment at hands of Nazi authorities. Audiences enjoying inflammatory film fare of the propaganda type will find a good deal in the episodes to fan indignation..... Sequences showing her as an inmate of the prisons of Alexanderplatz and Moabit, before her release was effected by Senator Borah and the State Department, are gripping."—"The Film Daily."

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Bookings for various Provinces as indicated in Map above.

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Association of India
1939 Award

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A D M I
FOR 1939

The next three pictures highly commended by the critics are:

New Theatres’
BARI - DIDI
Ranjit’s
ACHHUT
Bombay Talkies’
KANGAN

Girl on the Cover
VIMAL SARDESAI

Vagaries of the Censors

The Bengal Board of Film Censors recently banned “Juarez” the Warner picture which Indian audiences had so much liked and which the nationalist press of India had so much boosted.

The action of the Bengal Board is rather suspicious in view of the fact that the picture was allowed to run in “The Lighthouse” a prominent Calcutta cinema for a week and thereafter the ban was imposed when the local distributors tried to revive the picture at another cinema.

On what grounds was the picture banned? No one can answer this question satisfactorily. If the picture was considered good enough for its first run and allowed to run, why was it so suddenly banned?

The order of the Bengal Board was circulated to the other Censor boards in India and now the Government of the Central Provinces and Berar has also banned the picture.

And still the question stands. Why?

A Sub-Committee of the Bombay Board of Film Censors had passed “Juarez” and the picture was enthusiastically received by all who saw it.

Indians all over the country liked the picture and praised it in no uncertain terms. The
inlaid pattern of democracy on which a story of numerous thrilling incidents has been built was something which Indians have been thirsting for so long. It was their story with the country and the characters changed. In the victory of Juarez, Indians perceived their own triumph of the future. By his immortal speech on imperialism, Juarez has expressed the long suppressed sentiments of freedom-loving Indians.

Speaking to the representatives of foreign powers, who had come to plead for the life of Maximillian, Juarez has said:

"Your Excellencies make use of a jargon which was designed to conceal the principle which motivates your European civilization: A civilization which permits the wanton oppression of the weak by the strong, wherein each great nation in turn inflicts its will upon some weaker nations!—By what right do the great powers of Europe invade the lands of simple people, kill all who do not make them welcome, destroy their fields and take the fruit of their toil from those who survive?"

"Is it a crime against God, then, that the skin of some men is of different colour? That they do not wear shoes upon their feet? They know nothing of factories and commerce? By what right, then, do the great powers destroy them?"

"If there is one among you who can answer me, I'll give him the life of Maximillian of Habsburg! ... Maximillian must die for a guilt that is not his own, but yours, Senores! The guilt of Europe! The world must know that one generous in purpose, was duped to his death by the vanity of power-drunk dictators! The world must know it, senores, lest, those who duped him send another in his stead."

"The world must know the fate of any foreign usurper who sets his foot upon this soil!"

"The world must know that Mexico is not a spoil for the butchering, exploiting powers of your European civilization!"

Is it possible that these eloquent words of Juarez, burned the European ears in India? Did the Englishmen in India fancy Mahatma Gandhi in place of Juarez and put India in place of Mexico?

Did the words of Juarez sound like a death knell of their imperialism in India?

For what reason otherwise was the picture banned? In India, Indians see a picture and the Indians had liked this picture. They hailed it. Then, who else could have taken offence, but the white race of Englishmen in India?

Evidently the official European mind did not object at first, because the picture was allowed to be released. The whitemen who saw it at the theatres probably thought that their empire would be doomed, if "Juarez" was allowed to run. And they appealed to the authorities.

This seems to be the accurate reason, because a sly attempt was reported to have been made to remove Juarez's vital speech to pacify the sensitive Englishmen—whose ladies perhaps fainted at the idea that they might someday hear an echo of that immortal speech in India.

It is clear that "Juarez" was banned because Englishmen did not wish to show such a thrilling fight for freedom to the Indians, be it even of Mexico.

Such an instance of political censorship is not desirable and if the Government begins interfering every time because five Tommies and six Harries complain, there will be no end to this racket of political censorship.

Queerly enough, the Bengal Board of Film Censors is the most vacillating in its decisions. The Bengal Board banned "Gunga Din" for "military" reasons, because the British Tommy was shown in a bad light. After the Tommy aspect was excised, the picture was permitted to run. The Board seems to forget the fundamental fact that a picture in India is to be shown to Indians and not to a handful of Englishmen.

The censors must therefore consider what Indians want and not what Europeans do not want. And until this fundamental difference is realized we shall have to face stupid decisions by the different censor boards.

That is one more reason why India should have her freedom early.
Motilal leads a useful cast in "Holi" a Ranjit picture to be shortly released at the Opera House, Bombay.
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THIS TECHNIQUE OF BREAKING HEADS

Mr. K. A. Abbas in his timely article "Communists, Keep Out" which appeared in the February issue of "Filmindia," has condemned the questionable activities of certain dirty communalists who have been responsible for introducing this despicable canker in our film industry, which had hitherto been free of such diseases.

At this stage it is not advisable to expose the names of those culprits, but as Abbas puts it, "We will fight like hell to keep the film industry free from the insidious communalism," we think every one who wishes well for the industry should contribute his efforts to keep the industry within its legitimate limits of art and commerce.

We are reliably informed that after the publication of Mr. Abbas' article, some Mahomedan directors have actually gone out and formed a communal association for this very purpose, which we seek to discourage.

At a private banquet ("Khana") of a couple of directors and their several standard bearers, in spite of the cool sea breeze, the night was made warm by expressions like: "Even this Abbas has let us down," Damn that Baburao Patel—only a broken head will teach him a lesson." When some one suggested that many educated Mahomedans truly believe in what Abbas wrote some one said, "Are they Mahomedans? I call them Kafirs". Some one said, "I have 500 Mahomedans in Bhendy Bazar and they will give their lives for me."

On the other hand, several communal minded Hindus also seem to be considerably perturbed over Abbas' brilliant article. Incidentally they learnt of the Muslim Dinner and as if to vie with the Muslims arranged their "Cha pani" (tea party). There Baburao Patel had "let them down" though it was expected of him to contribute his best efforts to counteract the "growing aggression" of Muslim talents.

The second "association" hopes to do its best to counteract the activities of the first and vice versa.

Is this not a shameful state of affairs for an industry? This disgraceful racketeering, goaded by personal jealousies, must stop and immediately. If it doesn't, "Filmindia" will be compelled to come out with the names of the culprits who seek to ruin an industry, that has hitherto maintained 60,000 honest workers irrespective of caste and creed. And if in doing so, Baburao Patel's head is broken by those 500 "mawals" from Bhendy Bazar, it is well worth risking it. After all, Baburao Patel's head is not more important than the livelihood of 60,000 honest workers. Let it be broken to keep the canker of communalism out of our film industry.

By the way, why not once in a way experiment with Ahmad Abbas' head? I am told, it is easier to break and the man is too damn polite even to object.

THE NEW CENSOR BOARD

After three years, a new Board of Film Censors for Bombay will be appointed to officiate from the 1st of July 1940. During the last three years the Indian film industry has registered a lot of progress in all directions, particularly in its ideals and in the social significance of its existence. To-day, it is an established industry with a stability that promises many more years of continuous progress.

To encourage an industry with such a future, it is necessary that the Censor Board which plays a vital part in its existence should be composed of a fully representative personnel in whom the people of the industry will have complete confidence.

The personnel of the 1937-40 board was certainly an improvement on those of the previous boards, but it is an undisputed fact that it was far far from the ideal. It is hardly necessary to criticize now the vagaries of the outgoing members of the board. They are going cut and let us allow them to go out as quietly as they came in and stayed in for the last three years without reorganizing the Bombay Board.

Our duty is to get better men for the future—men with better vision and not half-tired old fossils who lend an extra fear to death and make old age a symbol of helpless senility. Let us have younger people with progressive ideas—men who will represent different sections of society and different phases of life—men who have travelled and seen things—men who have read contemporary thought and who
have the desire to improve—and above all men who are selfless patriots and not mere honour-hunters. Such men with a broader outlook are now required to give the industry a better guidance for the future.

Even if they become more strict in the execution of their duties, their strictness will be of greater help to the industry than the senile help of a crowd of yes-men who are always puzzled at their own decisions.

May we suggest some institutions that may be represented on the next Board? (1) The Indian Motion Picture Producers’ Association, (2) The Film Journalists’ Association of India, (3) The Motion Picture Society of India, (4) The Indian Merchants’ Chamber (5) The University of Bombay.

The institutions may be asked to nominate their own representatives on the Board.

WITH TWO BANKS IN HIS POCKET!

Lack of finance and financiers has been a chronic complaint of the Indian film industry. Find two producers together in any crowded or secluded spot and you will hear them wailing over the problem of finance.

The Indian Motion Picture Congress and the Silver Jubilee Celebrations certainly did give big publicity to our film industry, with the result that several new financiers have ventured to invest their money in films.

A notable example is Seth Ramnath Kasturchand Daga the Bikaner multi-millionaire, who they say “can pick any two of the biggest banks in Bombay and buy them outright.”

When a man of that eminence and financial resources takes an active interest in our film industry, it is certainly the best news we have after a long time. Besides, in getting a man like Seth Ramnath, the industry secures one of the keenest industrial brains which have faced the multiple problems in high finance and country-wide commerce.

The India Artists Ltd. is a pet child of the Daga family and like other children in this illustrious family, I am sure this new film producing concern will soon blossom into a big beehive of industry.

With the young and well-educated Dwarkadas Daga and Kishore Sahy our talented artists being in joint execution of the job, it will not be surprising to expect pictures with a greater social significance coming from this new company, very soon.

As an earnest of the high ideals this enterprising company has set itself, “Bahurani!” a provocative social picture is already well on way and I hope it will prove a big success to tempt many more Dagas to our industry. For, the success of Seth Ramnath Daga will certainly set other bankers thinking furiously.

BAD SALESMAINSHP?

Once again another good Hollywood picture has gone off the screen quietly—as quietly as it came. I refer to “The Hollywood Cavalcade” produced by the 20th Century Fox.

As a beautiful historical document of the motion picture industry in Hollywood, it had several aspects of interest to all the screen fans who would have certainly liked to know the development of the film industry and its early struggles. In addition, the picture had a good soothing romance to sustain the interest of the romantic minded. Alice Faye and Don Ameche, two popular players, also provided one more argument to bring the picture to the notice of the cinema-goes.

But, alas for some reason or other, the local distributors allowed the picture to step in quietly and step out more quietly. May we know why? Where is the sense in 20th Century Fox producing a picture on such a lavish scale and their local representatives not telling the people so.

If the “Hollywood Cavalcade” shows bad returns from India, it will be due to just bad salesmanship.

MAGNIFICENT, INDEED!

Regal, “The Theatre Magnificent” will no longer be magnificent if its air-cooling equipment keeps on crying for repairs a little longer.

During the last three months, whenever I visited the theatre, its “magnificence” in air-cooling was conspicuous by its absence.

Relying upon these new equipments, even the fans, which now look ancient but were once perfectly reliable, have not been fitted up. Imagine the discomfort to the audience on a hot sultry day with the theatre packed.

While seeing “All Quiet On The Western Front” I felt as miserable as some of those soldiers in the dug-out.

When people pay for certain comforts in a theatre, promised by reassuring advertisements, and they don’t get them for a longer time than is allowed for accidents, they have a right to feel that they are being cheated.

Will the proprietors of Regal Theatre be accused of that?
practical shape to the paper resolutions of last year, rather than waste more time and money in assembling at Calcutta and reiterating the old resolutions. What the film industry wants most to-day is decisive action.

STILL IN THE WRONG SADDLE

"Filmindia" caught the thought in its flight when it suggested last month that the artistes want a new president. Sheer decorum had prevented several artistes from expressing this desire at the meetings of the Association. Now that the secret is no longer a secret, they expect Mr. Sohrab Mody to come up to their expectations by resigning as their president. If he is not so anxious to hold on to it in spite of their will, and allow some one else of their choice to fill up the vacancy.

Several members also feel that Mr. Mody is not qualified to become even an ordinary member of the Artistes' Association, because he happens to be a prominent producer and as such an employer of artistes.

When Chandra Mohan, that popular actor said on the air: "I would not allow producers to be directors, nor directors to be actors," the other members appreciated how appropriately a brother artiste had expressed their own thought. Unfortunately, Mr. Mody is an all-in-one edition of an artiste, director and producer, not to mention the employer.

The smaller artistes even suspect the higher paid leaders of a moral sabotage when a producer is thrust upon them as the president of a body that is essentially composed of workers.

It is alright for Sohrab Mody to be humble and modest by saying that he is first and foremost an artiste, but let him not do so at the expense of people whom he econdescendingly calls his comrades. Mr. Mody's place is with the producers and not with the studio artistes.

If the Artistes' Association is going to smell of capitalism in its very first year—capitalism that is usually wedded to exploitation of the poor by the rich of the "innocents" by the intellectuals—then the future of the Association is certainly not very rosy. The artistes would do well to follow the excellent lead given by the technicians who have within a very short time made their association a well established institution doing splendid work, while the artistes—usually known for their brag—are still groping for guidance from Sohrab Mody a producer who has made several lakhs in "Pukar."

I still think that Sohrab Mody should sit with the producers and not with the artistes. He has promoted himself to that position now with his eloquent success as a producer. Why not leave the struggling artistes alone to their own activities?
“COMMONSENSE CROSSWORD” No. 172

“I never dreamed of winning such a sum,” said the recent winner of a fortune in Commonsense Crosswords. He had done something more purposeful than dream. But if you have ever had the dream our artist pictures, now is the time to make it a golden reality—always remembering, of course, that the damsel in the sketch is purely symbolical! Rs.12,000 is waiting to be won, and you are allowed two entries for one rupee. Rs.5,000 is set aside for Runners-up, besides which there are unlimited extra prizes. A little practice on the Square below will bring you nearer the First Prize than a lifetime of dreams or daydreams.

CLUES ACROSS
1. It is truly said that two idlers are less exasperating than one this
6. To walk lamely
9. Poetic contraction of over
10. Boy
11. To nurse or encourage
13. Elaborate dramatic solo
14. To give or send out
15. Valuable bean grown in Far East
16. Being this is apt to make a woman become cynical about men
19. Foreboding evil
23. Sometimes has a pleasantly intoxicating effect
24. It is hard to foster the spirit of family life in this
26. In an assumed attitude
28. One is apt speedily to grow tired of this food
29. Studious young women often seem misleadingly this to many young men
31. Cobbler’s tool
33. The average woman likes to feel she can this her lover
34. The world would be happier but duller if we could all this
35. At boarding schools most boys would like much more than they are generally allowed
36. Reserved person is often mistakenly thought to be this
37. Conclusion

CLUES DOWN
1. Our own these tend to make us sympathetic about those of our friends
2. Tiny particle of matter
3. Lowest part
4. Sheltered side of a ship
5. To make a mistake
6. Like lace
7. Woman he loves helps to remold many a man’s . . .
8. How difficult it is to do this when one is worried!
10. Jumbled spelling of piously
12. Jumbled spelling of crocodiles
15. Being desperately in love is apt to make a young man this at his work
17. Unsophisticated people sometimes foolishly regard philanthropy as this
18. Excitable people are apt to act incautiously when given too much this
20. Is apt to make one rather cold
21. Some nervous young women tend to behave hysterically when they are this
22. Lean
25. Entices
27. Rather than punish him some fond parents are apt misleadingly to this a naughty child
28. Sometimes causes good friends to become bitter enemies
30. Month of the year
32. Kind of tumour

ONLY ENTRY FORMS CUT OUT FROM “THE ILLUSTRATED WEEKLY OF INDIA” of March 3rd will be accepted.

COPYES AVAILABLE FROM ALL NEWSAGENTS
The EDITOR'S MAIL

Ram Pratap Dixit (Fategharh)
What is your opinion about the present-day productions of New Theatres? Is it not like filling old wine in new bottles?

Do you know that old wine is expensive because it tastes better? And besides, don't you think that some of the new “bottles” given by N.T. are quite attractive shop articles?

Balu T. Daryanania (Hyderabad)
When will “Achhut” in English version be released? Is it nearing completion?

I think it will never be produced. It has become one of those time-worn threats which Indian producers give us in their utter modesty.

What is the usual length of an Indian picture? Which is the longest picture in India?

The usual length is somewhere between 12 and 13 thousand feet. But the longest picture is that which bores you the most and we do have a large number of marathon shows like this every year.

P. P. Narayan (Matunga)
What is the real name of Anuradha alias Sushila? Can you give me some personal details about her?

Her true name is Khursheed but now I think she has permanently taken up Anuradha as I find her playing a good role under that name in “Bahu-rani” an India Artists’ picture. Personal information is beyond my scope.

T. B. Menon (Calcutta)
What about the future film career of Shanta Apte?

It is for her to decide whether to chase the shadow or the substance. She seems to be doing well with a bit of publicity in odd towns.

G. Haji (Dar-es-Salaam)
Has Khursheed acted in any other picture except “As You Please”?

You will see her in “Holi” the new Renjit social picture which will soon come to the screen.

M. S. Swamy (Bangalore)
Which is the better picture between the two. “Snake Charmer” and “Kapal Kundala”?

The Snake Charmer charmed more.

V. D. Shena (Trivandrum)
Whom do you consider the most beautiful among the following: Kanan Bala, Naseem, Shanta Apte and Devika Rani?

Devi Ka Rani! And that is enough.

Who will be the heroine of Shantaram’s next picture?

Miss Opportunity.

S. Ramkrishna (Thillasthanam)
Why don’t you publish a three-colour photo of Chandramohan of “Pukar” fame?

With Chandramohan already so popular, I don’t think Sohrab Modi will risk doing it.

Ravi Venkatapati Rao (Mopidevi)
Who is the best art director in our film industry?

Syed Fatehali of Prabhat.

Please recommend some books on art direction?

See Prabhat pictures.

Harimohan Nandkeolyar (Allahabad)
I am in the habit of collecting autograph photos of famous stars. But unfortunately, I don’t possess the photo of Leela Chitnis?

That is really a misfortune in 1940 with Leela as a topliner today. Why not write to her e/o Bombay Talkies, Malad and I am sure she won’t refuse.

Dr. Wazir Chand Chopra (Jullunder)
I have seen “Admi” fifteen times. Will Shanta- ram send me his photo if I write to him?

I think you ought to send your photo to Shanta- ram. He would like to see the man who paid him a tribute fifteen times. By the way, have you been a policeman before by any chance?

Raman Desai (Bombay)
What is the place of music in Indian pictures?

It is just misplaced at present.

Miss Kamla Mathur (Lahore)
What are the elements of a really good screen story which all audiences will like?

Producers and critics are wont to say that a certain picture is either good for “the masses” or for “the classes”. But this classification is merely mythical. A picture is seen by all at the same time—young and old, clever and innocent, cultur-
ed and illiterate, rich and poor, healthy and suffering—all seek entertainment from one picture. As a rule this audience is more emotional and less intellectual. Its vote of popularity is secured only by reaching the lowest-common feeling or approach.

This audience calls for food for its imagination; it wants human stories with laughter and tears; it wants the emotions to be provoked; it wants pleasant excitement, amusement, suspense and intrigue. In short it cries to set its own seal and to give its own approval and sometimes even express its deep indignation after the fashion of its own thoughts.

It says almost in desperation, “console me, amuse me, sadden me, madden me, touch me, make me dream, laugh, shudder, weep but send me home happy.”

The screen story must therefore be so fashioned as to give an actual glimpse of life, presented in an emotional dressing, punctuated with a soothing grimness of truth and suggesting an ideal solution within the compass of possibilities.

The so-called masses desire sensational action; the softer people seek emotion and the intellectuals want food for new thought. All demand pleasure. The masses want pleasure for the eyes. The thoughtful want mental enjoyment while the others want a gratification of their feelings.

The writer who embodies all these elements for audience satisfaction, gives the really good story for the screen. And now you know how difficult it is to write a really good story.

Shamboo Nath Chaturvedi (Ferozabad)

A friend of mine who uses eye-glasses wants to act in films. Do you think his eye-glasses will come in his way?

His luck might but not the eye-glasses. At least two girls, Rose and Leela Chitnis, seem to be doing well inspite of their thick and heavy glasses.

H. V. Desai (Bombay)

Which of the two roles is more difficult to perform? That of ‘Kesar’ in “Admi” or of ‘Radha’ in “Kangan”?

For perfect portrayals both are difficult roles to play. But Kesar’s role called for more artistry, being more intriguing.

S. S. Altekar (Poona)

How would you compare the acting talents of the following pairs: 1. Prithviraj and B. Pendharkar. 2. Jagdish and Mazhar. 3. Saigal and Motilal. 4. Surendra and Pahari Sanyal. 5. Kamlesh Kumari and Leela Chitnis?

An honest reply to a question like this hurts people. And yet I am inclined to risk this one. Between Baburao Pendharkar and Prithviraj, I think Pendharkar is certainly more versatile and subtle in his portrayals than Prithviraj. While Pendharkar gives a polished performance, Prithviraj indulges in clumsy portrayals. While Pendharkar is more natural, Prithviraj has acquired a distinct and monotonous mannerism. While Pendharkar tries to live his roles, Prithviraj merely tries to act. I do not think Prithviraj will ever become a

They star in “Alakh Niranjan” an Arun Picture directed by Bhal G Pendharkar.
great actor in the true sense of the word, but the boy's perseverance and enthusiasm are praise-worthy and his sincerity is beyond reproach. Between Mazhar and Jagdish, I think the latter does not get enough opportunities in New Theatres where he is being vigorously typed in grand old uncle roles. Jagdish however has not a deeper understanding of his roles. Between Saigal and Motilal, Saigal only scores in singing. Motilal beats him hollow in all other things.

Surendra is no comparison with Pahari. Though not a great actor, Pahari has always given a better performance than Surendra both in singing and acting. In calling Leela Chitnis the star of the year, I have only praised her great acting talent. Kamlesh Kumari is too stiff in her portrayals.

R. P. Heda (Amraoti)

In which picture has Kanan Bala given her most splendid performance?

I liked her best in "Vidyapati" and since then—well—

P. S. Ranganayakulu (Masulipatam)

Why doesn't Mr. Winayak compete in the next all-India Wrestling Tournament?

Don't be impatient. He will. He has still to add a lot to his present weight.

M. R. Patel (Madras)

Is it necessary to become a subscriber to get replies in your "Editor's Mail"?

Not absolutely necessary, but it is certainly an advantage. The subscribers' letters are separately filed and in routine they are naturally taken up earlier.

For magazine readers, it is always wise to become subscribers, because by doing so not only a contact with the institution is obtained but the reader comes in direct touch with the Editor.

Why does Devika Rani act with raw young ones when actors of her calibre are available?

Poor Devika cannot answer this one. She is under orders, and like a good trooper she obeys them. Himansu Rai should answer this. Devika the screen's most charming idol must have a good hero.

L. Venkatratnam (Coimbatore)

What do you think of students frequently attending film shows?

If they indulge in this habit at the expense of their studies, then I certainly do not approve. But for their spare hours, a good film is not only a good entertainment but a good relaxation. And picture seeing is a legitimate pastime, especially pictures with the correct and instructive moral design.

After the recent visit of a film star through South India and the publicity given to her, I expected some more film stars to go through the South, but—?

The others probably do not believe in cheap publicity ideas. The best publicity for a star is her work in the picture. It is only when a so-called star can't give this, that she indulges in some extravagant exploits of attracting attention. But without real work, all these efforts amount to whipping a dead horse. An actress who has to do all this to maintain her so-called stardom is indeed unfortunate and deserves all sympathy for the days that are now no more. She must not be con-

Isn't she charming? Leela Chitnis gives a sparkling performance in "Kangan" a Bombay Talkies' picture.
demned. It is the time honoured struggle for living. After all, life is for living, as Shantaram says and everyone has a right to live it one's own way.

P. V. Subba Rao (Rajamundry)
Who is better: Chandramohan in "Pukar" or Nawab in "Sapera"?
Both gave the best performances of their film careers. As the two roles are poles apart in their design, the two artists cannot be compared.

K. S. Jeevan (Madras)
Which is a better picture “Marie Antoinette” or “Juarez”? “Juarez” from all points of view.

D. M. Mudbidri (Dharwar)
Are the members of the Boards of Film Censors elected or nominated?
Unfortunately for all concerned, they are nominated. And most of the nominees are people on the wrong post. Which, by the way, is true of all censor boards all over the world. If censorship has to be done, I wonder, why the right people are not asked to do it.

C. Tejpal (Rajkot)
Can the cinema help to glorify our dead?
Why only the dead? Why not the living? Your question gives me an idea which producers like Sardar Chandulal Shah can put into practical shape. It would be a good national service to popularise our national leaders by making biographical films of their lives. A short film series called “Our National Heroes” and giving pictorially the lives of men like Mahatma Gandhi, Jawaharlal Nehru, Subhash Bose etc., will, I am sure, become very popular and paying while providing an inspiration to the younger generation. Let us see which producer takes up this national work.

Md. Akberalli (Aurangabad)
If I come to Bombay, will you entertain me as your guest and show me round the different studios?
No, I have enough worries of my own without adding you to them.

Miss L. M. Kelly (Sukkur)
What has happened to Wadia’s No. 7 thriller?
I want to know what happened to the previous six ones. You are asking the wrong man, my dear. Why not ask me an easier question?

B. K. Zaveri (Devgad Baria)
Replying to me about my stories, you asked me to prepare short summaries of the subjects and send them to the different producers. This I did and they returned the same as refused, but now I find my own stories in some recent pictures. What can I do? And what is the protection for the writers against such producers?
I sympathise with you whole-heartedly. I know that this has been done by some unscrupulous producers before. I am prepared to expose these sly thieves in several papers, if you provide me with complete proof and convince me that your stories have been thus misused. What more can I do for the long suffering writers? I certainly can’t turn criminals into honest men.

Syed Mahomed Haroon (Jhansi)
I think Mr. Hafizjee had failed in the direction of ‘Ghazi Salahuddin’. What is your opinion?
My review of the picture appeared in the February issue of ‘Filmindia’. You may read it.

Ebrahim Mota (Pietermaritzburg)
Why is it that kissing takes place in Western films and not in Indian films?
The technique of love making in the East is different. It doesn’t need kisses to express love. The Westerners believe in the obvious gymnastics of love and love has to be seen to be believed. With the Indian, love is a divine flame that burns within and does not need so obvious an advertisement. This may however be the philosophy behind our lack of enterprise, but that should not stop our modern young men from getting themselves stamped with lip sticks in the parks.

B. L. N. Rao (Calcutta)
A friend of mine has sent a registered letter to Mr. Motilal congratulating him for his splendid work in “We Three”. But he has not even acknowledged the congratulations?
I have numerous complaints about Motilal, in addition to some I have personally against him. Next time you write to him, send the registered letter with the Acknowledgment Due and the play boy will have to sign acknowledgment before he gets the letter. I think it is too late now to teach him good manners.
Is there no remedy to stop further production of the so-called “stunt” pictures, as every sequence in such pictures is most stupid and unnatural?
Yes, there is a remedy and a very effective one too if there is an unity of action amongst all those who dislike such pictures. Don’t see them, and within six months no producer will dare produce one. Such pictures are produced because there are enough fools to see them. The producers are wise people and they know how to cater for this market of fools.

Hassanalli K. Dhanani (Mwanza)
Who directed “Kangan”?
Franz Osten in association with N. R. Acharya and S. Najmul Hasan Naqvi.

Hamid Kashmiri (Dar-es-Salaam)
Can you rate the talents of the following dialogue writers: A. H. Shore; Kamal Amrohi, Kedar Sharma, Arzu and Wajahat Mirza?
I would put Arzu first, Kedar second, Shore and Wajahat would come third and Kamal would naturally be last.
SHOBHANA—Splendid and sparkling, this charming artiste is once again in the news because of her performance in "Mud" a Hindusthan Cinetone picture now running at Pathe.
WITH MALICE TO NONE

Beer drinking, especially the Japanese "Kirin" and "Asahi" beers, is encouraged in Japan. Prices are cheap, the liquid is tolerably good and foreign bottles break themselves on the tariff walls. And if to make up for the missing intoxication in the local stuff, beautiful bar girls all over the country serve the beer and very often without even the formal invitation share the glass with the guests.

The bars are open all day and close at midnight and the only males you see are the men who drink. Rooms are discreetly tucked up on the mezzanine floors, where one can tuck up his puritan morals for the night with his loose verse strings. The paper walls inspire intimate communion with the equally loving neighbour.

Competing severely with the bars are the "Yoshinowas", "Homukos" and "Fukiwaras" of the different cities. All these Japanese words mean a Government controlled quarter where registered prostitutes are allowed to ply their trade under the strictest possible sanitary conditions.

Cleanliness, politeness, beautiful environments, the desire to please, honesty in trade, hygienic conditions, a distinct code of honour and first and last beautiful girls are some of the arguments that keep the Japanese away from marriage and make the tourists forget their wives and settle down in Japan.

The prostitute in Japan is not a victim of any social odium. Very often, well placed government officials marry these girls and society receives them with open arms. The necessity of doing something and living on one's own efforts seems to have been so much realized that even prostitution looks like one more national industry.

Once a girl enters the "Yoshinowa" she can never come out unless someone pays off the price of her original purchase with the sole intention of marrying her. The earnings of the girl are small in comparison with her standing expense in showmanship, toilet and cleanliness—not to speak of the investment on several gold teeth.

A single house contains as many as thirty girls at all ages and their large size photos are displayed in the lobby in attractive costumes and the thirsty traveller can pick his cup of pleasure from the assortment, for the payment of an amount which sounds ridiculous in foreign money.

And there are usually over 300 houses in a single "Yoshinowa". So imagine the organization behind this "industry."

In Shanghai—the citadel of sin—where all sins which human flesh can commit and endure, where crime is a profession and honesty, a pleasant surprise—the only innocent and seemingly respectable pastime is provided by the several dance halls where numerous girls, known as Taxi Dancers, step out with you on the highly polished floors for a trot that costs about four annas in our money. And for every dance you can change your partner and at the end of the dance give her the usual four-anna ticket. Drinks are not served in these halls but people know it and they either carry hip-pocket flasks or come already drunk.

Shanghai is not the only city where the Taxi Dancers are found in the East. Almost all the principal towns in Japan and Far East have such dance halls where the Taxi Dancers are as numerous as the taxis in the street. Certain cosmopolitan towns have the White Russian girls who give the guests a birthday fun every day.

In addition to its much advertised "Democracy", America is also known for its gangsters and racketeers. A popular racket in San Francisco is to arrest a home-bound foreigner on the ship on the "charge" of his owing some money to a local American for "personal services" rendered. On an oath that the foreigner is "running back" home with the intention to defraud a "respectable" American citizen, the Courts obligingly grant a warrant of body arrest with a proviso for bail in the amount claimed. The amount is generally fixed at the popular figure of 200 dollars, which amount racketeers have found out through long experience and research; as a convenient left-over to be spared for the ever vigilant member of this gentry.

As this "profession" has become quite a nation wide and lucrative "industry", the bailiff supplied is also a police official who advises in confidence that it is better to pay out quietly and clear out of the country rather than miss the boat, stay in America and fight out the issue.

As there is solid sense in this advice, poor tourists pay and remember the farewell America gave them.

Another instance of racketeering is reported to be the unprecedented sale of the City Hall of San Francisco. At regular intervals, phony solicitors bring rich oil farmers from the country and ask them to invest money in real estate in the city. The Municipal City Hall is shown over and very soon sold for a little over a million dollars. At the well appointed "offices" of the attorneys the documents are completed and handed over to the "client" and possession promised within a month. A month later the farmer, now considerably poor, comes to the city with his friends to take possession of "his property", and celebrate a house warming party. The attorney has by now disappeared and when the poor victim claims the Municipal City...
Hill, he is often sent to the Lunatic Asylum.

The other Americans, jolly fellows that they are, merely think it funny that a man could be such a "mug" to be caught that way. No wonder America is a land of every freedom.

The pimp—the "gentleman" who trades in human flesh and provides pastures for human passions—is an institution as old as the human race. Different countries have different types with different technique. But the Parisian pimp has "traditions" which other members of this international brotherhood can hardly equal. To quote one instance:

A Rangoon engineer was "sight-seeing" with his wife near the Opera House at Paris. As the man was looking more at 'others' and less at his wife, the pimp perceived the inner desire of the engineer.

Very soon the wife was left at the hotel and Monsieur Pimp and the Engineer arrived at a bathing salon at Montmartre.

To the unpractised imagination of the thoroughly respectable engineer a sight which he will never forget in a life time was unfolded before his eyes. Over 50 beautiful girls, as nature made them originally, were sporting in a beautifully constructed swimming bath and with the helpful illusion created by multicoloured lights, the engineer soon thought that he was in a paradise. His head was soon in a whirl having never before seen so much shapely material undraped.

Why had he not come to Paris before—why couldn't we have something like this in India—why did he at all marry—Gee! is this heaven—questions like these pushed one another out of his frozen senses. He decided to take a plunge and undressed himself.

Monsieur Pimp offered his help to hold the clothes. Mr. Engineer thought Monsieur to be an awfully obliging fellow. The Engineer entered the water and for an hour lost himself—the only man amongst fifty damsels. His dark skin became popular in the midst of white skinned beauties. The girls crowded round him and soon acquired a thirst which swimming with a stranger gives inevitably.

Our engineer volunteered to treat all. He was rich. He was a civil engineer earning 2,000 a month. And he had money in his pocket.

But where was the pocket. Monsieur Pimp had oblied too well. He had taken the clothes away with a precious gold watch and £120 in notes.

Mr. Engineer had to go to the hotel in a taxi wrapped in a big bath towel—call the wife out—pay the taxi—pay for the towel—pay for those drinks etc.

He left Paris the next day.

The American missionaries who come to India on their mission of mercy to give "relief" to the suffering humanity by converting them to Christianity would perhaps be surprised to know how some starrved female members of their missions behave on board the ship after a vacation at home.

As a rule these women missionaries are ugly and deformed. But the compulsory long standing training of hypocritical sex-repression gives them brawn and breadth to look imposing.

Some of them I first noticed standing unconcernedly on the upper deck but watching with affectionate jealousy the attractive figures of male bathers in the ship's swimming pool. They looked devout at the weekly masses held in the ship's card room. But in the nights, one could find them in desolate corners with stray men—kissing for dear life. During the day they talked religion but after dusk they pursued other missions too religiously.

For every bad word they heard on the ship, they crossed. To them sin was in speaking, not in acting. No young man could pass them without being scrutinized very thoroughly. Sex-repression had given them an X-ray vision of sizing up men. And one day, they dunned the swimming costumes, and people asked: "Could women be so ugly?". Amen!

"Did you leave that much of Ganga Din at least?" asks George Stevens, the producer. "Oh, sure, that much is left, don't worry!" said Baburao Patel.
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Mahatma Gandhi Becomes a Film Star

Will The Film Of The Saint Of Shegaon Break World-Records of Popularity?

A Unique Picture of a Unique Personality

Mahatma Gandhi recently condemned the Cinema as an evil on par with gambling and liquor drinking. One may wonder if he is aware that he is the subject of a unique film now under production. He is not only the subject of this film but also the principal star and he will be seen in practically every scene. It is to be a film biography of the man who hates cinema, never sees films and who is reputed to have naively asked “Who is Charlie Chaplin?” when a meeting was arranged in London between India’s greatest living man and the screen’s most beloved comedian!

The “production” of this picture has taken more time than the biggest super-super-spectacle of Hollywood. For, most of the scenes in the film have been taken from old newsreels, collected from the four corners of the earth. And it took the “producer” two years to scour the world in search of them. The result is a film which is expected to be more than the screen biography of India’s greatest man. It is the story of an era in Indian history—the Gandhian era!

“Mahatma Gandhi” is the first ambitious production of Documentary Films Limited, a concern floated three years ago in Madras, with the object of producing documentary films of Indian life. The original author of the scheme and the Managing Director of Documentary Films, Ltd., is A. K. Chettiar, a young South Indian.

Chettiar, who is a trained cinematographer and worked in the United States for a year as a newsreel cameraman for Pathe News, brought to bear upon the projected film the latest technique of making documentary pictures in the newsreel tradition. The material for the film was to be collected from all available newsreels in which Mahatma Gandhi has figured though, of course, many photographs, newspaper posters and headlines would also go into it to fill up the gaps and give a complete continuity. Only a few documentary films have hitherto been made on these lines—“Czar to Lenin” and “Three Songs of Lenin” in Soviet Russia, Bernard Shaw’s “King’s People” about the reign of King George V and Hemingway-Joris Ivens’ “Spanish Earth.”
marked the close of a definite phase in the history of Indian nationalism, is among the earliest scenes obtained for this film.

Mahatma With The Camera

A newsreel man had accompanied the Mahatma when he made the historic voyage on s.s. "Rajputana" to attend the Round Table Conference and some interesting scenes of the Mahatma's life on board have been incorporated in the films. The stay in London during the Round Table Conference was, of course, fully 'covered' by newsmen and there are some interesting scenes of the Mahatma's lodgings in East End, his visit to the industrial areas, his arrival at Buckingham Palace to attend the King's Garden Party, and his meeting with Charlie Chaplin.

On his return to India via Italy, Mahatma Gandhi had visited Rome and there is a fine film record obtained from the Cinema Department of the Government of Italy, of the world's greatest pacifist reviewing the Italian troops, standing beside the Fascist Foreign Minister!

Another interesting acquisition is the 'screen interview' that the late Mr. V. J. Patel gave in New York about Mahatma Gandhi.

Mr. Chettiar has not been merely content with obtaining relevant pieces of old newsreels. To give his film a world-wide significance he filmed a special interview with Romain Rolland, the famous French savant (whose book introduced Mahatma Gandhi to a great part of Europe) who will be seen on the screen giving his evaluation of Gandhi's role in history. Similar interviews were obtained from the well-known American writer, Patricia Kendall and Sir Radha Krishnan, the famous Indian scholar.

To provide the background of Mahatma Gandhi's political career all the important landmarks in his life—the house where he was born, the house where he lived in Johannesburg, the Sabarmati Ashram, the Yeawada Jail, etc.—will be seen on the screen.

At The Mahatma's Ashram

Mr. Chettiar was privileged to remain for several days in the Ashram at Shegaon and quietly filmed the daily routine of the Mahatma.

As the producers are anxious not to miss any important event in the Mahatma's contemporary political career, a cameraman of theirs is now constantly following the great man wherever he goes.

The purpose of the picture is not only to provide a film story of Gandhi's life but also to record the progress of the institutions and movements that have been inspired or influenced by Mahatma Gandhi. Thus all the sessions of the Congress during the last 15 years, the Dandi March, parades of Congress volunteers, glimpses of village industries etc., will be seen in this epic film.
Satyamurti To Comment

The film, in its Indian version, will measure about 12,000 feet but for foreign countries it will be cut down to a bare three thousand feet. To begin with, it will be released in India in three versions with commentary in Tamil, Telugu, and Hindustani. The Tamil commentary will be spoken by Mr. Satyamurti, the well-known Congress leader and Mayor of Madras. There will be two different versions in English—one for U.S.A. (commentary for which will be spoken by the well-known American commentator, Lowell Thomas) and the other for the rest of the English-speaking world. Chettiar himself may fly to America with a copy to show it first, if possible to President Roosevelt.

Moti—Paramount star in “Amazon”

The Documentary Films Ltd., have offers from most European countries including Sweden, Finland, Italy, etc., to release this film in those countries in the respective native languages. If the war does not interfere with the plans, the films will be seen throughout the world in as many as 21 languages! which, I believe, will establish a record in the history of film production.

Gandhi Song in Poland.

In the course of his world tour, to collect material for this picture, Mr. A. K. Chettiar has collected a vast mass of “Gandhiana”—rare, old photographs, newspaper clippings, legends and stories. He will tell you, for instance, that in Poland they have a popular song about Gandhi and that the largest number of books on the Mahatma’s life are to be found in the New York public library.

The film which, at the moment, is being edited in Bombay is expected to be ready for release in India by the end of April. After completion the producers hope to be able to show it to Mahatma Gandhi and get his approval for it before showing it to the general public. Will the first film seen by Mahatma Gandhi be “MAHATMA GANDHI” starring Mahatma Gandhi?
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**ROUND The TOWN**

Mahatma Gandhi's Immortal Words Inspire A Picture—
"Mud" Draws Crowds At Pathe — "Mazi Ladki" For Light Entertainment.

**MUD**
Producers: Hindusthan Cinetone—

"The human bird under the Indian sky gets up weaker than when he pretended to retire. For millions it is an eternal vigil or an eternal trance. It is an indescribable painful state which has to be experienced to be realized."

"I have found it impossible to soothe suffering patients with a song from Kabir. The hungry millions ask for one poem—invigorating food. They cannot be given it. They must earn it. And they can only earn by the sweat of their brow."

These immortal lines of Mahatma Gandhi written on the 13th October 1921, have become the subject matter of this picture now after nearly nineteen years.

It was left to Mr. Nanubhai B. Desai, himself a great devotee of the Indian saint, to produce a story on these lines and with such an eloquent effect.

**IS LABOUR SO HAPPY?**

The picture opens with the theme song sung by several labourers of a brick factory. The atmosphere of perfect happiness, a little unconvincing though, which is prevalent at the brick factory is soon disturbed by quite a trivial accident in which Sushila, the daughter of the fatory owner meets with a small accident which ruins her fashionable 'sari' and toilet. The labourer responsible for this, Keshav, takes an almost unwarranted and illogical attitude and assumes an arrogance towards the girl with such a sudden vehemence that one wonders whether labour should be humble and have its proverbial dignity.

However, the proverbial dignity of labour is soon expressed by a flood of strong epithets against the rich released by Keshav who seems to need only a slight breeze to get his tongue wagging.

**S. H. Manto, the author of "Mud"**

the heroine is attacked with the plague. It is evident that the director did not wish to waste unnecessary footage on the plague and he expected the audience to indulge in its own imagination realizing the fact that as the heroine of the story was attacked, the plague must be taken as serious.

Due to this gap in pictorial presentation, the subsequent action of Prithvi in going to Sushila and nursing her through her dangerous illness at the risk of his own life looks a little tame.

Sushila's father, during her illness, himself becomes ill and dies leaving Shambu an old "friend" of the family as the chief executor of the huge estates and guardian of Sushila.

When Sushila recovers, she finds the rustic Prithvi in her room and is shocked with the ultimate result that Shambu throws him out of the house and into the world.

**THE INEVITABLE RECIPROCATION!**

Prithvi takes to the time-worn path of drinks and vice and becomes a gangster. By an accident, Sushila learns what Prithvi had done for her and how much he loved her and suddenly she finds a reciprocative feeling in her own heart.

This new love gives her a new sight and she finds out the villainy of Shambu, who had trickfully obtained control of her money and was now threatening to marry her.

At this stage, Keshav comes out with his philosophy of labour and convinces Sushila that she must live with the poor to realize the injustice of their existence. They
both decide to search for Prithvi who is found in a grog shop and after numerous incidents is at last restored to the waiting arms of Sushila.

At places the treatment of the story is admirable and particularly the theme sequences between Sushila and Keshav attain a very high intellectual standard and sometimes their very intensity helps to cover a lot of other faults due to illogical suddenness of certain reactions.

ALAS, FOR A DIRECTOR

In the hands of a better director, a subject like this with its heavy sprinkling of emotion and its bedrock of deeper intellectual understanding, would have become an immortal screen document of the vicissitudes of labour. But Gunjal in my opinion is not expected to understand the true significance of such a theme. Within his own limitations, the director however, has improved on his previous effort.

Beautiful photography—exceptionally so at several places—takes the first vote of the audience. But at places it intrudes on the story because the director has chosen to give a screen album of the different poses of the heroine.

And yet, after all done and said I think "Mud" is still a very good picture for its theme, treatment, photography, and performances.

By all means, don't miss it. "Mud" is worth two visits, as it is a picture with a definite social significance for all.

And it was a good day when the producer decided to film a subject like this.

MAZI LADKI (Marathi)


The recent popularity of social comedies has probably encouraged the production of this picture. Though the story opens in bright surroundings, it soon takes a pathetic turn and descends to the levels of a thriller.

Ramesh, a young scholar, is being obviously wooed by RaoBahadur Chandrasekar to obtain his consent to marriage with his daughter Rajani. Rajani is a hot modern one and is in no hurry to get herself shackled.

Sadhubhau Bhole is a political suspect and runs away leaving his young daughter Sarala in charge of Wamanrao. Wamanrao soon develops intentions against her. The girl who is now transported to the city life, meets people and tries to take up the city smartness.

She meets Ramesh at Rajani's house and falls in love with her. Wamanrao of course tries his best to prevent this love affair, but all his attempts are ultimately foiled by Sarala's father who suddenly becomes a free man.

Intended as a comedy, the picture ends as a social melodrama. The direction is appropriate, though a little more care in editing would have added speed to certain sequences. Photography is pleasant. Recording, however, called for more care.

Jayshree gives a good performance as a new comer to the screen and gives a confident promise of a brilliant future. Dinkar steals several scenes with his slapstick performance.

"Quite a good one to make you laugh and be pleased with yourself" seems to be the general vote of the audience.

Ishwarlal, the superb actor, plays an important part in "India to-day" a Ranjit picture.

Mazhar Khan, our versatile artiste will now be seen in Circo Productions' "Suhag".
GORAKHNATH or Alakh Niranjan


Here is some old wine in a new bottle. But the flavouring is so novel that one almost forgets to recognize it as an old favourite.

Bhal G. Pendharkar, who has always specialized in mythological phantasizes and historical yarns, has once again brought to screen an ever popular subject treated this time with his usual masterly technique. “It is certainly better than his ‘Gopichand’” said the critics when they saw a special press show. And “Gopichand” was itself a great success.

“ALAKH NIRANJAN”

With those familiar words “Alakh Niranjani” embedded in a thrilling song, the picture opens with Gorakh in the streets on his usual rounds for alms. Very soon we are introduced to the mysticism of Guru Macchindra whose philosophy of toning the walls of the soul to ward off temptation in life is soon put to test.

In refreshing contrast to the long accepted yarn of Gorakh coming to an Amazon Kingdom and hurling himself in the midst of a crowd of seductive girls, the author-director has taken a more philosophic and sober view of realistic life and created a new portrayal in the character of Mangala, who while burning within her the eternal flame of love, is still unable to quench the human thirst which this glow creates.

A SUBTLE BLEND

Sequences after sequences now overlap one another, in which philosophy, life, mysticism and instruction are subtly blended by the author with the supreme artistry of a very good film director.

The picture has, in consequence, become a very fine entertaining film with excellent photography and beautiful performances.

Leela Chandragiri, with her distinctly sweet voice, sings a couple of popular tunes and in addition gives a performance which adds to her already big reputation as a good artiste. The dialogues are pretty and appropriate.

It is a picture, which a director has created with a superb screen vision, and is, certainly worth seeing.
He won the selfless devotion of one, exposed the intrigues of the other & brought happiness to the third.

Hindi Dialogues & Songs
Pt. Anand Kumar

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D. P. Korgaonkar

PHOTOGRAPHY:
Sazu Naik

AUDIOGRAPHY:
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FILM-JEWEL
Gorakhnath
(Marathi)

ALAKH NIRANJAN (Hindi)

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Their simplicity, their faith, their honesty
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To freedom and recognition
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Human—and very warmly so thanks to the hearty wit of Saroj Borkar

Bombay Talkies
Screen Idyll of Love, that gives the Screen a New Ideal!
GUIDE TO FOREIGN FILMS

★★★★ Don't miss this one. ★★★ Very good. ★★ Good if you must. ★ Poor.

(Follow our star-rating, if you want value for your money.)

★ELIZABETH & ESSEX (Warner)
Featuring: Bette Davis, Errol Flynn, Alan Hale, Olivia de Havilland etc.

This Technicolor classic glorifies the quaint imperialism of Queen Elizabeth, by uncomfortably stressing the fact that she was first and foremost a queen in the midst of her questionable romance with the Earl of Essex whom she sends to the axe thereby achieving a "queenly" triumph. Though the production is planned on a gorgeous scale, it misses fire due to lack of sufficiently fast and vigorous cinematographic action. The casting of Errol Flynn as the Earl brings down the love theme to the level of physical lust and incidentally takes away the sympathy of the audience which always expects a queen to indulge in a higher romance and emotionalism. Bette Davis gives her usual good performance. Olivia de Havilland is charming in her little bit. Errol is tolerable. Alan Hale is good. Nothing much to cry about.

★ETERNALLY YOURS (United Artists)
Featuring: Loretta Young, David Niven and Broderick Crawford. Directed by: Tay Garnett.

It is the usual "eternal triangle" hocus which bores terribly before the interval and disappoints badly after it. This time for a novelty a magician is thrown into it as the hero. There is only one supposed thrilling moment when the hero drops down from a plane into water.

The heroine (Loretta Young) chases the magician from place to place and gets tired of it and so does the audience (to keep company with her). Altogether a silly show. The pity is that Tay Garnett has directed it.

★★HOLLYWOOD CAVALCADE
(20th Century Fox)
Featuring: Alice Faye, Don Ameche and J. Edward Bromberg.

An excellent entertainment. The pattern of the picture is historical in giving an intimate description of how the film industry in Hollywood grew. A fragrant romance in the midst of a severe industrial struggle keeps the human interest alive.

The plot is a clever mixture of fact and fiction and becomes immedi-ately popular. Alice Faye gives a charming performance while the Don becomes a lovable obsession with the fans.

Every film-goer should see this picture to know how the film industry grew from slapstick silents to the present day colour pictures.

★★★MR. SMITH GOES TO WASHINGTON (Columbia)

The story of the film exposes political racketeering by newspaper magnates and senators of America. For an American producer, it is rather a bold picture.

James Stewart (Mr. Smith) with a "cross country" run finds himself a senator at Washington. With youthful enthusiasm he tries to put his idealism into practical shape. But the old stagers object. Smith's secretary, Jean Arthur, knowing the usual tricks of the trade, undertakes to chapéron the young senator through. Eventually they fall in love.

In breaking down the back of the opposition, James Stewart distinguishes himself in a memorable scene in the Senate House. With his superb performance, he takes here the entire sympathy of the audience.

The occasional slants on the present day practice of democracy in America become amusing. The direction especially in the latter half of the picture is indeed very clever. The scenario, however, called for more care.

With Jean Arthur, Jim Stewart and Claude Rains giving excellent performances, the picture becomes an attractive proposition to the fans.

★★TOWER OF LONDON (Universal)
Featuring: Basil Rathbone and Boris Karloff.

Court intrigues, horrors, thrills, chills, blood, melodrama—these words should cover this supposedly historical story.

Boris Karloff as the executioner frightens and with the well attained realism of situations a creepy sensation is felt whenever he makes an appearance.

Basil Rathbone is quite good. People who like some horror stuff for "entertainment" may see this, but the picture is definitely bad for children.
**LION HAS WINGS**  
(A Korda Film)  
Featuring: Merle Oberon  
Quite a clever documentary which helps to pile up more and more evidence against Hitler. The topical shots taken from time to time are very effectively edited and assembled to make an impressive story.

Up to the interval the picture is definitely interesting and informative. After the interval an attempt to put in a lame romance compromises the documentary value of the picture and does not help to add any human interest.

If you want to know how the present war started and what part Hitler played in it, see this picture. The presentation is of course through the British eyes.

**THE CAT & THE CANARY**  
(Paramount)  
Featuring: Bob Hope, Paulette, Goddard and John Beal,

A spooky melodrama with crime as the motive. The entire atmosphere of mystery and expectation is well worked out and till the last moment it becomes difficult to find the criminal. What is really clever about the picture is the element of comedy mixed with the supporting horror.

Quite a good entertainment for the adults, but I doubt whether the sensitive children should see this one.

**REMEMBER**  
(M. G. M.)

Featuring: Robert Taylor, Lew Ayres, Billie Burke, Greer Garson etc.

In the American language it is a "lousy" picture. It has no human interest and fails even to entertain. It is based on phantastic idea of losing memory of the past. Incidentally, the audience also forgets the picture with equal ease and the story built round a potion, itself becomes a potion for the spectators.

The attempt to give a sophisticated comedy is both clumsy and ridiculous.

**FIRST LOVE** (Universal)  
Featuring: Deanna Durbin.

Others don't count.

A modern Cinderella stuff produced in lavish settings—more lavish than before; the picture has some human appeal and is amusing in parts. Deanna's classic singing gets on the nerves. Many among the audience show as if they like it, but I doubt whether they even understand it.

Deanna's personality and performance are as refreshing as before. Quite a good picture for the Durbin fans.

**HONEYMOON IN BALI**  
(Paramount)

Featuring: Madeleine Carroll and Fred McMurray.

Pretty good entertainment is provided by this sophisticated comedy. Witty dialogues, good performances and fine settings contribute to the polish of the story. The dialogues at places are however too suggestive and therefore make the picture unsuitable for children.

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‘Jawani-Ki-Reet’

Directed by HEMCHUNDER

Music by R. C. BORAL

Starring: KANAN BALA

Najam, Nemo, Jagdish, B. Kapur etc.

‘ANDHI’

Starring: PUNKAJ MULLICK, MOLINA, SHREELEKHA,

MUZAMIL, MAHARI, K. C. DEY.

Releasing Organization: CALCUTTA FILM EXCHANGE: BOMBAY 4 MADRAS
Pity the Bombay postmen who have to (literally) bear the burden of the tons and tons of fan mail that pours in every day for the popular stars of the screen! This fan mail, I once imagined, was an encouraging evidence of the increasing intelligent interest taken by the Indian cine-goers in our films and in the work of our artists. Since then I have had the painful privilege of going through the fan mail of at least two of the most popular stars in Bombay—a leading lady and a leading man. I have had also the opportunity of looking at some of the three thousand and odd letters that pour in at the “Filmindia” offices every month. I really pity the postmen who have to carry and deliver very often some stupid vulgar and futile correspondence.

“Evidence of the increasing intelligent interest taken by the Indian cine-goers”? If anything they often provide conclusive evidence of the utter bad taste and abysmal ignorance of the people who write them!

There are exceptions, of course. In one out of a hundred fan letters, a star will come across a really intelligent appreciation—or criticism. And I can tell you that a surprisingly large number of our leading artists would much prefer a sensible letter condemning their work to the obviously insincere mass of flattery that they receive every day followed by the inevitable demand for an autographed photo. And they would give anything to see that the letters they receive do not traverse the bounds of good taste and, while seeking to praise, do not actually insult them.

**COME AND DANCE AT MY WEDDING**

Here is an example which I quote because it is typical of the general attitude of many fans who persist in entertaining false illusions of the life and status of cinema stars. A college boy of 20 (He mentioned the age in the letter) wrote to a famous film star, a respectable married lady belonging to a very cultured and honoured family, asking her how much she would charge for going and dancing at his marriage!!! I cannot imagine of a worse insult. Again and again I have been disgusted to read similar suggestions which arise out of the patently false and mischievous notion that film stars are no better than dancing girls who can be hired for a marriage “jalsa”. It is such narrow-minded, snobbish attitude towards film artistes that is responsible for many educated and cultured girls hesitating to take up a screen career. And in the interest of a healthier atmosphere in the Indian film industry, let us once for all debunk and ruthlessly expose persons who betray such a low mentality.

**STUDY IN PSYCHOLOGY**

It is a study in human psychology—and, sometimes, physiology, too!—to read these letters. Professions of love, declarations of devotion, proposals of marriage, suggestions for amorous adventures, confessions of sexual abnormalities,—these are but a few manifestations of this silly craze. “I can’t live without you.” “I always dream of you.” “You are my soul-mate.” “Let us run away together.” “I crave for your kisses.” The letters are liberally splashed with such purple passages. The poetic sentimentalism of the East is blended with the pornography of the West to produce this literature of love!

In a way I can sympathize with the people (there are women, too, among them) who indulge in this stupid pastime. Living in a taboo-ridden society, sex-starved, denied the opportunities of healthy companionship, leading a colourless, drab life and Fed on lies and half-truths about the life and character of people in the film line, it is not strange that they tend to seek an emotional outlet through such postal love-making to their favourite stars. I can understand the psychological origin of this madness but in no case can I condone exhibitions of bad taste. Even silly infatuation should not be expressed in vulgar terms.

Some of them who are often vain enough to enclose their photographs—I really believe that these letters may lead to real adventures. “I am the son of a millionaire.” “I have two cars of my own.” “I can give you a diamond necklace.” These are the baits often dangled before the “victims” of their attentions.

**ARRIVED WITH BAG AND BAGGAGE!**

Nor is this craze restricted to writing letters. Indeed, letters are comparatively harmless as the star need not pay any attention to them beyond a cursory glance and, if possible, the despatch of an autographed photo which sometimes satisfies and sometimes further inflames the fan’s amorous instincts. Much more troublesome and embarrassing are the fans who pester the stars with personal attentions. I know of one case when a man travelled all the way from Punjab and, somehow finding the address of a certain lady star’s home, arrived there with his trunk and created quite a scene by demanding to be accommodated there.

The number of people who seek interviews with stars by various tricks is legion. A fan once actually posed as a salesman to gain admittance to a star’s presence and then lost his nerve and could not carry on with the deception. Many of them can be seen loitering near the gates of studios, anxious to have a glimpse of some star and in Calcutta one such enthusiast actually tried to commit suicide by stabbing to impress his favourite.
Men are naturally more venturesome but recently a few cases have come to my knowledge where some women, too, have made a nuisance of themselves. A young and handsome hero of a Bombay studio was terribly embarrassed and annoyed by a series of letters from a woman in U. P. who constantly threatened to come and live with him as his mistress. Another leading man once received a visit from a woman who calmly announced that she was going to live with him. Fortunately for him, his wife and mother were living with him and, on seeing them, she immediately fled.

TELEPHONE FIENDS

Then there is that variety of well-to-do fans in Bombay who, with nothing else to do, keep on phoning to every star whose number they can manage to find. Life has been made miserable for some of the stars and no device seems to be able to save them from this menace. Even in their sleep they are constantly disturbed by their unseen, unknown "admirers" and to some of them the telephone bell comes to assume the grim ring of the knell of doom!

Sometimes I think there is a streak of sadism somewhere in the psychology of these fans. Or else why should they always seek to annoy and cause trouble to those they are supposed to ad- admire and adore. Take the recent case of the fiasco at the receptions given to Saigal in Bombay. The two thousand students who had gathered in the Cowasjee Jehangir Hall were presumably all Saigal fans. And yet by their rowdy behaviour they caused nothing but serious annoyance to the unfortunate star who was suffering from a sore-throat and was clearly unable to oblige them with a song. Nor was this the first occasion when our Collegians have caused such fiascos. The same thing often happens at other meetings and shows. It is surprising that students who are believed to represent the intelligentsia among cine-goers should repeatedly give evidence of such deplorable lack of good manners.

I have already indicated how social environment and emotional frustration in the lives of people causes them to take such abnormal interest in film stars. The phenomenon is not peculiar to India. Indeed, in the West—particularly in England—the mass-adoration of stars has reached such limits that on his recent visit to England Robert Taylor was almost killed in a stampede of women anxious to kiss or at least to touch him. They went to the extent of tearing his clothes in order to secure a fragment as a keep-sake. All kinds of tricks are done to get the attention of one's screen idols. There is the classic example of the love sick American who got himself packed in a trunk and mailed to a certain star. By the time the trunk reached its destination the man was almost dead.

WIFE VERSUS KANANBALA

There is something inherent in the star-system, the foundation of the capitalistic edifice of film-production, which causes these aberrations. With a view to persuading the cine-goers to see their films, irrespective of their artistic merit, the stars are given on the screen—and also otherwise through publicity—super-glamourized personalities. (The contrast is provided by Kathakali dancers who use masks so that physical attraction may not prejudice the appreciation of unadulterated art.)

The movies have a way not only of presenting artificiality realistically but they have also the power of projecting the star personalities beyond the screen right into our lives, so that when Loretta Young or Claudette Colbert smiles in a close-up, each one of those in the audience has a feeling she is smiling exclusively for him. Therein lies the power as well as the danger of the star-system. The cine-goer soon becomes a fan and the fan before long is a devotee, nursing a personal attachment for
the favourite screen idol in him or her heart. This results, on the one hand, in this crazy idolization of stars, often expressed violently and vulgarly, and on the other hand, it causes considerable dissatisfaction and frustration in the lives of the weak-minded and easily susceptible cine fans. The homely wife loses all charm because she is not so glamorous as Loretta Young or Kananbala!

NO BEAUTY QUEENS HERE

As the first step towards saving the souls of these poor creatures let us debunk this legend of screen beauty. I have seen several Hollywood stars and practically all important Indian stars in actual life and I can say that not one of them looks the same in real life as she does on the screen. This is more true of Hollywood because there the art of make-up,abetted by clever lighting and camera angles, can turn any plain-looking girl into a stunning beauty queen or a glamour girl.

In India, too, as make-up and photography improve, sophisticated glamour is being artificially produced. Most of our stars are nice to meet in private life, charming and friendly, more intellectual than some journalists, more human than many doctors, better-behaved than most mill-owners, more intelligent than a number of lawyers. But, as far as purely physical beauty is concerned, I would not care to put them up in a Beauty Competition. They—except a few exceptions—have risen to stardom not because of good looks but because of dramatic talent and, in some cases, singing ability.

A friend of mine was enamoured of the beauty of a certain star—until he saw her in private life with her thick glasses and far from fair complexion! But that has not detracted from his admiration for her talent. Indeed, now he respects her more as an artiste. I wish I could similarly disillusion some more people into a more rational appreciation of films and film stars.

GOOD MANNERS ESSENTIAL

The best tribute fans can pay to their favourites is to regard them as human beings like themselves, who have to work hard like those in any other profession, who have neither the time nor the inclination to respond to all the fantastic emotional claims made upon them by their fans. Decently-worded fan letters, requests for autographed photos, crowds at premiers—these are legitimate methods of expressing the cinemagoers’ appreciation. But to pester the stars with indecent suggestions, to expect them to respond to amorous advances, to annoy them with anonymous telephone calls or to shout and be rowdy at public meetings where some stars happen to be present—surely this is the limit of stupidity, of cheapness and of bad taste. To express one’s appreciation as to express one’s love, one needs good manners.

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Full particulars from the Central Enquiry Office, B.B. & C.I. Rlys., Church Gate, Bombay.
**Studio Close-ups**

**BOMBAY**

**RANJIT MOVINETONE**

"HOLI" a social subject featuring Motilal and Khurshedd will come to the screen sometime in the last week of March. The picture is expected to prove a big success as it will be released at different stations on the Hindu festival day of Holi.

Director JAYANT DESAI is busy taking the indoors of "Dipali" featuring Vasantee, our little great star.

"India To-day" a social picture with a new theme as they say is also awaiting release.

"Pagal" another social has also been completed and is waiting for its turn to come to the cinemas.

Sardar CHANDULAL SHAH is busy scrutinizing new stories for his several directors and hopes to find one for himself to keep him busy during the year.

**BOMBAY TALKIES LTD.**

"REBEL" directed by ACHARYA is lying ready but will take its second turn in general release. Just at present the studios are busy with Devika Rani in a new social picture directed by NAJMUL Hasan Naqvi.

**SAGAR MOVINETONE**

"KUM KUM THE DANCER" a social theme with Sadhana Bose and Padma Devi in the cast will be on the screen very shortly at the Imperial Cinema in Bombay. The picture has been released in Calcutta and is reported to have done well.

Two more pictures namely "Ali Baba" and "Civil Marriage" are also ready for release.

**CIRCO PRODUCTIONS**

With Kumar, Bibbo and Maya Banerjee sharing the acting honours "Laxmi" will be ready for the screen before the end of this month.

"Suhag" under Director Balvant Bhatt is being shot "day and night," according to their studio news, while "Gita" with Durga Khote and Chandra Mohan in the lead is already taken in hand by director Altekar.

**INDIA ARTISTS LTD.**

"Bahurani" the first social picture with Kishore Sahu and Rose sharing stellar honours is now receiving finishing touches and the producers expect to release the same early in the month of April.

**NOOTAN PICTURES**

"Madari Mohan" is now ready for release with Satyarani and Raj Rani in the cast. This mythological story is expected to be well received. That well-known dancer Sunita Devi will perhaps again claim attention by superb dances which she is reported to have given.

**HINDUSTHAN CINETONE**

S. H. Manto's "Mud" has really become gold dust, as a film critic puts it, at the Pathe Cinema. This picture has been very enthusiastically received by all people and is likely to continue for a long time at the same cinema. The unexpected success of "Mud" has suddenly made the future programme of the producers a bit more ambitious.

**SUDAMA PRODUCTIONS**

"Chingari" is now receiving finishing touches from director Badami. They say that Sabita will once again score in this one. Another social story called "Sawman" has been purchased from the celebrated writer Pundit Indra and will go into shooting after the present one is completed.

**ADVANCE FILMS**

Director A. M. Khan has taken up a fast thriller called "Anar Bala" for production. Shanta Kasmirii and Usha Devi with Benjamin lead a very good cast.

**MOHAN PICTURES**

"Hamara Desh" a comedy thriller has been completed with Amir Kartnak in the lead.

"Jadar-Kangan" a picture full of magic, illusions and romance is receiving finishing touches with Nanubhoy Vakil while "Jagat Mohini" another social mystery thriller is still on the sets.

"Volunteer" a subject directed by Amarnath with Yasmin and Nazir in the lead is expected to throw fresh light on our national problems.

**PARAMOUNT FILM CO.**

Mr. Kikutbhai Desai is now giving finishing touches to "Amazon" (Aflatoon Aurat) which the company claims to be an ambitious production of the year with Moti in the starring role.

"Golibar" will be released at the Lamington Talkies from 1st March 1940.

"Dunya Mane" has been chosen as the next subject by Kikutbhai Desai, the story, dialogues and songs have been written by Mushter Ajiz of "Dunya Na Mane" fame.

"Mere Raja", "Sinbad the Sailor", "Zigomar" and "Sheikh the Sailor" are on the production list of 1940.

**FAMOUS FILMS**

Their Telugu picture "Dharma Patni" with Shanta Kumari has now been completed and will be released in the near future, Mr. Shiraz Hakim is now concentrating on the choice of a new story which will probably be produced in Hindusthani.

**ROYAL FILM CIRCUITS**

Mr. V. R. Mehta the enterprising proprietor of this company is now waiting for the completion of "Laxmi" a Circo production which he expects to float in his usual imitable way.

**POONA**

**PRABHAT FILM CO.**

"Saant Dnyaneshwar" a superb mythological story directed by Messrs. Damle and Fatehial has been completed and will be on the screen by the time this is in print. This picture is expected to
be another record breaker as the producers think that nothing better has been given in this line of production.

At the studios two pictures will be going into shooting simultaneously, one is "Padosi" (The Neighbours) a social story which Director Shantaram will handle while the other is "Ram Shastri" another social theme on justice written by Mr. V. S. Sukhtanker and which picture will be in charge of Messrs. Damle and Fatehali.

The Prabhat programme for 1940 is expected to be a very ambitious one. One of the biggest costume pictures which the East can give is likely to go into production sometime in the month of June.

SARASWATI CINETONE

"Mazi Ladki" is drawing still in Poona and at several provincial towns because of its comedy element. The picture was directed by Dada Saheb Torney who is now going through a volume of new material to find his next story.

NAVAYUG CHITRAPAT

This new company, it is reported, has already started functioning by undertaking their first picture called "Lapandav", (Hide and Seek).

ARUN PICTURES

By the time this is in print director Bhal G. Pendharkar's "Alakh Niranjan" or "Gorakhnath" will be at the Central in Bombay. In the cast we find old and favourite names like Leela and Chandrakant.

KOLHAPUR

HUNS PICTURES

Director Vinayak has now completed "Better Half". With Baburao Pendharkar and Leela Chitnis in the lead this social picture which is written by principal P. K. Atre is expected to be a winner of the season.

CALCUTTA

NEW THEATRES LTD.

Director Barua's "Zindagi" is now ready with Saigal and Jamuna leading the cast. The picture is expected to be a box office success.

Phani Majumdar is giving the finishing touches to "Doctor", a social subject which is being produced in Bengali.

Director Amar Mullick's picture is at last named "Avinetri". It depicts the heart-struggles of an artiste, in this case a lady from good society who joins the stage for a career.

Another picture which is awaiting release is "Andhi".

FILM CORPORATION

Under director Ram Daryani fast progress is being registered in the production of "Hindusthan Hamara" with Padma Devi and Jamuna in the lead. Daryani Brothers with their usual love of detail expect to make this a sensational success of the year.

KALI FILMS LTD.

It is reported that this company has secured the services of Padma Devi on an annual contract for their future Hindi and Bengali pictures. Bombay is more conversant with the excellent name this star has achieved by being popularly known as the Colour-Queen of India.

SOUTH INDIA

SALEM SANKER FILMS LTD. (Salem).

"Pralalada" the Tamil mythological picture produced by this progressive concern is reported to be having record runs in various places in the Presidency.

SRI JAGADISH FILMS (Madras)

"Malli Pelli" is reported to be having unequalled success.

MADRAS UNITED ARTISTS CORPORATION (Madras)

"Baktha Chetha" a Tamil historical, with Papanasam Sivan, G. Subbulakshmi, S. R. Janaki, Master Thirumalai and Kothamangalam Subbu, is reported to be running well in various places.

Their next picture "Ahimsa Sakthi" will have well-known star N. S. D. Subbulakshmi in the lead.

VEL PICTURES LTD. (Madras)

While their "Panduranga Vittai" is having good run at important places, their next production "Bakthi" is reported to be nearing completion and will be screened soon.

YAUHINI PICTURES (Madras)

For 1940 they have started shooting the Telugu social "Sumanagali" which is expected to be a greater success than "Vandemataram."

BABY SAROJA RELEASES (Madras)

"Kamadhenu" a Tamil social is being produced at the Vel Picture studios with Baby Saroja, G. Subbulakshmi in the lead. Director Nandial Jaswantlal is reported to have taken great pains to make his first attempt at a Tamil picture a success.

MOTION PICTURE PRODUCERS COMBINE LTD. (Madras)

Directed by Ellis R. Dungan "Surya Puthri" will go into shooting shortly.

Shooting of the picture "Child Marriage" with great social significance, was inaugurated by Mayor S. Satyamurthi. Director Ramkumar is expected to give a really good picture in this.

DANDAPANI FILMS & SALEM MOHINI FILMS (Madras)

"Kavi Kalamegam" is expected to be released soon.

ASANDAS CLASSICAL TALKIES (Madras)

"Manimegahalai" will be on the screen shortly.
Who Invites the WARmer WELCOME?

Sweeter Than Cuckoo-Song
Lovelier Than Spring-Blossom-
Is . . .
The Arrival of Gay

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In our last issue, we had dealt with the inadequate and even meaningless criticism that, some of our so-called critics level at us. In the case of the laboratorian, because so little is known of him and his work they have found a willing target for a host of ills that cannot be assigned to another quarter. They have accused him of changing night sequences into day and vice versa, of introducing unwanted sounds or, of eliminating the desirable ones, and generally if the cameraman or the sound engineer happens to be otherwise a consistent workman, 'to have lowered the usual high level of his work.' About such critics we do not wish to say a word.

As we have said before, to the fair and conscientious we bow our heads and to him alone we make this appeal. And we believe that such a critic will necessarily have a detailed knowledge of that which he is out to criticise. Of course, no one can deny the usual excuse that one's inability to execute something as efficiently does not take away from one's capacity to criticise the way some one else does that something. But it is also true that he who criticises must not exhibit in his criticism a lack of knowledge of at least the fundamental principles of our work.

For instance, while criticising the unusually weak technique of a recent picture, some one said that the cameraman at places did not use the proper lenses to photograph the foreground figures and the backgrounds in the proper light and focal balance. We know and the critic must know too, that such a lens does not exist, and the effect that led that someone to make his observation was probably due to faulty lighting.

**IS THE CRITIC JUSTIFIED?**

And now we come to yet another aspect of criticism—let us for a moment admit that our critic has the exact knowledge as to what is exactly wrong. Is he to point them all out? We are afraid we can scarcely stop him. But, again if the purpose of his criticism is constructive, a certain amount of choice is necessary. There are mistakes which just happen and which we regret the very next moment, but because of certain defects in studio organisation they cannot be rectified and are allowed to pass. We refer to little mechanical mistakes of camera and sound manipulation, little in themselves, it is true, but detracting nevertheless from the usual standard of our work. We would certainly appeal to the critic to spare us these and to confine himself to that portion of our work which for want of a better word we will call 'artistry.'

A slightly out of focus scene may be due to a little grit on the lens which the assistant may have failed to clean just before the take, or it may be due to faulty taping by the second assistant, but all the same the effect of an otherwise brilliant piece of lighting is destroyed. Or it may be that the camera became slightly noisy and its sound was reproduced as a slight background to an otherwise faultless piece of recording. It may even be possible that owing to some slight mechanical breakdown in the laboratory some piece of extraordinary photographic or sound quality got damaged and scratched. And this very negative was so indispensable that it could not be removed and it finally appeared on the screen a black spot against an otherwise capable cinematographer and audio-grapher.

We appeal to you, as a well-meaning critic, proud of the industry you are helping to build up whether you are going to hold this up against this particular work or you will pardon him, bidding him be more careful in the future. Mistakes like this will happen, and it is not always in our hands to remedy them. If the blame has to be laid on some one it must be on the system of production that allows such obvious and glaring pieces of defective workmanship to be passed for exhibition. Our fault, if any, lies in being a part of this system.

(Contd. on page 64)
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Mohan Pictures' First Comedy-Stunt Thriller

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Starring:
AMIR KARNATAKI (Radio), Miss LILY, ANILKUMAR, KHALIL, JANIBABOO, ATAMAHOMED, S. ALAM, S. GULAB, RAFIK and ANSARI.

Picture full of Magic, Illusions, Love, Romance and Thrills

JADU-I-KANGAN
Directed by:
NANUBHOY VAKIL

Starring:
SHIRAZ, SAROJINI, INDURANI, Bacha, Jaydev, Gadagkar, Khalil Khan, Garibshah, Sadik, Jethalal & others.

JAGAT MOHINI
Direction:
CHUNILAL PAREKH
Starring:
Master VITHAL, KOKILA, KAMAL, KRISHNAKUMARI, AMRATLAL, Nawaz Sadik and others.

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Director: K. AMARNATH
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RUSSIA'S GOLLYWOOD
Where The Cinema is Really The "Working Man's University"

By D. G. TENDULKAR

It was in 1930 that I saw the first Soviet film—"Battleship Potemkin." The audience consisting of the Cambridge students, dons and professors, forgetting their politics for the moment, hailed the red sailors of the battleship, as if they were part and parcel of the Odessa crowd. No wonder that this film was once considered so dangerous in London that instant imprisonment was threatened to anyone who showed a foot of it, even privately. This film created in me real and lasting interest in the cinema, and was instrumental in my going for cinematographic studies to Moscow—the Soviet Gollywood (as pronounced in h-less Russian), and the abode of Eisenstein and Pudovkin.

The vitality of the Soviet cinema is one of the wonders of the world. In less than half a dozen years it has caught up with and surpassed the work of Hollywood, Berlin and Paris. With an export of perhaps a dozen films, it has impressed upon the audience of five continents an individuality that is impossible to forget. The true Soviet cinema broke clean across the world with "Potemkin", and now even the enemies of its policy recognise its achievement, while those who have been looking forward to America, Germany and France for the lead, have found in this new dynamic cinema the most complete approximation to real cinema art.

WORLD-WIDE INTEREST

The Soviet cinema is marching forward, influencing on its way, movies from America and Europe. "Kameradschaft", "All Quiet on the Western Front", "Emile Zola", "Confessions of a Nazi Spy"—just to mention a few are examples of the generously making use of this effective technique. The powerful documentary film movement in England under able directors like Grierson. Basil Wright and Ivor Montagu, is a direct result of the influence of the Soviet films. India, unfortunately, has had no opportunity to witness the classics of the Soviet film art, for reasons known to those who have scuttled "Juarez."

The October Revolution (1917) found the Russian film industry in as dilapidated a state as it found Russian economy and expression in general. The Russian cinema had, before the war, produced about two dozen films a year. The production was vulgar and far behind the European and American cinema.

At the very moment of the Revolution the positive value of cinema struggles against famine and ruin—of all the joys and sorrows of the young Republic. The heroes of their chronicle were the masses. "Film them", Lenin once said, pointing to the workers and peasants, "for they are making history." Most of the veteran Soviet cinema workers got their first training during the days that shook the world.

NOT "PURE ENTERTAINMENT"

Soviet Russia never considered cinema as pure entertainment. It is part of carefully planned educational campaign, with greater social cooperation as its chief aim. The best brains in the land are employed to further this aim, and have succeeded in devising a forceful technique.

The Soviet cinema has had tough ground to break. The old technique favoured the exploitation of stars and heroes; the new need is to put on the screen the urgencies of the masses. "I have a hero—now almost by definition one thinks of a hero as a man alone, struggling against opposing forces. In socialist society becoming a hero is a beginning of a man's tragedy, because he cannot work alone" epitomizes Pudovkin, on making a Soviet hero.

Kuleshov, with whom Pudovkin was associated in his first enterprises was a pioneer with the pointer. He called attention to a self-evident fact, known in practice but not in principle; that the film is a progressive composed of intensive units. The progressive composition is edited into existence. The French used a theatrical term, montage, which was rendered international by the Russians.

Till the Soviets came into the field, the condition of the film production may be compared to the state of animal breeding before 1900. Directors like Chaplin obtained results worthy certainly of unrestrained admiration. But they have not attained results by conscious paths, or more properly by the exercise of princi-

(Contd. on page 59)
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Miss. Sushila
Baby Radha
Mr. Ramanujachari (of 'Grihalaxmi' fame)
Mr. Hanmantrao (new find)

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the well-known author

Director: P. Pullayya
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Music by Timir Baran of "DEVADAS"
(Contd. from page 54)

The Soviet cinema technique is undergoing drastic change. The popular montage stage is over. The idea of the evolution of the Soviet cinema can best be conveyed by a cursory survey of the methods and works of important directors.

After Kulesov, Dziga Vertov occupied an important position. Kuleshov advocated the “acting cinema” as it was then termed, which bases the picture on script and acting. Vertov on the contrary, fought for documental films, for a picture without scenario, actors or studios. From 1922-25, Vertov produced such films. All these were documentary, but neither the connection of time nor place respected. The impulse of didactic construction leads the composition. His chronicle films have retained to this day the charm of exceptionally temperamental documents, the most remarkable of which was the one dedicated to the funeral of Lenin. This reel was subsequently incorporated in the composite film “Three songs of Lenin”. It is one of the most original and highly effective pieces of work one could imagine.

Chronicle films occupy very important position in Soviet Russia. They are as important as the newspapers. They keep the masses informed of the gigantic achievements of the new world. Over 150 cinema operators are daily recording the daily happenings (socialist construction) in USSR.

A shot from Yudkerich’s “Gardener”.

**MASTERPIECE SHOT WITH OLD CAMERAS!**

Eisenstein’s first appearance in the cinema was in “Strike”. His second film “Battleship Potemkin”, may be considered as the first great production of revolutionary epics in the cinema. The theme of “Potemkin” concerned the revolt of the crew of a battleship against their officers on account of the bad food: the warm reception of the rebel ship by the people of Odessa; the attack on the latter by the local military; and the final meeting of the battleship with the remainder of Russian fleet, from where instead of exchanging shots, the Red Flag is hoisted and they greet each other. It will have a permanent place in the history of the film as one of the finest examples of this youthful art. and was shot almost exclusively in the open air with antiquated cameras. It took four months and was taken in Odessa itself.

“One could neither conceive nor present this work in the theatre, one can only show it on screen,” said Pudovkin in appreciation of it.

A contrast to the Eisenstein school was the trend headed by Pudovkin. While Eisenstein in his “Potemkin” and “October” depicts the masses, Pudovkin in his films...

(Contd. on page 61)
Shobhana Samarth and Jayant entertain fans in "Mud" a Hindusthan Cine Election Picture now running at the Pathe Cinema in Bombay.
A picture from the Russian film "Ashkhabad".

(Contd, from page 30)

concentrates his main attention on individual persons created by the revolution. His important films are "Mother", "End of St. Petersburg", "Deserteur", and the latest "Minin and Pozharsky."

Dovzhenko is a film director who endeavours to make synthesis of the Eisenstein and Pudovkin schools. He has created films of great social ideas, while at the same time saturating his productions with lyricism and emotion. The images of living people created by Dovzhenko grow into big social generalisations. He is creator of some of the finest films depicting Ukrainian life in "Earth" and "Arsenal".

50 MILLIONS SAW THIS FILM!

Alongside these masters, a high standard has been reached by a number of younger directors, namely Barnett, Ermler, Trauberg, Yudkevich and others. The excellence of "Mother", "Potemkin", "Earth" has been maintained and continued in "Chapayev", the film produced by Vasilyev brothers concerning one of the episodes of Civil War. Their work represented a new synthesis of the creative efforts of Eisenstein, Pudovkin and Dovzhenko.

That "Chapayev" is by no means a solitary achievement is proved by the recent appearances of "Lenin in October", "Return of Maxim", "We from Kronstadt" and many others.

Over 50 million saw Chapayev. Alexander Nevsky, Eisenstein's latest film was seen by six million people in one month alone. (Good films run in USSR for months together and are greeted by packed houses).

30,000 PROJECTORS

At the beginning of 1925 only 14 per cent films shown in the country were of Soviet origin. Today the percentage is not less than 95.

There are more than 30,000 projectors (inclusive of those in schools and other organisations), over 10,000 being fully equipped theatres. Molotov's report provides for the extension of the net-work of cinema theatres and six-fold increase of permanent and other sound cinemas by the end of the Third Five Year Plan (1942).

Film finance in the rest of the world is a cross between a science and racket. To finance a film, money is bought and sold. Lavish automobiles, expensive office equipment, costly advertising add to the overhead costs, and the film stars have to be persuaded by fat cheques to appear in pictures in order to persuade a jaded public to risk being fooled again. In the USSR stock exchanges and the brokers and middlemen have passed out of existence. Work is demanded from each according to his ability and is recompensed to each according to the work performed.

The film industry and the film distributing trade is in the hands of the state, the controlling body being the All Union Soviet Film Direction in Moscow.

The Film Section of the Central Committee of Art which is closely associated with the Government, regulates the planning of subjects as well as their subsequent execution. (Contd on page 63)
Satya Rani as Rukmini in Nootan Pictures' MADARI MOHAN, shortly to be 1st released.
FILMS FOR CHILDREN

There are studios in ten cities in the Soviet Union, for the production of "story films," including two studios for the production of children's films. A large group of studios is now being built in the Caucasus and when this is completed all the more important Soviet films will be made there, the site having been chosen for its excellent weather conditions and varied scenery.

Films are made for different national republics, in their languages, national in character but socialist in content.

The control of newsreel and documentary films is vested in Newsreel Film Trust. Varied work is done in this line. Special newsreels for children up to 8 years and from 8-17 are also made. There are special theatres for the exhibition of chronicle films; they remain open for 12 hours, with continuous programme.

Raw film material and cinema equipments including cameras and lenses are manufactured in the land itself and in the near future, the studios will use only Soviet material.

In each city where there is a studio or film manufacturing plant there is also a technical research institute. They issue also technical film journals.

In 1931, only 100 million feet of film was produced, but in 1936 this figure reached 350 million feet and will show an increase of 150 per cent per year.

A young Russian actress who generally works in children's films.

SOME PROFIT

The record gross receipts from the exhibition of one film in Soviet Union reached 66,000,000 rubles and amounted to an approximate return of 5000 per cent (exchange rate 25 rubles to £ 1).

All cinemas show special children's programme in the morning and as part of their school curriculum children are shown educational films, interest films and play films. Besides there are special cinema theatres for children.

The ordinary problems of competitive advertising do not occur in USSR. There is literally no attempt in any sphere of activity to attract people to prefer one product to another. Advertising of films and cinemas resolve itself into far simpler art of announcement.

NO "FILMINDIA" THERE?

There are no film-fan magazines, but there are two magazines—one technical and the other artistic and critical.

The Soviet film authorities pay much attention to serious criticisms. They constantly ask visitors for criticism—constructive and destructive—of films they have seen. The film critics in the newspapers and magazines are highly paid journalists and their views are treated seriously by the film authorities.

A special institute for psychology exists to make extensive research in finding out the public's reactions in different types of films. Eisenstein has much to do with this work.

In 1926, D. W. Griffith, the pioneer American film director, called the movie "the working man's university". This has been realised for the first time in Soviet Russia.

India can learn a lot from Soviet Russia. In Eisenstein's words—"We need films of meaningful vision. We want scenarist's approach to the ant-heap of life, their assault on reality. We need collectors of what is socially visualised. But that is not enough. He must carry us away, set us on fire, so that we seize our camera, and rush to some dull spot on our boundless map that the writer with his eloquence has set alight with the fire of life. To be possessed of our subject—that is what the writer must implant in us. Without it every enterprise remains pale shadow hanging over the silver canvas of the screen."
For The Technicians
(Contd. from page 49)

RECOGNISE THE HUMAN ELEMENT

Which brings us back to where we started, in craving the indulgence to the responsible critic and a certain measure of his discretion before sitting for the final judgment. Let him criticise that part of our work that is creative and not mechanical, because the mechanical is that elementary aspect of our work which every worker knows or should know. If anyone lacks this knowledge of the very principles that govern his work that worker is not fit to be classed among the creative artists of his profession and his work is not worthy of consideration.

Judge, therefore, the artist behind the camera or behind the controls of an audio-amplifier, and not the automaton that presses a switch or twirls a knob, judge him by his response to the demands of the story in his own particular individual way. See and hear him bringing to life the characters the director is attempting to create, enjoy through him the players live their parts before you, thrill to the moods he creates, the joy he infuses, or the sorrows he paints.

And if sometimes, carried away by the moods he has created, you get lost in the feast before you and forget him, you have unwittingly paid him the highest compliment that is and must be the ambition of every true artist.

For he will know that he has succeeded in his mission of transporting you beyond the grim technicalities of the cinema into the realms of reality, and will be happy in the satisfaction that for once has a perfect piece of cinematography or audiography been accomplished.

Guide to Foreign Films
(Contd. from page 39)

MAN OF CONQUEST (Republic)
Featuring: Richard Dix, Gail Patrick, Joan Foontaine, Edward Ellis Etc.

Here is a strong story of the early pioneering days, when America was being slowly built as a nation. Rough, ready-witted and resourceful Sam Housten, a historical memory to the people of Tennessee, is the central figure of this rough and tumble tale with a distinctly patriotic theme of freedom. But it is not merely a thriller because it has a big enough element of psychological melodrama to lift it far above the average run of pictures in this class.

Gail Patrick and Richard Dix give splendid performance in the midst of some really wild and frightening incidents. Certainly a picture to be seen twice.

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THE MOST LOVABLE HERO
THE INDIAN SCREEN
WITH
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Crying For New Stories

Every studio in India is crying for better and more stories. And yet when stories are sent to several studios, they are rejected unceremoniously even without a perusal.

The Indian producer is a queer bird. You can’t sell him a story without personal contact. He doesn’t even give a chance to the story writer to develop a personal contact as the producer, like the great Moghul, chooses to remain exclusive. His social circle is composed of personal friends who have nothing to do with the film trade and of soothsayers in the film trade who praise every product of the producer.

And yet the grim fact remains that the film industry needs better stories for the future. In the preliminary stages, a good story is a 100 per cent guarantee of the success of the producer’s plans. Later on, when the picture is released, the story has still taken over 60 per cent responsibility for its success.

We can’t change the producers. The same men have been there for the last twenty five years. In time to come they will realise that to live for twenty five years more they will need better stories from new authors. They will then buy well. Let us, therefore, prepare our amateur writers by informing them of the essentials of a good screen story.

In the screen story the idea and the plot are two different things. The idea is the germ, the
plot is its damage. It is the writer's job to weave the story idea into a forceful and presentable plot.

But unless the writer has a peculiar plot sense, he can never write stories for the screen. The film plot may be built from character traits, from a certain set of circumstances or from an event, but it must have more situations than an ordinary magazine story and situations that can be picturized and not merely recited in words. The most important thing in plot building is its emotional content. Unless the writer decides in advance what emotion he wishes to create in the audience, he can never give a logical explanation of its cause and effect.

Story-writing for the screen is a long and laborious study and can't be taught in a single article. Each writer develops his own individual technique and follows his own plan of story development. What we wish to point out is the scope of several plots which would be acceptable for the screen.

A careful research and analysis of the stories that achieved success during the last 10 years suggest nearly 22 variations of the film plot.

1. "The Urge To Success". This theme symbolised in the story of "Jack and the Beanstalk" has been popular with the audiences for a long time. Its modern parallel is found in the struggles of a small, straight-forward and ambitious man fighting against gangs and syndicates, or against poverty ultimately, to succeed with a triumph. The secondary urge is often a romantic interest in a girl. A feminine version of this plot is the story of the Cinderella. "Small Town Girl" a popular American picture is a fine example of this type.

2. "The Prodigal Son." This theme is popular with families as almost every second family in India has a prodigal son. He leaves his home and takes to gay life, comes to grief but ultimately returns home to fall into the waiting arms of his family.

3. "The Sacrifice". Sacrifice in any form has always appealed to the sentimental Indian mind, be it of a father, mother, sister, brother, sweetheart or friend. A popular one is that of the waiting wife for her erring husband. But in building these plots care must be taken not to be too sentimental and too realistic for, at that stage a picture stops entertaining. "Zamana" is a fitting example of the traditional sacrifice plot for Indians.

4. "The Love Motif". This was the first theme the screen adopted. It was easy and it was universal. People did not need many explanations. They filled up the blanks with their own imagination. But the love theme need not necessarily centre round the relations between the two sexes. It can be a mother's love for the child as in "Stella Dallas", or love between two brothers as in "Beau Geste". It can be grim and passionate without being sexy and offensive. As this pattern is only too familiar to the audiences, it is always better to be merely suggestive in building up the situations of such plots.

5. "The Adventure." Our producers call such plots thrillers. These plots are generally thrown into a background of our native states, a bad minister is created and either ambition for power or lust for a princess is shown as the motivating force. Generally the presentation is very crude. But real adventure stories like "Captain Blood" and "Robin Hood" have always thrilled millions of people all over the world. "Amar Jyoti" in India is a good example of this class.

(Could, on page 9)
Some people say that the World is Flat!

There are colossal mountains as well as lovely valleys and delightful waterways in Kashmir. Go and see them yourself. The second class return fare from Bombay to Srinagar is Rs. 150-150 (first class Rs. 276-140). Tickets on sale from April 1st. Available for six months. Rail-cum-road tickets at cheap rates will be issued also from Surat, Broach, Baroda, Anand, Ahmedabad, Ratlam, Ajmer, Indore & Jaipur.

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6. "The Eternal Triangle". It is a popular phrase with all producers. It is either two men and one girl or two girls and one man. Between these two ends there is the whole life story of Adam and Eve to be told. Some tell it well—others blunder. Ernst Lubitsch's "Design For Living" fulfills all the demands of this plot for screen purposes.

7. "Reformation of Character". Pictures have come to the screen where a hero who has taken to drinking and gambling in disappointment suddenly reforms and becomes an ideal husband or father. This, "his better self" angle has been too often exploited in our films. It is impossible to depict the full story of a complete regeneration of a human being in two hours, but the reformation must be consistent and must have strong and sufficient motivation to convince the audience. There is a great scope in this plot e.g., a bad woman may become a good mother for her child; a crook may become honest; a "hard nut" may acquire more humanity; a fleeing zamindar may become charitable etc.

8. "Domestic Relations." This section again presents a variety of plots to the writer. This plot pattern is of tremendous interest to the women. Step-mother plots, mother-in-law triangles, joint family squabbles, husband and wife differences, family traditions and status, there are numerous broader and finer aspects of this theme on which screen stories can be written. "Kulvadhu" (Daughter-in-law) was a good example of this plan of plot building.

9. "The Didactic Plot:" Directors like Shantaram and Barua would love to meet a man who wrote a story on this plan. In a didactic plot the author undertakes to depict life as he thinks it should be. And for doing this he makes use of realism very often only to debunk it with his idealism.

A marvellous example of this design for plot is "Admi". Prabhat's recent Award Winner for 1939.

10. "Crime Plots:" "Adventures of Sherlock Holmes" or "Charlie Chan Goes to the Races" or "The Informer", these are the stories that are produced with crime as a background and punishment as the intention. Our present day crime stories are however all crime and no punishment.

11. "Stories of Phantasy:" This class consists of magic, mythology and folklore. Some of the outstanding successes have been "Maya Machhindra" "King of Ayodhya" "Tukaram", "Tulsidrat" "King of Ayodhya" "Tukaram", "Tulsi" the following: devotion, superstition, illusion, loyalty, duty, religion, etc.

12. "Vengeance". The success of "The Count of Monte Cristo" made several producers plan their productions on this design. There are numerous plots to meet this aspect of the human emotions.

13. "Historical". In a country like India, rich in historical traditions, a thousand plots are available to the writer of historical screen plays. The exploits of Shivaji have been so many times shown on the screen, that it would be better for the producers to give Shivaji a little rest. There are other heroes right from Manu to Mahatma Gandhi, who have made history.

14. "Relation to Society". An idealist, or a radical, or an unconventional woman is often the piece-de-resistance of a plot in this sphere. "Chaya" was a good example of this theme.

15. "Revelation of Real Character." This theme offers a wide canvas to paint several de-

She is the "goods" and he is a broker in "Ardhangi" a Huns Picture featuring Baburao Pendharkar and Leela Chitnis.
signs in life's multi-colours. The cad usually does a heroic act atones for his past life in a plot like this. The feminine variant is the famous "Magdalene" plot in which the final sacrifice for love makes up for the past immorality.

16. "Socialist Themes": Recently our screen has been flooded with socialist slants on capitalism. These themes have a partial appeal and are dangerous to handle. If not cleverly handled, they ridicule the poor and create a bad audience reaction. A good example of this theme is S. H. Manto's "Mud".

17. "Justice": Ever popular with the top dogs and the under dogs, this design for a screen story also appeals to the average producer. Not that the producers or the top dogs believe in it but they all like to imagine justice in theory. An eminent success of this justice idea is "Pukar" which has made several box-office records in India.

18. "Racial Conflict:" Better known as communalism in India, these plots invariably seek support in historical incidents, which are twisted to make a photoplay. Generally they are not handled skillfully but presented with a bias with the result that we get pictures like "Ghazi Salahuiddin", "Bhagwa Zenda", "Charge of the Light Brigade", "The Drum" and "Gunga Din."

19. "Religion." A dangerous ground for plot building, it has often been used by producers in the too familiar garb of mythology. "Gopal Krishna" is a good example of the story and the sentiment balanced.

20. "Biography". The unique success of "Louis Pasteur" and "Emil Zola," has made the biographical photoplay popular. However, for a biographical plot to be successful, the choice of subject is most important. The world is only interested in such subjects from a humanitarian and democratic points of view. The activities of the hero must therefore have a general human appeal.

21. "The Comedy": The comedy element in picture making has a vital importance in entertaining people. Clever producers bracket instruction with humour, which is often a satire on the existing plan of things. "Ardhangi" produced by Huns Pictures is an eminent example. It should however be noted that writing a comedy for the screen is an infinitely difficult job.

22. "Topical Plots." War dramas like "All Quiet on the Western Front" are topical plots. A story on civil disobedience in India will soon be a topical plot with Mahatma Gandhi seriously thinking of launching his satyagraha movement.

Here is in short a scope of subjects, new writers may like to know. And remember the producers are still crying for new stories and while refusing to recognize new material, they will still keep on crying.

It is for the writers to get them.

Does she look hungry? And she is in "Kum Kum The Dancer" a Sagar picture in which Sadhona Bose gives an appetite to many.
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MORE ABOUT MODY!

Best of intentions are often misunderstood. When “filmindia” first wrote about Sohrab Mody and his being the President of Film Artistes Association of India it only gave an expression to the polite murmurs of several leading artistes and the eloquent silence of the lesser ones.

It has been an open secret that several artistes have long since been dissatisfied with the choice of Sohrab Mody as the president of the film artistes. They have nothing against Sohrab Mody personally. Nor has “filmindia.” We still think that in the matter of business integrity and personal character, few producers can be compared with Sohrab Mody. But after all said and done, Sohrab Mody remains a producer and cannot become an artiste. We would welcome his selection as the president of the Producers’ Association but we certainly would not approve of his presumptions in guiding the destinies of the artists.

Like other docile creatures of fortune, the artistes or rather the Executive Committee of the Artistes’ Association passed the following resolution in a recent meeting:

“Resolved that the Executive Committee of the F. A. A. I. makes a note of the paragraph appearing in the February issue of “filmindia” edited by Mr. Baburao Patel (who is also the President of the Film Journalists’ Association of India) regarding the alleged discontent appearing among members of the F. A. A. I. in having as their president an artiste who is also a producer (Mr. Sohrab Mody): This committee takes this opportunity to make an emphatic assertion of its faith in its present President and hopes that responsible journalists will co-operate with the F. A. A. I. in its programme of constructive work rather than initiate differences where they do not exist.”

We certainly appreciate the spirit that inspires this resolution but we still question its principle. Apart from the fact of the resolution being ultra-virtuous, it is also ultra-vires.

The President is elected by the general body of members at the Annual General meeting. Any vote, therefore, either of confidence or of censure regarding the President’s conduct of affairs, has to be passed by all the members of an Association in a general meeting. The Executive Committee is not authorised to reiterate its confidence in the president for the simple reason that the members of the Executive Committee are subsidiary units intended to help the President to conduct the affairs of the Association.

While it is obvious that the said resolution as passed by the Executive Committee is ultra-vires and therefore invalid, it proves our previous statement “that the smaller artistes even suspect their higher paid leaders of a moral sabotage when a producer is thrust upon them as the president of a body that is essentially composed of workers” (“filmindia” March ’40 issue.)

What we would like to know is whether the numerous other members of the Artistes’ Association were ever informed when the members of the Executive Committee—all highly paid artistes—passed the “confidence” resolution! Or is it a “confidence” trick?

When “filmindia” first took up this matter, our only intention was to guide the progress of the Film Artistes’ Association, on the right lines in future, especially so because, the general elections were near. We feel that a person of the experience and status of Durgabai Khote should be the next president of the artistes and that Sohrab Mody, however, sincere his feelings for the workers should not stand as a candidate for re-election.

We would however strongly support Sohrab Mody as the president of the producers. And that is where he belongs.

POLITENESS SELLS BETTER

I still doubt whether American distributors really know so much about selling pictures as they claim to do, though I keep on hearing a continuous brag about their efforts—from themselves and their publicity managers.

This observation has become necessary because recently when the R. K. O. gave a press show to launch “The Hunchback of Notre Dame” in Bombay their local distributors seemed to lack the courtesy to invite certain important film journalists for the show.

It would be interesting to know why such an insidious discrimination was made forgetting the fact that R. K. O. has produced the film to be sold.

Leon Britton, the Far East manager of R. K. O., should do a bit of explaining as the press show was chaperoned by him personally. And quite openly the (Contd. on page 15)
"ZINDAGI" BECOMES
The LIFE OF BOMBAY!

Hailed As ONE & ONLY
GREATEST SOCIAL HIT OF
The SEASON

ZINDAGI

★ A Daring Drama of
A Woman who Revolted
against the tradition and
tried to live up to her ideals

Direction:

Photography:
P. C. Barua

Music:
Punkaj Mullick.

Starring:
The Inimitable trio of 'Devadas'.
SAIGAL, JAMUNA
Pahari Sanyal, Nemo, Ashalata
(A new find)

Drawing full houses at
MINERVA TALKIES
Lamington Road, Bombay.

Releasing Organization:
CALCUTTA FILM EXCHANGE
BOMBAY & MADRAS
hoped that when the time came for the press to review the film they would remember the good points of the picture."

What Leon should remember is that it doesn’t need a lunch to praise a picture directed by William Dieterle. Dieterle is easily the most popular Hollywood director in India and as is expected from a great artist he has made "The Hunchback" a good picture.

What, however, the R. K. O. distributors in India should learn is a little politeness from George Schaeffer the R. K. O. Chief in Hollywood. George Schaeffer’s production efforts need a better break than he is getting now from his own men in India.

Does it cost money to be polite?

WANTED NEW FACES

Very few people know that Director Shantaram of Prabhat is looking out for new talent for his new pictures. Here is an opportunity for our screen conscious educated boys and girls to embark on a new career in which salaries range from three hundred rupees to three thousand a month.

While earning all that money they also get the satisfaction of serving Art. Our film industry has already a large number of well educated persons employed in its different departments. Some more will drive out what little uneducated element we have and help us to expand the market.

Will the College boys and girls read this?

THE BRONZE MEDAL THAT BURNS HEARTS

At last the much discussed and keenly awaited Best Picture Award of the Film Journalists’ Association of India was declared last month.

Prabhat’s “Admi” won the Bronze Medal as the Best Picture of 1939 and “Bari Didi”, “Achhut” and “Kangan” were highly commended in order of their merits.

To some it was a sad disappointment not to find their pictures figuring in the poll, though some of these pictures have been huge successes at the box-offices. That is just the point, that the box-office success of a picture is entirely ignored in the Blind Ballot organized by the journalists.

The journalists arrive at their decision with the following points in view:

1. Correct reproduction and interpretation of life and culture.
2. A healthy and progressive outlook on social problems.
3. Proper direction and technical excellence.
4. Histrionic performances of the chief artistes as seen in the pictures.
5. Story, scenario and dialogue.
6. Any original feature.

So when a picture wins the coveted Bronze Medal it has naturally earned the highest marks in all these points. And the voting is done by the Blind Ballot method thereby eliminating every chance of one voter influencing another. "Admi" must be a great picture to pass this acid test.

What amuses me, however, is the stupidity of some "writters" from the North insisting on mere box-office hits getting the award. Is it an Award of intellectuals or of fools?

THE SAME OLD STORY!

One of the constant cruelties practised on the long suffering audience is the exhibition of advertisement slides and film trailers.

Those who pay for the tickets don’t pay to see the slides and the trailers, which one cannot escape, being cleverly sandwiched in the main programme.

This problem is rather acute in the theatres controlled by the Western India Theatres Ltd. They have the Excelsior, the Empire, the Krishna, the Central, the Minerva and the West End under their control. Seeing "Zindagi" the other day at the Minerva, I knew that "Chang" was playing at the Excelsior; "Notre Dame" was running at the Empire; an awfully hideous trailer announced the screening of "Naked Truth" at the Krishna; half a dozen slides proclaimed "Ardhangi" at West End; a few more slides imparted the secret of "Gorakhnath" at the Central, and to top the misery came the internally long trailer of "Defeat" a Minerva picture which may take months to make an appearance on the screen.

All this naturally took a little over half an hour and thus the time allowed to the theatres for cleaning up between the shows was eaten up. The old practice of letting out the people by one side and letting in from the other is again in practice at the Minerva, the West End and other theatres.

It now seems certain that the authorities are not serious about enforcing this rule in the interest of public health.

Unless these unsavoury side dishes are stopped by compulsion, the programmes will never fit within the time limitation prescribed by law.

To expect the cinema owners to make a courteous concession to their patrons by sacrificing these side earnings is something next to the impossible. Politeness is not their forte.

THE PICTURE YOU MUST NOT MISS!

"ARDHANGI" (Better Half or Ghar-Ki Rani) produced by Huns Pictures, Kolhapur, and featuring Leela Chitnis, Meenaxi, Baburao Pendharkar, Winayak and Damauana Malvanker—now running in Bombay at the West End Cinema.

Baburao Patel.
Box Office Hit!

and a Record Hit at that!

Kangan
BOMBAY TALKIES’ TRIUMPH

Giving the Screen the Star Pair of the Year
LEELA CHITNIS
ASHOK KUMAR

Silver Jubilee Week
13th to 19th April 1940

ROXY
ANURADHA——
This promising young artiste will be soon seen in "Bahurani" an India Artists Picture.
How would you feel if you lost Rs. 7,000? The very thought of it helps you to realize just what such a sum means. It would, of course, be too much to say that if you don't enter for the puzzle below you will lose Rs. 7,000—but non-entrants will certainly lose a grand opportunity of earning it. Or perhaps you would prefer Rs. 700 monthly for 12 months. That will be for you to decide if yours is the best solution received. A further Rs. 5,000 has been set aside for Runners-up, there are unlimited Extra Prizes, and the entry fee is Re. 1 for two entries.

**CLUES ACROSS**
1. Study the clues thus before recording your solutions
2. To boast
3. Distant
4. Keep a sharp one open for traps in these clues
5. One can seldom this a callous person by means of strong rebuke
6. Female sheep
7. Compared with in real life there is usually something rather comical about one on the stage
8. What we breathe
9. Women are adept at getting what they want from one
10. Men, more than women, are apt to feel embarrassed when they are openly this
11. Jumbled spelling of cove
12. Sheer nervousness sometimes makes a new servant seem this
13. Talk
14. Ancient name of Ireland
15. It is sometimes dangerous to ignore a persistent one
16. To wash out
17. Jumbled spelling of orally
18. Small streams
19. People unaccustomed to it usually find this kind of work extremely trying
20. To do this occasionally helps to ease a pressing anxiety

**CLUES DOWN**
2. Each Commonsense Crossword competition comprises a generous one
3. Wise sayings
4. Interjection of derision
5. Ridge of rock
6. Precious stone
7. Few of us resent this by someone we heartily despise
8. Initial advantage of a long this sometimes enables athlete to beat stronger opponents
9. Sophisticated young woman is apt to tire of lover who is consistently this to her
10. A success
11. Describes effervescent drinks such as soda-water and champagne
12. Lad who is quick to this his fellows is seldom popular with them
13. Self-assertive people usually succeed in having their this
14. If you start raising these among your friends you'll probably soon lose them
15. One of the vessels which convey blood to the heart
16. Ash-coloured
17. Thin transparent part of the blood
18. Excessive this is apt to rouse our resentment
19. Aply describes person who gambles after repeated heavy losses
20. Drinking to excess is apt to make a man this
21. Convulsive catching of breath
22. Critics sometimes cruelly this an artist's ambitions with ridicule
23. Series of years

CLOSING DATE, APRIL 12th.
N.B.—The Entry Fee in this Competition is Re. 1 for 2 Entry Squares and Entry Forms will be published in the issue of March 31st.

**ONLY ENTRY FORMS CUT OUT FROM**

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RUNNERS UP: RS. 5000

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Rs. 5000 Pen set for each Two Error winner.
Rs. 2500 for each Three Error winner.

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Copies available from all newsagents.
The EDITOR'S MAIL

[In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

Jitendra J. Vyas. (Pretoria)

The Indian films that go to South Africa are "age-old" pictures like "Puran Bhakt" and "Harischandra". In the mythological pictures when people see men with four arms, they laugh. There are many Indians in South Africa who have never been to India and would love to know something really authentic about India. The Indian films which come to Africa are old and rotten and even for these we pay 3/6 shillings for a seat; Why don't the producers send really good pictures which expand the already excellent market the Indian films have?

I quite appreciate the spirit of your complaint. Even in India in some distant towns only bad Indian films are shown. I am tired of pointing out these things to our producers. In any other walk of life, people have enough sense to realize what way one's own interest lies, but in the film industry people are so much self-centred that they have not the faintest notion of the real purpose of their business. Even progressive producers err sadly where the African exploitation is concerned.

G. B. Tolaram. (Hyderabad).

In which picture has Leela Chitnis done the best acting so far?

She gives a popular performance in "Kangan" but her real good work is seen in "Tulsidas". You might, however, like her more in "Better Half" the latest Huns picture.

M. Thirumala Rao. (Bodagadu).

Who is the best Director in India to-day? V. Shantaram of Prabhat.

Which is the best picture of 1939? "Admi" produced by Prabhat.

Seetanandan Jha (Patna).

In the popularity poll taken by the "Orient" weekly of Calcutta, Leela Desai has taken the top. May I know why? Is she better than Kanan?

"Orient" is a good news weekly which is essentially read by people who want news. The paper does not specialize in film news or film fans. The poll of these readers, therefore, is perfectly harmless. It is certainly not a verdict on talents and the result of the poll leaves every one a bit amused. I personally think that in acting Kanan is far ahead of Leela Desai.

Bhishma Singh (Bhagalpur).

When will our producers give us educational pictures?

When we shall get educated producers.

Majority of stars don't act but ape. Why don't you kick them in your reviews?

When you tell them so, then they begin living like apes. This month a big boosted hero looks like an escaped gorilla because last month I told him that at best he merely tries to act. These stars don't like the truth about themselves. They like to live in their self-created glamour.

B. S. Swamy. (Nanjangud).

I am twenty years old. I am an artist. How should I proceed to become an art director?

Spend the next five years in Prabhat under Syed Fatehulal and at twenty five you will be an art director.

Sukumar V. M. (Tellicherry).

Instead of the usual "girl on the cover" (half of whom are usually old hags) why not give us once in a way "The boy on the cover"?

You are right. I am also thinking of it for some time. So long we have kept the boys "under the cover" to safeguard their modesty. I think I shall put out some of them in the future seeing the alarming increase of hermaphrodites among the female stars.

We would like to hear Baburao Patel on the air reviewing Indian films in English.

You will have to wait till an Indian producer produces his first film in English.

I think that the review of "Saperai" in Filmindia was written by Mr. Abbas?

So what?

Y. R. Suri (Madras).

I want the address of Ram Bagai, the Hollywood Indian?

Address him c/o Th American Express Co., Mahatma Gandhi Road, Fort, BOMBAY.

N. R. Sarkar (Calcutta).

Why does Padmavati go from one studio to another? Why does she not stick to one studio?

All along this artista has been working on the picture contract basis and has perhaps been so busy that she could not find time to settle down.

(Could, on page 21)
ADAM SMITH

Became World Famous Economist by his
"WEALTH OF NATIONS"

BUT

WHAT IS
THE WEALTH
OF MAN?

Learn It from the "CIRCO" Production

LAXMI

ROYAL JEWEL No. II
IN HINDI

Played by
KUMAR, BIBBO, MAYA
Indira, Jeevan, Gope

Director: Mohan Sinha

Music: TIMIR BARAN (of 'Devadas' fame)

World-Premiere on 4th April 1940
at the MAJESTIC, Bombay.

"LAXMI" Is produced by
The House That Gave You

"ADHIKAR" "BARIDIDI" & "JAVANI-KI-REET"
with BARUA, JAMUNA & KANANBALA

Simultaneous Release in the First Week of April of this 11th Royal Jewel at these 11 Towns: Bombay, Poona, Baroda, Indore, Nagpur, Surat, Delhi, Lahore, Madras, Bangalore, Ahmedabad.

CIRCO'S Coming Attractions!

1. "SOHAG" with KUMAR, BIBBO, MAZHAR
   Direction: BALVANT BHAT
   Music: TIMIR BARAN
2. "GEETA" with DURGA KHOTE & CHANDRAMOHAN
3. "AKBAR the GREAT" with CHANDRAMOHAN

WORLD DISTRIBUTORS: for "CIRCO" Productions:
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AGENTS FOR NORTH:
Wadia Paramount Pictures,
DELHI & LAHORE

AGENTS FOR SOUTH:
Goodwin Pictures,
BANGALORE
April 1940

(Final from page 19)
in any one studio. But I think, now that she has
signed a contract with Kali Films of Calcutta, she
might be seen a little longer in a single studio.

B. R. Raj. (Bangalore).
Which is Shantaram's next picture and what is its
theme?
Shantaram's next is on a great theme and is
called "Padausi" (The Neighbours). Perhaps it
proves to the world that a grand and good house
is not enough to make a home. It should have
good neighbours.

Shamsuddin S. Damji. (Mombasa).
Don't you think that it is now time for our pro-
ducers to cut down their pictures to a certain length.
Yes, now it is at an uncertain length between
twelve and fifteen thousand. But till people like
you insist on a certain length by not supporting
the present uncertain length we won't have pic-
tures of a less certain length. So the remedy is in
the hands of the audiences themselves.
I think Leela Desai to be better in dancing than
Sadhana Bose?
I don't think so. To agree with me, you should
see "Kum-Kum" the Dancer, in which Sadhana
will surprise you.

Nanobhai B. Patel. (Bombay).
Indian films use a duet to express love. Don't you
think they would do well to use a kiss instead?
Yes, a kiss would be the shortest cut, which per-
haps the audience would also like, if it is pas-
sionately given. But what about the literary bile
of the dialogue writer who wants to spit out love
through the painted lips in the shape of senseless
words? Then there are the Censor Boards with
their unromantic inspectors and tired fossils as
members of the Boards. Won't they fall to pieces
if they see a good long-winded kiss on the screen?
They haven't kissed even their wives.
If a beauty competition is organized among our
film stars who, do you think, will win the prize?
I don't think that our film stars can stand a
real beauty contest. They can compete in separate
items such as eyes, nose, ears, legs etc., but not
with all these parts put together.

B. A. Pooaviah. (Pollibetta).
I am 23, with a good figure and features. I can
sing very well. I know Hindi, Tamil, Telugu, and
English. I can act very well and have received sev-
eral prizes in school plays. Do you think any director
will take up my services?
No! you have too many qualifications to fit in
with the present requirements of the industry. If
you had no teeth, or a squint eye or at least a
distant resemblance to the prehistoric ape, I
could have recommended you. Several artists we
find on the screen to-day come up to these expec-
tations.

M. Narayan Rao. (Cocanada).
What is the name of the girl who blows the
trumpet in Prabhat's trade mark?
She is the nameless girl who heralds the
dawn of Art. I think she must be one of the nu-
cerous extras which Prabhat usually employs.

S. Mohidin. (Gadag).
From your criticism of several films, I have come
to the conclusion that you are being bribed by
Prabhat and Ranjit especially and some other producers?
I wish Prabhat and Ranjit had enough sense
left to do that. They use up all their intelligence in
giving us good pictures which command good re-
views. After producing good pictures if producers
also paid journalists for good reviews, what more
would the struggling journalists ask for? I also
give good reviews to producers who don't even
advertise in filmindia. Didn't "Pukar" get an ex-
cellent review? And now remember that a good
review depends on a good picture.

A. Jaggarao. (Vizagapatam).
What became of Aruna Devi of "Deccan Queen"
fame?
She got married and has now become a real
queen.
Who acts the best among the following: Prithvi-
raj, Motilal and Kumar.
Motilal!

(Contd. on page 23)
Unique Opportunity!

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For the first time in the history of film making in India, we invite screen fans all over India to buy shares in our company and share our success and profits.

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3. P. K. Atre
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Buy them before they are sold out
R. P. Jain (Cawnpore).

I am interested in learning direction under a kind-hearted director. Who do you think will give me a chance?

Sohrab Modi of Minerva Movietone is reputed for training raw hands and he is kind-hearted in addition. There are many apprentices in his studios learning in different departments and he is always anxious to help everyone. Write to him, referring to my recommendation, at Sewri, Bombay.

D. N. Irani. (Poona).

Is it a fact that you are married to Padmadevi?

Unfortunately not! Though I wish I had a chance to do so as she is an extremely nice girl and good looking in addition. Besides, I have been married eighteen years now and have a wife who keeps a close watch on my activities.

Hira Gyl. (Himatnagar).

I hear Bibbo was once a good wrestler?

No, if she had been, she would have been known as Baba Khan and not Bibbo.

C. Govindarajulu. (Chittoor).

Will you print a tri-colour photo of Baburao Patel?

You will have to wait for some time till they perfect the process of printing all the colours and not merely three.

Who is the most beautiful actress among the following: Kanen, Jamuna, Leela, Chitnis, Shobhana Samarth, Rose, and Shanta Hublikar?

Beautiful? None! Why search for the most beautiful?

Abdul Azeez (Mysore).

Whom do you like better of the two: Najam in “Jawani-ki-Reet” or Motilal in “Holi”. Which do you consider a better picture from all points of view?

Both are bad pictures and there can’t be anything better between two bad things. As regards the boys, both are bad enough in performances. While Najam has limitations, I think poor Motilal’s talents have been wasted in “Holi.”

My girl friend who is now studying wants to become an actress?

Ask her to motor down to Prabhatnagar and yell for Shantaram. She will get a job if she is good for it.

Shaukat Hussain. (Bhopal)

What are the present activities of Mr. Mohan Bhavnani and his Bhavnani Productions?

I really can’t tell you. He used to produce pictures once under the name of Bhavnani Productions, but for a long time I have not heard anything about his activities.

Mobindra S. Gandhi. (Jullunder).

I have been reading “filmindia” for the last six months and I have found it really marvellous. The “Weeklies” and other “Monthlies” that come here, never give good and correct criticism and keep on praising “Pukar” which I don’t like too much. Only Chandramohan’s acting is really appealing.

For “filmindia” to remain marvellous in your estimation, the other “weeklies” and “monthlies” which you mention are necessary. As regards their criticism, well, everyone is entitled to write what he feels is right. I also praised “Pukar” but I can’t keep on doing so for two reasons. One being that it is not so extraordinary as to deserve continuous praise; secondly I have more important news for “filmindia” every month than clumsy write ups of a year old picture whose producer tours all over the country with a bunch of artistes. And yet, after all done and said, one must live and let others live. So don’t worry unnecessarily.
"The First Product
I back with my personal
Reputation & Guarantee."
J. J. Patel.

This Pioneer's Guarantee is your assurance for a continued service with excellence and quality.

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For the 1st time in INDIA

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PADOSI

Once More
DIRECTOR
V. SHANTARAM
presents another
SOCIAL SUBJECT IN A NOVEL MANNER ON THE SILVER SCREEN
Our Review

"ARDHANGI" An Almost Perfect Picture!

Brilliant Huns' Comedy Draws Huge Crowds!

Plot Portrays Familiar Parallels

Leela Chitnis is realistic as Arundhati, M.A.

For sheer entertainment, few pictures produced so far, could equal the latest Huns' Comedy "Ardhangi" (Better Half).

For charming design, scintillant wit, purposeful caricatures refreshing novelty, decisive slant, well-drawn theme and irresistible entertainment, "Ardhangi" will for a long time be remembered.

Incidently it is better than "Brahmachari" and greater than any other Huns picture so far produced. My only complaint is that the strain in which the story is directed is a bit too flippant with the result that the tragic sequences become ineffective being deeply enveloped in humour.

Barring this defect "Ardhangi" is an almost perfect picture in its class.

The Story

Z. Marutirao, a significant name, is a matrimonial broker who arranges marriages. One such marriage is between Miss Arundhati M.A., and Dr. Vashishta M.A., Ph.D. The doctor of philosophy is too much devoted to his books and theories on life all along, even to the point of forgetting his wife on the honeymoon night. Incidentally, this seems to be a dangerously close caricature of perhaps similar incidents in the life of a film star. Perhaps because of this accidental coincidence, the sequences woven round Arundhati M.A. look convincing.

At the wedding dinner we are introduced to Satyawan, a young collegiate who is already marred to a girl chosen by his mother. The girl is of course a rustic—a good looking woman, complete physically but blissfully unaware of present day politics and sociology. She doesn't know who Hitler is but she knows that in her life the man that matters is her husband.

The glamour of Arundhati M.A. attracts Satyawan and taking advantage of the theoretical existence of Dr. Vashishta, Satyawan decides to test life in a more practical way. He leaves his own wife and home and stays with Arundhati M.A.

Tragedy enters Savitri's (Satyawan's wife) home and must sighs and tears she waits for her husband to return. Satyawan has now become a slave when Z. Marutirao takes a masterly hand in the game.

Baburao Pendharkar seems to suggest that he has been living the role all his life.

As is expected Arundhati soon maltreats Satyawan and disillusioned he returns home a better and wiser man back to his own hearth.

The Performances

Baburao Pendharkar stops acting and practically lives this part with an ease that seems to suggest that he has been living the role all his life. Winayak as Satyawan is superb and convincing. Leela Chitnis is realistic, while Meenaxi is quiet convincing.

Damuanna Malvankar, however, takes the popular vote, by a performance which is a beautiful fusion of the slapstick and the serious.

The treatment of the serious sequences called for a more subtle and psychological application. With the exception of this drawback, the direction in general is clever.

Huns should be a little more than merely proud of this picture and I think that more than 60 per cent of the laurels for its success should go to the talented author. It is the story that makes this an excellent picture which every one should see.
BIG BOX-OFFICE SCOOP!

Running to Capacity Houses at 8 Important Stations in Bombay Presidency Alone

- Bombay - Ahmedabad - Poona - Kolhapur - Sholapur - Nasik - Ahmednagar - Jalgaon -

LYRICAL LEELA
THE NIGHTINGALE OF MAHARASHTRA

&

B. NANDREKAR
in

ARUN'S MYSTICAL SHOW OF 1940

ALAKH NIRANJAN
(MARATHI)

with VIMAL SARDESAI, CHANDRAKANT, KAMAL, RAJA PARANJPE, BAKULA & DANVE

in its 2nd Month at CENTRAL BOMBAY

Make A Note To See It When Released In Your Town

Distributors: Peerless Pictures, 116, Charni Road, Bombay, 4
Our Review

"ZINDAGI" IS POOR LIFE
Saigal Licks Barua!
Beautiful Singing Sustains Audience Interest!

Shrimati is a run-away wife from a good family, who haunts the streets for a time—presumably to meet the hero and make the story—and then retires to her rich father's house to inherit all his money to practise charity.

In between is another bloke, Dulal, whose gay philosophy of wines and women is expected to give vivid canvas to the life story of Ratan and Shrimati. That the conclusion of this story proves abortive in the end is beside the point.

"ZINDAGI"
Producers: New Theatres Ltd.
Story By: Priya Bandhabi
Adaptation By: Probodh Sanjai
Direction and Photography: P. C. Barua
Music: Pankaj Mullick
Audiosiy: Loken Bose
Dialogue Translation: Kidar Sharma & Jawad Hussein
Cast: Saigal, Pahari, Jamuna, Asha Lyra, Nemo Etc.,
Released at: Minerva Talkies, Bombay.
Date of Release: 31st Mar. 1940

The story has hardly any important incidents except several sequences of psychological dissimations which leave even an intellectual bored.

Just Talk and Walk
Shrimati and Ratan tramp the streets for a time, obviously fall in love with each other and ultimately live together for a time only to separate again after a bit of philosophical talk on life and its limitations, love and its repercussions, heart and its reactions, tradition and its restraint and several other emotions and notions, till one wonders why is all this being done.

Thrice again they meet and are wrenched apart probably to sympathise with the director's emotional strain.

JAMUNA—whose lashing dignity few women can equal

The last, however, when they meet in the candlelight, it all ends and Jamuna dies to the intense relief of all.

The memory one takes of the picture is the last song of Saigal "Soja, Soja, Raj Kumari". The rest is smoke.

The principal fault is the selection of such a subject with its obscure design of misty ideology for a photoplay.

Forgetting this fundamental defect for a while, the picture is marvellously directed and beautifully photographed.

Jamuna, whose lashing dignity few women can equal, gives a supreme performance which because of its excellence people tolerate in an otherwise boring picture.

What Saigal sings is music and when the golden notes come out of his throat, people forget the story writer, the director, the producer and even Saigal's big face monopolising the screen for a long time. They just want his maddening music and there is a good amount of it in this picture.

If this picture runs a long time it will be because Saigal has sung beautifully and not because Barua has directed it.
He loved her....
But had not the courage of his convictions.
She loved him....
But found that his heart was elsewhere.

A Story of a Modern Youth!
It is happening everywhere in India
Of what use is the education....
If a man does not make use of it in every day life?

Famous Film's (Bombay)'s

Dharma Patni

Featuring (Telugu)

- Shantakumari
  (of Balaji fame)
- Miss Baju
- Miss Sushila
- Baby Radha
- Mr. Ramanujachari
  and
- Mr. Hanmantrao

Director: P. Pullayya
Music Director:
Annasahib Mainker
Associate Music Director:
Sitaramayya

Under Production at Shalini Studios - Kolhapur
and
Awaiting Release in the South in the Month of May:

For particulars apply:
Exploitation Manager,
Famous Films (Bombay)
Gholker's Bungalow,
Kolhapur.
KHURSHEED—
This popular Ranjit star is again in "Holi" a social picture released at the Royal Opera House in Bombay.
Artists Ltd’s

AICTAL

RAY

RANI

STATE CRASHER OF 1940

NIA

SAHU

A

KISHORE

SAHU

PRODUCTION
MAYA—

Returns to the screen in “Laxmi” a Circo Production, now at the Majestic Cinema, Bombay.
MAIDEN PICTURE
OF
NOOTAN PICTURES

A Glorious Mythological Spectacle
With a dazzle of Splendour
and a dash of Romance

NOOTAN PICTURES PRESENTS

MADARI-MOHAN
(HINDI)
(KRISHNA MAYA)

Revealing Lord Krishna’s Part in Home Politics

The Picture you will long remember—

STARRING:
★ SATYARANI ★ ROOPRANI ★ SUNITA DEVI (Bombay Talkies Fame)
Krishna Hukeri, Tara, Ramchandra Varde,
Surve, Vasant Kanse, Onkar, Kashinath etc.

Watch for release in your favourite Theatre

Apply for Bookings and Territorial Rights to:

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SAKHYA OOPAVANI CHAL
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MISS GULAB URANKAR
& SWARAJ MELA

ON
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For Full Particulars & Catalogues apply to:

THE NATIONAL GRAMOPHONE RECORD MANUFACTURING CO., LTD.

Telegram: "TANSEN"
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110, MEADOWS STREET, FORT, BOMBAY

Factory at WADALA (BOMBAY)

NEPTUNE ON TOP

NEPTUNE Takes the Front Rank.
Neptune Has Over a Crore of Business.
Neptune Has a Plan for Every Pocket.

CAST IRON SECURITY

Neptune's aim and constant Endeavour are to provide for its Policy Holders the best facilities, and service that is possible for a LIFE office to Provide:

THE LIFE OFFICE OF A LIFE TIME!

Neptune Assurance Company Ltd.,

Neptune Building;
Hornby Road,
Fort, BOMBAY.
WITH MALICE TO NONE

"All smiles and no service" seems to be the motto of the Italian ships. The waiter on the ship insists on being called a steward. When you do so, the smiles acceptance, but when you ask him for something he disappears and you have to find out things for your self. If you happen to be sea-sick the "stewards" isolate you by keeping themselves away. Sea-sickness then looks like a plague.

The mercenary code of the Italian ship is also evident in a clever colour and racial plan followed in arranging the passengers at the dining tables. The Englishmen and the other white folks are given tables together, while the Indians and other coloured people are grouped together at the extreme end of the dining room. They say, it saves misunderstandings! The Italians are also white-skinned and one is not surprised at this.

The cinemas on board the ship remind one of the old and forgotten times when the talkies were just introduced. A more crude presentation of pictures can hardly be imagined. The Italians show German films to grease the Rome-Berlin Axis and the Japanese show their Chinese bombardment to prove that they are dropping bombs and not exploding Chinese crackers. In between, to make the programmes palatable both the nations show their countryside and women folk in attractive costumes and in abundance. The experienced tourist, however, knows too well the cost of visiting both.

The palace of the King of Italy and Emperor of Abyssinia in Rome is like an old stable, ill-kept and ill-ventilated. Bombay has over a thousand more imposing and more palatial buildings than the palace of the Roman Emperor of 1940. I wonder whether Mussolini gives him enough even to eat.

The pavement cafes in Rome are breeding grounds of romance. One can sow the seed there and collect the fruit in the privacy of the hotel room. The adventure has, however, to begin with wines and end with wines. The Italian doesn't mind as long as he gets some more foreign money into the country.

People who call Venice a beautiful city are either blind or dishonest or both. Venice is a dirty town and not even big enough to be a city. The people in the town are as lazy as the waters in the numerous canals. From hour to hour they laze about and around the St. Marcus Square, which is big enough to accommodate the whole of Venice and yet leave space for little spooning in the sidewalks. The Venetian woman, however, is the smartest exhibit of Italy—delicate and deliberate.

The Cinema is hardly popular in Italy. The sunny Italians believe in open air operas. In the numerous ancient ruins sprinkled all over Italy in different towns, operas are performed and attended by the entire town. An audience of 30,000 people is a common feature; 29,999 one of which do not understand the classic music played there and yet all seem to enjoy and look pleased at the end. The Italian can pretend well.

Perhaps the best night club in the world is the "Arizona" in Budapest. It seems to be a foaling farm where the Hungarian beauties are broken and tamed and then exported to other countries as national exhibits. Paris, of course, imports the largest supply. With its ever changing inmate, no wonder Arizona is today the most popular resort in Hungary. More people go there for their rheumatism than to the world-famed Hungarian spas. The multi-millionaire Yankees always bring dollars into Budapest and often take back some more bacchantes to their revues.

Thea von Harbou the rich German authoress in Berlin aged about 55 is doing her bit for India by marrying an Indian, 28, (who is now in India) and educating at her expense two more brothers of her husband in Berlin. At a dinner she said that next to Germany, she loved India. All Germans do so unfortunately. Another way she expressed her love for India was by writing "The Tiger of Eschnapur" the Tobis film which slandered the Indians.

"Old India" Cafe in Zurich is supposed to cater Indian food for Indians who visit Switzerland. It however serves only ham and beef steaks in the midst of Persian carpets hanging from the walls. To make the atmosphere smell, incense is kept burning in a distant corner of the cafe. The name, India, is good to sell the Continent.

When you pass the snow capped Bernese Alps in a bus, the guide tells you that you are seeing the highest mountains in the world with constant snow. When asked whether he had heard of the Himalayas he says, "Oh! the Chinese mountain with the Lamas prowling—well, sir, I had been there but it is too small in comparison." That blighter must be shown the Himalayas from our end.

The first impression of Paris you get is dark, dismal and dirty. The later impressions only tend to confirm this. Gay Paree is certainly not beautiful unless in the grin historical memories of the Notre Dame, the Louvre, the Seine and the Latin quarters described by Hugo and Dumas.

Paris looks more beautiful on picture postcards than elsewhere. It can however leave aching memories in the heart if you meet the right people.
From: 4th April 1946

At MAJESTIC

Timings: 4.30 - 7 and 9.30
CIRCO PRODUCTION presents

KUMAR BIBBO MAYA BANNERJI

IN

LAXMI

ROYAL JEWEL No. 11

Directed by

MOHAN SINHA

NEMA

Matinees 1:30 p.m.
PUBLICITY OR PENAL OFFENCE?

A Double-Barreled Attack On Ballyhoo Methods

BY

Baburao Patel and K. Ahmad Abbas

This is Abbas calling:

All human institutions have elemental, primitive origins. Even Publicity!

In any Indian village or small town you can still see the oldest, simplest and most effective form of publicity. Whenever a ‘kathputli’ (puppet) show, a wrestling match or a circus has to be advertised, the village drummer-cum-towncrier goes round and, at busy street corners, beating the drum and thus collecting a crowd, he makes his announcement: “There will be wrestling bouts near the temple gate at four in the afternoon. Well-known pakhelims of the district will take part. Come one. Come all.”

Come one. Come all. That is the sum and substance of all publicity—he it be a drum being beaten in a village, a huge neon sign displayed in a city or a full page advertisement in a daily paper. The drum-beating, effective in its own sphere, may be of little practical utility in the sophisticated atmosphere of the cities. But it has at least one merit. It is more honest than the babyhoon that we see in cinema advertisements—on the walls, in magazines and in newspapers. My home is in a small town and I have never heard the local drummer-cum-publicity-agent shout aloud “The wrestlers you will see today are stronger than Hercules”...or...that “These puppets are the most glamorous and glorious puppets in the world.”

IMMORAL AND ILLEGAL

But what about those who beat the streamlined drums of the film trade, the high-pressure publicity peddlers of the twentieth century? I am afraid they are far less honest in shouting their wares than the village drum-beaters. Quite often, deliberately—and, in my opinion, needlessly—they mislead the public, inducing us to part with our money on false pretences. It is immoral and, if you carefully read the Section 415 of the Indian Penal Code reproduced on this page, you will find that it is also illegal. Yes, Sir, it is ‘cheating’ to lure people into cinemas to see your third rate film by announcements in papers to the effect that it is a ‘movie marvel of the century’. It may be said in matters of taste there can be no fixed standards and that some people do believe that “Hunterwalli” is a better picture than “Admi.” But then what about glaring perversions of hard facts that we find so often in film advertisements?

“Whoever, by deceiving any person, fraudulently or dishonestly induces the person so deceived to deliver any property to any person, or to consent that any person shall retain any property, or intentionally induces the person so deceived to do or omit to do anything which he would not do or omit to do if he were not so deceived, and which act or omission causes or is likely to cause damage or harm to that person in body, mind, reputation, or property, is said to ‘cheat’—Section 415, Indian Penal Code.

“Whoever cheats shall be punished with imprisonment of either description for a term which may extend to one year, or with fine, or with both.”—Section 417, Indian Penal Code.

But to indicate the nature of the scandal and to show to what lengths publicity-mongers will go to sell a few more tickets, let me give half a dozen recent instances.

1. The advertisement of “Bramhachari” appeared, week after week and day after day, with photographs of Mahatma Gandhi giving the visual impression that the revered leader had something to do with this film.

HOST OR GUEST?

2. Circo Productions invited a gathering representative of the Bombay film trade to a lunch at the Taj which, according to the invitation cards we received, was in honour of Mr. B. N. Sircar of New Theatres. At the lunch, Miss Shanta Apte who, I believe, has signed a contract with Circo, read a short speech welcoming Mr. Sircar on behalf of Circo Productions. Imagine our surprise, therefore, to find a huge photograph of the advertiser...
ment columns of the "Times of India" the very next day with the caption declaring that the luncheon was "given in honour of Mr. B. N. Sircar, Managing Director of New Theatres, Calcutta, and Miss Shanta Apte, the popular Maharashtrian film star." In other words over a hundred guests including Mr. Sircar were deliberately fooled and made a cat's paw for the purpose of boosting a star!

JOURNALISTS' AWARD FOR "WILL"

3. "Cine Critics Vote For Will." This was the headline in big types that stared me in the face one morning from the advertisement columns of my own paper. For a moment I was inclined to believe that like Rip Van Winkle I had overslept myself and, meanwhile, the Journalists' Award had been given to this particular picture. No. It was only some copy-writer's idea of clever publicity! The publicity done for this picture abounds in instances of gross exaggeration and misrepresentation—e.g., the persistent claim that Eruch Tarapore has been 'honoured with the title CHA...CHA' by Cine Critics!

4. The producers of "Ghazi Salahuddin" have been advertising that the "Islamic Culture Society" has awarded a medal for their picture. One should like to know more about this Society, its origin, activities, achievements and office-bearers. I doubt if any such institution existed before the release of "Ghazi Salahuddin." By the way, I hope no one tries to confuse this "Islamic Culture Society" with the "Islamic Culture Board" of Hyderabad (Dn.) which, under the presidency of Sir Akbar Hydari, publishes the world-famous quarterly review, "Islamic Culture!"

5. Talking about awards and medals, who is this Professor Ohanian who has selected Mr. Sohrab Modi as "the best film director for 1939" (only in India or in the whole world?) and what is this Institute of Motion Pictures of Asia on whose behalf the said Professor is said to operate in India? It is believed that the headquarters of this "Institute of Motion Pictures" are in Iran—where no motion pictures are produced!

STAGE-MANAGED TRIUMPH?

6. At about the time that Minerva's "The Will" was released, all the Bombay papers carried long reports of Mr. Sohrab Modi's "triumphant tour." That these newspapers became aware of this great event weeks after the tour had concluded and that rival papers published identical reports was explained by the fact that what looked like reports were really advertisements either paid for or put in return for large advertising space. According to these reports Mr. Modi went to Hyderabad in response to an invitation "extended to him by a Committee of Hosts comprising of Nawab Sir Amin Jung Bahadur and leaders of Hyderabad Society to visit the State and to give them an opportunity to appreciate the services rendered by him not only to the screen world but to the classical representation of Urdu at the height of its grandeur." Further we were told that "an address on behalf of the citizens of Hyderabad enclosed in a beautiful silver casket was read out and presented to Mr. Modi." According to this report:—

"Mr. Sohrab Modi appeared here in various roles, as an educationist inspecting the mighty piles of the Osmania University and the great educational institutions of Mysore, Bangalore and Madras; he appeared before the "mike" as a radio star and spoke on the greatness of the Urdu language; he played the role of a platform orator and pronounced his opinion on the role of stud-
ents in nation-building. Politicians, administrators, statesmen, educationists, scientists and scholars vied with one other in honouring him and in seeking the pleasure of his company."

Knowing him to be a modest man as I do, I am sure Mr. Modi will himself blush when reading this effusive record of his tour. In any case, I would have had every reason to feel elated at this spontaneous reception accorded a film producer and director. But it is alleged by some Hyderabad papers that the whole affair was arranged by Mr. Rustom Modi, brother of Mr. Sohrab Modi, who is an exhibitor in Hyderabad, and not the so-called "Committee of Hosts" but the management of the Nishat Talkies footed the bill for parties and receptions. I only hope it is not true.

No, Sir, I still believe that the village drummer is more honest in his publicity methods than some of our professional boosters. And I am afraid they are not even so effective. The drummer at least does manage to collect a crowd to hear his oral advertisement. But the badly displayed full-page advertisement of an unimaginative film publicist is often passed over without a second glance by newspaper readers. But on this subject Mr. Patel is more competent to speak. Come on, Baburao—.

THE SLEDGE HAMMER IN ACTION

O. K. Kid! I know what you want. You are fishing for trouble and you want me to share it. Well, here it goes!

With the exception of a few persons, I think that all the publicity managers we find in our studios are just rank fools. Half of them are disappointed journalists, the other half of the remaining half had once distinguished themselves as producers' personal "secretaries". The rest are nephews and cousins clinging to the fortunes of the producers for a living. None of them know what publicity actually is.

Imagine an uneducated man, not knowing the primary rudiments of psychology, trying to sell pictures to the people. I know publicity managers who unblushingly copy advertisements from the campaign books of foreign producers. I know others who think that a lot of rubbish wedged in a geometrical design of bold and black lines is a good selling copy. None of them indulge in any honesty of intention and even if they desired few are given a chance to do so. Time beats them.

THE PRODUCER TO BLAME

A producer who takes ten months to produce a picture and spends over a lakh of rupees in doing so, suddenly decides to screen the picture in a day. Very often the picture is censored on the day of the screening and that very day every one in the studio including the publicity man comes to know what the story is about. All this time, for a

"Begin it with a cigarette" says Baburao Pendlharkar in "Ardhangi." But Leela Chitnis knows him too well.
have been exhausted by now and he is often shocked to discover that the picture he has been advertising as "a thrilling romance of two loving hearts" turns out to be an argument to give our widows a better deal.

These stupidities have been going on with unerring precision for the last twenty-five years. But I cannot put all the blame on the publicity managers.

**EVEN THE THIEF MUST KNOW**

If the blame is to be distributed in proportion to the responsibility and the risk involved in the production of pictures, the producer is to be blamed for this suicidal state of affairs. Our producers have still not realized that publicity plays a vital part in the success of a picture. If you have gold in your house and no one knows about it, even a thief won’t rob you.

If a producer has produced a good picture, then he must tell so to the world in an honest way. And to do so, he must plan his publicity in advance and in keeping with the content of the picture.

Sudden and last minute publicity is fool-hardy while misleading advertising is dishonesty.

**SELECTION OF PAPERS**

The selection of the media is an important plank in this game of advertising. As newspapers, periodicals and magazines in different languages are read by different people in different walks of life and as the cinema audiences are generally composed of all these people, I do not think that a discrimination, as is made on the quality and scope of other wares, can be done in the case of a film.

Some time back Mr. J. B. H. Wadia told me, "I produce thrillers which are seen only by the lower classes who do not read newspapers or English magazines. And I need not advertise in such papers."

I disagree with this statement. For in my own house, my own children, between the ages of 7 and 17 and learning in higher standards, invariably prefer a Wadia thriller to social dramas of good quality.

And every time my own children have picked up the information of the screening of a Wadia picture from the studio news in "Filmindia."

The presumption therefore, that only the illiterate classes see a thriller is wrong. The schoolboy all over the world is interested in thrillers and has to be approached through newspapers and magazines.

If a Wadia thriller is given publicity in the English language, I am sure that it will draw new people who never saw these pictures before.

There is plenty of time for the schoolboy to grow up and study social problems by seeing social pictures in his youth. But till then he must be told about "Robin Hood", "Captain Blood", "Hunterwalli" and "Cyclewalli." And the best way to tell him is in English—the language he is learning at the time.

**CIRCULATION—ONLY GUIDE**

But a discrimination based on circulation of the different media has to be made. A good circulation is the bed rock of effective publicity. Every country in the world is full of papers with circulation and without circulation. It is for the wise advertiser to find out which papers have a circulation and
which are popular. Because it is just a criminal waste of money to advertise in a medium without a good circulation.

In our film industry, advertising has become more a blackmailing racket than a commercial necessity. And once again the producers are to blame for it. They must first decide whether they are in this business of production for their health or not.

At present I find the producers advertising indiscriminately in a hundred useless media without any circulation. New dailies, seasonal periodicals, film weeklies and monthlies with paltry circulation can easily be eliminated from the producer's publicity budget. If in retaliation these papers choose to blackmail the producers, the producers should remember the one fundamental fact that very few people read these papers and the blackmail therefore becomes ineffective.

Publicity to be effective must be sensibly distributed and the only index for doing so is the circulation meter.

THREE MAIN HEADS

In a brief article like this, it will be impossible to discuss all the problems of publicity. However, let me summarise the main aspects to provide some guidance to those serious producers who mean business.

Film publicity can be divided in three main parts:

1. Institutional Publicity.
2. Advance or Pre-release Publicity.
3. After Release Publicity.

1. The Institutional Publicity is the general advertising campaign of the producer, always active, giving his production plans, plots, themes, names, stars, and studio news, by paid advertisement copy, pictorial display or free studio news in different trade magazines and periodicals. It is primarily intended for the trade and for the active film fans who read this specialized film literature. This publicity is intended to create a constant good will of the film fans and key up their desire up to the time of release. The media for this Institutional Publicity should be provincially representative film periodicals with good circulation.

2. Advance or Pre-release Publicity should begin a fortnight before the release of a picture in a key city. This is the time when the dailies and the news weeklies step in to boost the picture.

At this stage the advertising campaign has to be carefully planned, studying the subject of the picture to be advertised, the probable audience reaction, its appeal to a particular class of society, the possible media of approach, the methods of approach, the percentage of exaggeration that will be convincing, but at all times by being honest on the description, qualitative, of the product advertised.

Space buying should be done on an increasing scale till the largest possible space within the limits of the budget is reached on the first day of the release.

3. After Release Publicity depends to a large extent on the audience reaction to the picture in the first few days. If a certain aspect of the picture appeals to a large section of the audience, a wise publicity man will exploit that aspect more thoroughly in his future copy.

It is the primary duty of the publicity manager to study audience reaction by mixing up with the people and asking questions. How many of our publicity managers do that is beside the point.

Space buying at this stage is a simpler matter. A weekly fare of big space in the prominent dailies with a few inches every day to advertise the programme timings would suit an average good picture which has drama and material enough to appeal to the public. But the once-a-week big copy must be unusual to leave a week's memory behind.

PUBLICITY MEANS SELLING

But publicity is not merely a selection of the right papers and buying space according to a schedule. Publicity means selling. And to sell, it must be effective. And to be effective it must be correctly written. And to write it correctly, the publicity man must dispassionately evaluate his own product, weigh his chances of permissible exagge-
ration and prepare a date of probable audience reaction to possible methods of approach.

Publicity is not a guess work. It is a scientific art with its peculiar rules of cause and effect and calls for a deliberate research of its field of activity.

A good copy is the soul of advertising. And yet this vital factor, I find treated in the most irresponsible way by overloaded publicity writers, who rattle out a new copy every minute to keep pace with their advertising responsibilities to three producers, four exhibitors and a patent medicine manufacturer, all at the same time. Good and creative work is impossible under such conditions.

Let us criticise a few recent advertising copies to know what is really a good copy.

A dictionary conscious publicity man recently produced the following copy:

30 REASONS 30

1. PUKAR is Astounding
2. PUKAR is Bewitching
3. PUKAR is Colossal
4. PUKAR is Delightful
5. PUKAR is Ennobling
6. PUKAR is Fascinating
7. PUKAR is Gorgeous
8. PUKAR is Heroic
9. PUKAR is Idyllic
10. PUKAR is Judicious
11. PUKAR is Knightly
12. PUKAR is Lively
13. PUKAR is Matchless
14. PUKAR is Novel
15. PUKAR is Opulent
16. PUKAR is Poetic
17. PUKAR is Quiescent
18. PUKAR is Radical
19. PUKAR is Sparkling
20. PUKAR is Titanic
21. PUKAR is Unique
22. PUKAR is Vigorous
23. PUKAR is Wonderful
24. PUKAR is "X"cellent
25. PUKAR is Youthful
26. PUKAR is Zestful
27. PUKAR is 1st of Its Kind
28. PUKAR is 2nd To None
29. PUKAR is Evergreen

AND 30th REASON THE LAST BUT NOT LEAST

30. PUKAR IS PUKAR

"Pukar" is one of those rare pictures which come once in a way to break all box-office records with their unique success. An advertisement worded as above is a poor compliment to its success. Only a mad man can write a copy like that and think that he has impressed the readers. I have rarely seen a more stupid use of the good words in the dictionary. The pity is that the man and every one round him thought the advertisement to be clever. What is clever about it?

Another writer describes a film studio as "The Cathedral of Culture." The alliteration and its phonetic value appeal to him, but he forgets to ask himself how it sounds to others and whether it makes sense.

Still another writes: "We give you the Gate-Crasher of 1940". The picture is not yet released and yet it has become a gatecrasher. Even future optimism must be within the bounds of reason.

Here is another crossword puzzle if you can solve it. It advertises "Laxmi" a Ciro picture: "The success of the successors will make the Indian screen brighter than today". I wonder whether the writer himself knows what he means. This seems to be an instance of an advertisement conceived in Marathi and produced in English.

Maya in "Laxmi" a Royal Release at Majestic.

Huns advertises: "The Return of the Glory: Leela Chitnis and Pendharkar together once again". What is the glory in that? And where was the glory in it the first time to return now?

A scene from "Zinda" a New Theatres' picture now running at Minerva in Bombay.
Big and irrelevant words don't make a good selling copy. Wild claims make people suspicious. Dictionaries can't write selling advertisements.

**A GOOD COPY**

A good copy must tell the sales story in a few choice words—fewer the words the more they are read and remembered.

The sales message must have direct bearing on the quality or effect of the product.

The layout must be easy on the eye and should not strain the eyes and will of the reader. Remember, that a blank paper is the most soothing thing to the human eye, and if you want to trouble the eye, trouble it the least, in a polite way, so that the owner of those eyes does not mind your doing so.

To catch the eye, is a popular slogan in advertising. In film advertising it is the easiest thing to do as several beautiful and attractive pictures are at the disposal of the publicity man. Wherever space can permit, don't forget to give a pictorial copy.

"Clever yet correct" should be the catch line of a copy. Remember: a good catch line alone can ensure the possibility of the reader reading through. Very often only catch lines are read and remembered in association with the name of the picture. That memory brings a man to the theatre to pay.

When the product is weak an appeal to the readers like this "You have seen many pictures. But you might like this one" saves the professional integrity of the writer.

After all said and done every new picture has its individual method of exploitation and only a man who has studied human psychology well can achieve a reasonable degree of success in advertising pictures.

It is not a game of clumsy tumblers. Come on Abbas, I am tired. Take it over and end it.

**"YES MEN" OR PUBLICISTS?**

Here I come, Baburao. But don't you think you have been a little too hard on the publicity managers? I know their limitations as well as you do, many of them cannot write English—or for that matter, any other language—; some of them have crude ways of creating 'sensations' while others are just content to plod along with the help of a hard pencil, wads of thin sheets and reams of carbon paper. But I do believe that some of them could turn out better work if only the producers would let them do it and also if they were decently paid for their jobs. Can you blame a publicity manager who gets the starvation wage of 60 or 70 rupees a month if he undertakes additional work and writes copy for "three producers, four exhibitors and a patent medicine manufacturer"? Nor can you expect a publicity manager to do creative thinking and to turn out original selling copy while he has to worry all the time about (1) Pasting posters on walls; (2) persuading restaurant-owners to display window cards; (3) checking the petrol account of the ballyhoo car; (4) going from office to office personally handing in advertisement lay-outs blocks and stills and (5) dancing attendance on the producer and his relations and to say "Yes" to everything they say!

And thus what we need are intelligent imaginative, better-paid and not-so-overworked publicity men.

**COLUMNS GO A-BEGGING**

Who is an intelligent and imaginative publicity man? Mr. Patel has already indicated the correct and effective methods of advertising, so I will only concern myself with what I, as a critic and editor of the motion picture department.
of a daily newspaper, expect from the publicity departments of studios. I speak mainly for myself, of course, and not for those daily papers that do not give a single line of free publicity unless it is justifi-

My paper gives nearly 10 to 12 columns of space every week to Indian pictures. This space goes abegging weekly, irrespective of advertising, and I am at liberty to devote a seven-column ‘boost’ to a picture that may not have been advertised in “The Chronicle” at all. And whatever else happens this space has to be filled with news and reviews of Indian films. Yet no one seems to be anxious to make use of this medium of free publicity. Every week I need half a dozen stills to illustrate the page and even these never arrive in time, and some of them are so hopeless that they don’t reproduce in printing. Even a big studio like New Theatres cannot supply decent stills for its pictures.

The mass of ‘write-ups’ which I get every week from the studios would make a perfect anthology of “How Not To Write English.” Adjectives, more adjectives, superlatives, synonyms, alliterations—all jumbled up—constitute the stock-in-trade of the publicity writers that are dished out to us every week. If I printed them all, every single picture in town would be “the best, greatest and most marvellous film of the century!”

GIVE US NEWS!

It is high time the studio publicists reconciled themselves to the idea of independent criticism. The staff critic is paid (Don’t ask me how much he is paid!) to review pictures. He does not want someone else to do his work. From the studios we expect not ready-made reviews but NEWS. I have spelt it with capital letters because I want to emphasize the importance of news-value in the write-ups that the studios send out. The cinema editors are prepared to give any amount of space to real, interesting news of studio activities—Devika Rani Goes to Kashmir On A Holiday, Saigal Mobbed By Fans, New Theatres To Produce A Film For Foreign Market, Wadia’s Nadia Takes Lessons In Indian Music, Minerva Movietone Buy New Cameras, National studios nationalized etc., etc. There is no limit to the possibilities of creating news in studios. Read the mass of literature that pours in newspaper offices from Hollywood and you would see how intelligent publicists keep their stars and studios always in the public eye.

Not only the 10 or 12 columns per week in the “Chronicle” but hundreds of columns in dailies, weeklies and monthlies all over India are hungry for readable stuff about studios, stars and pictures—articles, interviews, biographies, even gossip! The Indian studios can make use of all this space for freely publicising their pictures if only their publicity departments turned out interesting and newsy material, instead of mechanically doling out carbon-paper copies of adjective laden write-ups.

PERSONAL FACTOR

Which brings me to the last, but the most important, aspect of this publicity business—the personal factor. A genial publicity man, who studies the papers and is in personal touch with critics and journalists, would always be able to get the maximum free publicity for his studio. I do not mean to imply that personal contact or friendship should be used to secure unfair advantages. But naturally if a publicity man knows the inclinations, preferences and prejudices of the various film journalists and the specific needs of the various film pages and film journals, he will be able to give them just the right stuff for their use. I stress this factor because it is not a happy feeling to realize that none of the pile of write-ups and bulletins that lie littered on my table at the moment will ever get into print and so much honest, but misdirected, effort will be wasted. With a little more imagination and personal contact, all this futile labour would have been saved. To send the wrong sort of matter to the right sort of publication is like shouting in the wilderness.

The village drummer will never be seen beating his drum at the wrong place. He knows in which street a puppet show is popular and where he could draw crowds for a wrestling bout. You will never see him telling a group of children about the sermon in the village mosque or shouting about a circus in front of the village elders’ chaupal. And, until our producers and publicists give proof of better imagination the village drummer will remain India’s Publicity Man Number One.
JAMUNA—
One of the very few really good artists we have, Jamuna once again gives a brilliant performance in "Zindagi" a New Theatre picture released through the Calcutta Film Exchange.
MISS ROSE, the best dressed Lady of the Indian Screen, as she appears in India Artists, Ltd. "BAHURANI".

From: Biren Kazmi [Benares]
"Who is the best dressed Star in the Indian Film World? Miss Rose beats all."
Says Baburao Patel in Filmindia’s Editor’s Mail August 1938 Issue.

And She is still the Best Dressed Star and one of Our Regular Customers.

For Style & Elegance in Sarees and Silks visit

PURSRAM’S

U. N. PURSRAM
HORNBY ROAD, FORT, BOMBAY.

PURSRAM’S SILKS ADD TO YOUR PERSONALITY
THE HUNCHBACK OF NOTRE DAME (R. K. O.)

It is a picture that has just missed its mark. It is thrilling and spectacular but it is not great. Hugo's classic is still a better book than R. K. O.'s film version.

At the end, it all looks like a big row over a girl. So much has been made of Esmeralda, the gypsy girl, that the screen writers have forgotten to depict the true atmosphere of the tyranny of the nobles, of the suppression of the gypsy aspirations for a place under the Sun and of the vauloting temperament of the King—what atmosphere was so much essential to motivate the incidents and the climax in the story. As it is the picture has become a romantic story of a gypsy girl with Paris in the fifteenth century as its background.

In spectacular effects, however, Dieterle has beaten De Mille. Laughton is at his best and Maureen O'Hara is certainly a good find.

Forgetting our exception to the treatment of the story Dieterle has beautifully directed the material in hand.

Certainly a picture to see by adults. Not suitable for children.

DESTRY RIDES AGAIN (Universal)
Featuring: Marlene Dietrich and James Stewart.

It is a pity that a popular artiste like James Stewart should be wasted on a cheap thriller like this.

It is a story of drinking, gambling, cheating, in which Dietrich is also a pawn. Shootings and shootings, murders and threats, robbing and jail breaking and then again shooting. It is a fast picture with some suggestive scenes and becomes therefore unsuitable for children.

GULLIVER'S TRAVELS (Paramount)
Here is a beautiful Technicolor cartoon which makes a satisfying entertainment, eminently suitable for all children! The comedy element in this famous tale is an improvement on Snow White's witch and children ought to enjoy this cartoon thoroughly, because there is no frightening aspect anywhere.

The ideas are original and the action is fast. The story is gripping and the adults won't waste their time if they see it.

THE SECRET OF DR. KILDAIRE (M. G. M.)
Featuring: Lew Ayres, Lionel Barrymore and Laraine Day.

This is the third in the Kildaire series. It is as usual well-produced, but the story this time is rather weak in incidents. It is however a chaste and quite a good thing to see.

PICTURES UNSUITABLE FOR CHILDREN

"Lambeth Walk" (M. G. M.)
"Day-Time Wife" (20th Century Fox)
"Destry Rides Again" (Universal)
"Hunchback of Notre Dame" (R. K. O.)

DAY-TIME WIFE (20th Century Fox)

The title of the picture is more attractive than the fare. The producers seem to rely on Tyrone Power's personal popularity to make money in this one. The plot is a poor rehash of the eternal triangle theme and fails to grip the attention of the audience. The whole thing sounds stupid and unconvincing. Linda Darnell as the loyal wife has, however, given a good performance. Power fails to impress.

The picture is not suitable for children.

DRUMS ALONG THE MOHAWK (20th Century Fox)
Featuring: Claudette Colbert and Henry Fonda.

If you want to see two good exciting reels in a picture, see this one. These reels are the last ones. Claudette Colbert is the hysterics all the time for no earthly reason and her performance naturally looks ridiculous. The outdoor scenes taken in natural colours are beautiful. There is the odious flag sentiment in the picture and it gives the picture a purpose besides entertainment.

THE HOUSEKEEPER'S DAUGHTER (United Artists)
Featuring: John Hubbard, Joan Bennett, Adolphe Menjou and George Stone.

Excellent—that one word ought to describe this murder cum comedy melodrama. It is no doubt very entertaining, but it is in addition a really intelligent production. Dialogues and situations are cleverly polished to create a comedy atmosphere. The picture has to be seen twice to pick up its full content.

By all means see it.

DANCING CO-ED (M. G. M.)
Featuring: Lana Turner and Ann Rutherford.

A good artiste wasted on a rotten story. That is what I would think of the exploitation of Lana Turner. Lana dances a bit, but that is not enough to put over a picture with a silly unconvincing story. The story being based on a deception theme which is so obvious and no secret, fails to hold the interest.

LAMBETh WALK (M. G. M.)
Featuring: Lupino Lane.

It is a British made comedy with broad humour and slang also "Made In Great Britain." Needless to say that the humour is lost on the audiences.

The slang and occasional suggestiveness make it unsuitable for children.

* * * * * Don't miss this one. * * * * * Very good. * * * Good, if you must. * Poor.
(Follow our star-rating, if you want value for your money.)

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50
PICTURES IN MAKING


BOMBAY TALKIES LTD.

“The Rebel” considered to be a worthy successor to “Kangan” is expected on the screen during May. The star of “Kangan”, Miss Leela Chitnis will be again starring in this picture.

At the studios in Malad, all efforts are being directed towards making the new social picture with Devika Rani, a great hit of the season. This picture is expected to be completed by the end of May.

RANJIT MOVIE TONE

Director Jayant Desai’s “India To-day” a social picture with a different theme, will be released in the month of June. The director, however, is busy with “Diwali”, a special starring vehicle for little Vasantee.

A couple of more pictures, ‘Pagal’ and another one by Mr. Manibhai Vyas are also lying ready at the studio.

SAGAR MOVIE TONE

“Kum Kum the Dancer” opened to large crowds at the Imperial Cinema in Bombay. This picture made Sadhana Bose a star overnight.

Another picture which will be released at the Pathé, by the time this is in print, is “Ali Baba” a phantasy directed by Mr. Meherbub.

INDIA ARTISTS LTD.

Final shots of “Bahurani” the maiden social production of this company, are being taken. Extraordinarily impressive music and a heart throbbing story are some of the unique features of this photo-play. With Kishore Sahu, Rose and Anuradha in the cast and Mubarak and Jummakar at the megaphone, things look quite rosy for the success of this picture.

CIRCO PRODUCTIONS

“Laxmi” the first picture since these producers shifted their activity to Bombay, will be on the screen in the first week of April at the Majestic Cinema in Bombay.

The pictures in making at the studio are: “Suhag” and “Geeta.”

HINDUSTHAN CINETONE

After the startling success of “MUD”, the studio is busy shooting “Soubhagya” another social story, this time written by the celebrated photo-play writer Mr. M. G. Dave, under the direction of Mr. Chimanlal Luhar. The cast is led by Shobhana Samarth and includes Prem Adib, Snehprabha Pradhan and K. N. Singh. The picture is likely to be completed before the end of April.

MOHAN PICTURES

“Captain Kishori” under the direction of K. Amarnath is now receiving the finishing touches.

A new picture called “Hatimtai-Beti” has gone under production with Nanubhai Vakil at the megaphone. With Indurani and Sarojini in the lead picture promises to be a sensational thriller.

PARAMOUNT FILM CO.

“Amazon” (Aflatoon Aural) has now been completed. This ambitious production of Mr. Kikubhai Desai is likely to be a great box office hit.

ROYAL FILM CIRCUIT

With “Laxmi” on the screen old Mr. V. R. Mehta is in action again (Could, on page 38)
New Theatres Ltd.,

(Calcutta)

...the cathedral of culture...

WILL OFFER YOU PICTURES, EACH OF WHICH WILL CREATE RECORD IN INDIAN MOVIES

ASSOCIATED PRODUCTIONS:
Maiden Marvel

ANDHI
(The Storm)

Starring:
Punkaj Mullick,
Molina, Manjari,
Shreelekha, Uzamil,
K. C. Dey.

Director:
D. R. Das

Music:
K. C. Dey

(A NEW THEATRES' RELEASE)

SJT.
Nitin Bose

(The man who spells success will give you)

Har-Jeet

Starring:
Kanan Pahari Nawab etc.

Music:
R. C. Boral
Camera:
Bimal Roy

Under Production!

Director:
Amar Mullick

who gave you
Bari - Didi

will now give you

Nartaki

Starring:
Leela Desai
Najam

A glittering, lavish costume-
Photo-Play with Splendour...
with Spectacularly scintillating
scenes

Releasing Organization:
Calcutta Film Exchange
Bombay & Madras

The Creator of "Vidyapati"
Devki Bose
will give you
Our Review

"HOLI" Meant Only For Entertainment
Kardar Presents His Brain Child
Sardar Chandulal's Duty To His Audience!

Sardar Chandulal Shah—he has a great responsibility to his audience.

Abdul Rashid Kardar's "Holi" would have become a more sensible picture if only Sardar Chandulal Shah had paid a little of his attention to the treatment of the story.

That Sardar Chandulal's supervision would have played a great part in the intellectual presentation of the ultimate picture, is proved from the fact that Kardar's first in Ranjit "The Kick" turned out to be a really good picture and his best so far because the Sardar had personally supervised the said picture from day to day.

If a little harmless entertainment, bereft of common sense, is the only motive of "Holi," then there is enough justification for its production but otherwise it has become a frightful bonfire of Ranjit's high ideals and standard established by "Tulsidas" and "Achhut."

THE NAME—ITS BEST PART
"Holi," a good name to a picture with its inherent symbolism and traditions, has been wasted on a picture which at best is an erratic presentation of several jumbled ideas.

It is a pity that a producer of the high intellectual calibre of Sardar Chandulal should be a party to the dissipation of excellent acting talents like: Motilal, Ishwarlal and Keshavrao Date on a story that sounds irrational and funny at every stage.

The theme—or rather the supposed theme—is the usual rich and poor dovetail, in which the poor are again intended to come off with flying colours—but eventually do not because both the writer and the director fail in making people get a hang of their brainwaves.

In this story, we find a poor boy and a poor girl and to balance on the other side a rich boy and a rich girl are also thrown in. Probably, you have already guessed that the poor girl ultimately marries the rich boy and the rich girl accepts the poor boy as her lord and master.

"HOLI"
Producers: Ranjit Movietone
Story and Dialogues Mr. Sadiq
Songs ........ D. N. Madhok
Cinematography Krishna Gopal
Audiguery ... P. C. Subedar
Music ............. Khemchand
Direction ........ A. R. Kardar
Cast .... Motilal, Ishwarlal, K. Date, Khursheed, Sitara, Dixit, Manohar Kapoor, Etc.
Released at ..Royal Opera House, Bombay.
Date of Release 16th March 1940.

AN OPEN SECRET
This great secret of the story which was guessed in the first reel—by all except by the author and the director, is supposed to be the piece-de-resistance of the whole picture.

But thousands of feet of celluloid are used to introduce Chand, Kokila, Sunder, Champa, Mangaldas, Babulal, Gopal, and a mother, a judge, a servant, a policeman, and the inevitable singing Sadhu—all unwilling pawns in the author's game of telling the secret.

Actor Ishwarlal—the only man who makes "Holi" a picture.

One thing I have always admired in Sardar Chandulal is his great courage with the worst of odds. I know as a fact that in the days of the silent pictures, he had rejected as scrap a couple of hundred thousand feet of film because a director was inclined to be 'clever'. If the Sardar had done so this time, not only would he have saved a dark shadow on Ranjit's beautiful trade name, but he would have also obliged the numerous screen fans who see pictures because they are Ranjit's.

AH! THE STORY
The story opens with a holi celebration in which colourless water is sprayed about till it gets the audience also drenched. The audience having caught enough of chill, it is soon introduced to hunger through Sunder a poor man with a good looking sister and a hideous mother.

With a surprising suddenness we soon see shapely dancing legs which belong to Champa, the artist-daughter of a rich bloke who constantly writes accounts of a business that is not shown.

Then we are taken to the rich boy whose 'stern' father is drenched with the holi water just for fun.
ALL FOR FUN.

There are many things which happen just for fun. For instance, the rich boy Chand leaves his father just for fun and for more fun starts carrying heavy loads on his back. Sunder is arrested just for fun and put into jail and then to continue the fun Sunder's sister is kidnapped and kept in confinement till she agrees to marry Chand for the fun of having some good clothes and jewels.

Then Sunder gets out of jail and for a little more fun stabs Chand without anyone stopping him, though a thousand guests are present. To continue the fun Chand gets into the hospital and does not know whether he is dead or alive nor does the court know.

But the law should have fun—the real one—once in a way and it prosecutes Sunder on a charge of murder when the murdered man is still living in the hospital.

The murdered man is soon brought to life by Champa and he enters the Court and proclaims that he stabbed himself. Not to be outdone by his son, his father says that he is the murderer. It does not however strike anyone that no one is dead.

The judge (Lala Yakoob) with a characteristic blank expression continues the fun by acquitting everyone—including the police and himself. It is a marvellous fun and Abdul Rashid Kardar, the director of "Baghi Sepai" and "Baghban" directed it.

What greater recommendation do you want? In this world of false values, stupidity has also a market value as evident from the success of several stupid pictures.

But I think that the picture will run more on Sardar Chandulal's phenomenal luck in games of chance than on Kardar's intelligence.

THE SOLITARY ACTOR.

The only one I liked in the whole picture was Ishwarlal. Whatever he was asked to do he did very well. Kesavrao Date has clearly detached his great acting talents. And I can't find an excuse for this eminent devotee of the stage and the screen for not insisting on a rational and topical treatment of his role.

After all said and done the man I blame most is Sardar Chandulal Shah. We expect from him intellectual pictures and he should not have allowed people to make ducks and drakes of his reputation.

Well. if you want some harmless fun, see "Holi".

Agents all over India, Burma, Ceylon and British East Africa

Coming Shortly!

Advance Film Exchange’s Maiden Production, full of Thrills, Chills, & Pills 1940’s Biggest Box office Hit.

“ANAR-BALA”

Exposing the secrets of an evil Magician, who shook the world with his evil deeds.

Directed by A. M. KHAN

Story & Dialogues: Munshi Nayab • Music: M. Mahomed

(H. M. V. & Wadia Fame)

Cast:

SHANTA KUMARI — BENJAMIN

Jani Babu; Amina; Usha Rani; Abbas, Rajaram; M. Musa; Indira; Rafique and Ansari—two crazy comedians to make your sides split with Laughter.
In grateful acknowledgment of the sincere appreciation of the Public and the Press, and the enthusiastic cooperation of Distributors and Exhibitors, that have helped in making **Kanchan** the big box-office hit that it is, claiming the unique distinction of a Silver Jubilee at the Roxy Talkies, Bombay—an event typical of the picture's success throughout the Country.

THE BOMBAY TALKIES LTD.,
MALAD, BOMBAY.
REACHING THE UNCO
MORE PENETRATING
than 'CHAYYA'
MORE HILARIOUS
than 'BRAHMACH

THE BET
ARDI

GHAH.

WRITTEN BY
PRIN. P. K. ATR
DIRECTED BY
WINAYAK
PHOTOGRAPHY
PANDURANG

Bookings thru:
Famous Pictures Ltd.
BOMBAY.
TUCED HEIGHTS

BETTER
than any other HUNS HIT

RHALF
ANGI

Drawing crowds at the:
New West End Cinema
BOMBAY
ready the picture will go on to the sets.

The other social picture based on the ever popular theme of justice is called “Ram Shastri” and will be directed by Messrs. Damle and Fatehli.

ARUN PICTURES

“Alakh Niranjan” or “Gorakh Nath” was well received in Bombay by all classes.

The next will also be another semi-mythological subject which will be taken in hand in April.

NAVYUG CHITRAPAT

The shooting of “Lapandav” (“Hide and Seek”) their maiden social picture has already begun in their Kolhapur Studios.

KOLHAPUR

HUNS PICTURES

“Ardhangi” (Better Half) opened in Bombay at the West End to a riotous crowd. The picture is likely to prove a sensational hit of the season, the way it is being wildly applauded.

FAMOUS FILMS

“Dharma Patni” in Telugu will be released at several centres in the South in the first week of May. Shanta Kumari is reported to have sung very beautifully in this picture and the producers expect the picture to be a roaring success.

CALCUTTA

NEW THEATRES LTD.

“Zindagi” was released at the Minerva Talkies in Bombay during the Easter Holidays.

At the studios in Calcutta, “Doctor” a social subject under the direction of Phani Muzumdar is ready.

While “Andhi will also soon come to the screen, Amar Mullick’s “Avinetri” is also fast progressing.

FILM CORPORATION.

The final shots of “Hindusthan Hamara” a social picture directed by Mr. Ram Daryani are being taken. Studios reports expect the picture to be a box-office hit of the season. With Padmadevi and Jamuna in the lead, it is not difficult to believe so.

For grandeur few can beat Prabhat. Here is a shot from “Sant Dnyaneshwar” a recent picture.
For Our Technicians

KEEP AWAY FROM US
DEBUNKING SOME POPULAR NOTIONS

By The Editor.

BULLETIN OF THE ASSOCIATION OF CINE-TECHNICIANS

There must be thousands of you among the motion picture audiences of this country that derive pleasure (and information) from the pages of this publication, but it is just possible that only one of you stops for a moment at this particular page to see what the poor technician has to say. To such a one, as representative of the millions that constitute the motion picture audience, we make this strange request to-day.

We are grateful to you for giving us our livelihood but if you value this gift as well as your own entertainment always keep away from us, giving us the widest berth that you can think of. Never forget that we are show-people and that a screen, may be of silver but impenetrable, nevertheless, separates your lives and ours. Do not confuse us with our predecessors of entertainment, something more of that personal touch which we can never hope to give except at grave risk to the very foundations of the frail structure of cinematic entertainment. Our very seclusion and our so-called secrets of the trade, are your guarantees for wholesome entertainment. Why then seek to disillusion yourself by prying into our secrets and into our lives, for we confess, we cannot stand a closer scrutiny but through the lenses of our own cameras and our own microphones.

And why indeed should we submit to this closer scrutiny for our art lies not in the mere presentations of these portrayals of a group of players but in the manner of these presentations, by another group of trained craftsmen combining the utmost in engineering skill, artistry and in salesmanship. If we tell you to-day a few of our secrets it is because we feel it is also good for the industry that you realise and appreciate the efforts of these silent workers behind the screen.

Far From Reality!

We will therefore begin by saying that the motion picture that you see to-day is no mere reproduction of a successful stage play, nor is it a record of every day happenings, photographed and presented for your enjoyment. It is a form of entertainment which combines the art of the story-writer, and the skill of the scenarist, a certain degree of histrionic ability of a group of players, and finally the artistry and skill of another group of highly trained workers known as the technicians. It is of the work of these latter that we wish to speak about.

In a lot of newspaper superlatives advertising “screen epics” of to-day you are sure to have come across this one. “Filmed in the actual exteriors where the Saint lived and died.” Well, let us assure you it is all so much jargon, meaning nothing, for no sensible producer these days would be foolish enough to transport a unit of perhaps over a hundred workers over a distance of hundreds of miles, just for a couple of shots, everything, even to the minutest detail can be duplicated by the skill of the film architect within the confines of the studio itself.

Does this not take a little away from your enthusiasm? But we warned you. Most of Jehangir’s “palaces” in Pukar were never designed and constructed by the Royal Architect, nor was Saint Tulsidas in the film of the same name ever within a thousand miles of the holy city of Benares. It was a group of technicians called set artists and designers that re-created this ancient glory for your enjoyment. And they never used stone or plaster, in fact nothing harder than ply-wood and papier-mache.

It is sometimes even possible that the entire palace which you may have admired was never constructed even of this wood and papier-mache. Only that bit in which the players moved was erected and the rest put in by the combined skill and craftsmanship of the screen painter and the process artist. Truly a magnificent achievement, yet when told to you like this, it is but a fake.

Paper Flowers.

Have you ever cared to scrutinise a little more closely the flowers presented by some lovesick and misguided film hero to his heroine. They are all paper and cloth, if you will believe me. We found that treated properly, these paper and cloth flowers, photographed so much better than the real ones. When you see some one enjoying a film feast do not envy him, for possibly only the bit that he is actually eating may be real, the rest may be again mere wood and plaster. Even the steam you see rising out of a hot cup of tea may be just chemical steam and the tea itself a decotion unfit for human consumption. And this is perhaps the unkindest cut of all—the wine we serve is nothing stronger than just Vimto, if it has to be drunk and coloured water if it has to be splashed about.

And what of the players themselves. Most of our screen heroines, playing the roles of demure little girls in their teens, are past the ripe old age of thirty, have possibly a happy family of children at home and lead an otherwise entirely normal life, exactly the reverse of what we would expect the characters they are depicting, to be.

How Flat Noses Are Cured.

Here we have the skill of another technician contributing his mite towards the strangest transformation of them all. He is the make-up artist. Deftly he shades a rather too prominent cheek-bone here, possibly brings out a slightly flat nose there, lines the eyes up a little, pencils the eyebrow, and paints that exasperating little arch, the cupid’s bow so beloved of the screen struck Romeo, and there you have a girl who a moment before would have had difficulty in passing the crowd, now transformed into a thing of
again, to together, Baburao Pendharkar and Damuanna Malvankar, but this time in "Lapandav" Navayug Chitrapat's first picture under production.

glamour, something to be admired, petted and adored. But remember, just a sponge and cold cream across her face and she would lapse into what she was before a plain unglamorous thing, someone you would scarcely look twice at, if you met her on the streets.

Have you ever paused to consider sometimes that it is just possible your favourite hero or heroine does not have that beautiful singing voice you have so often heard and admired. For it is not unusual, occasionally to utilise the voice of some other and more perfect singer and play it to the lip movements of your admired one. Next time therefore you hear a favourite of your singing a beautiful tune, remember it may really be Saigal's voice you are hearing. To our Sound Engineers this routine is all in the day's work, but we can guess what a dis-illusionment it will be for you.

We could go on like this telling you our secrets one after another and they would still not be exhausted, but we are afraid it will serve no useful purpose. As we have said before, the less you know about us and our affairs the more wholesome will be your enjoyment and so much more secure our own livelihood. If we have just touched the verge of a subject that should have been taboo, it is because we feel that your curiosity once excited but left unsatisfied will only help you to appreciate your next film much more than what you have ever done before, and incidentally, perhaps unconscious you may even give some little tribute to those silent but forgotten workers behind the screen that form an indispensable part of the backbone of your screen entertainment.

If it is really so, our purpose will have been achieved.

Why not have the BEST?

RUDGE - WHITWORTH BICYCLES

Distributors: E. S. Pearey Lal, Kalbadevi Road, BOMBAY.

THE GRAMOPHONE CO., LTD.
He is tall, of course, as he comes striding along in a long shot with confident, measured steps. Immaculately dressed, well-groomed, with a glossy finish on his hair, he approaches us with the characteristic broad smile of the close-ups—a smile glorified by tooth-paste advertisements. With a smooth "that school-girl complexion", he is usually clean shaven though sometimes he delights feminine hearts by sporting a moustache which once used to be broad and thick but is now just a pencilled outline like the latest style in women's eyebrows. A few words about his clothes. Obviously tailored at the best establishments with all the razor-edge creases in their proper places, he wears them with charming, if studied, carelessness. Never does he seem to pay the least attention to them. He goes through the worst scrapes, fights gangsters in the cause of Law and Order, or an evil-looking villain in cause of Love, has terrible motor accidents and is often left dangling from a perilous precipice. But always he comes out with his smile in tact and his clothes as neat and clean as if he had just walked out of a tailor's shop window. "Clothes make the man" and, in this case, their uncanny immunity from wear and tear is but symbolic of the indestructible quality of our hero's character.

**EVERY GIRL HE MEETS...**

That he is a man of sterling virtues goes without saying. He is the soul of honour and breathe the spirit of chivalry. He is Saint George to every dragon, particularly if there is a "woman in the case." His motives are unquestionably altruistic, of course, though you cannot blame him if he invariably ends by leading the girl to the altar and living "happily ever after." One has, on the other hand, to acknowledge his fine aesthetic taste. Every girl he encounters is a paragon of beauty and embodiment of sex-appeal. There was a king in ancient days who turned into gold whatever he touched. Our hero turns every girl he sets eyes upon into a Beauty Queen. Like a connoisseur of feminine charm which he is, he picks it up in the most unexpected places—in garrets and slums, cafes and shops, railway carriages and ocean liners. There have been cases when telling him off or even slapping his face for his impudence it is all right with him, for he likes spirited females. Ultimately they all end—in his arms! To him, romance and the conquest of women are an end in themselves. Love-making is more than a career. It is art, it is life. And like a skilful artist, he has developed a technique that is infallible. The Roméo and Don Juans of history couldn't teach him a thing. He is the world's champion kisser and after every-record-breaking kiss that he plants on the lips of his (for the time being) beloved, you can see that gleam of satisfaction in his eyes, that profound sense of having done a pretty work of art which great artists are said to experience on completing a masterpiece.

For, above all else, he is an artist. He is a devotee of his Art, to the exclusion of all else in life—polities, economics, social phenomenon. Like all great artists he is unmoved by the catastrophes and worries of life. There may be an earthquake or a financial crisis, unemployment figures may rise high or the world be thrown into the vortex of a homicidal war, but he remains aloof and unruffled, the supreme artist, with a hermit-like repugnance for life and its realities. But there is one vital difference between him and the seedy, semi-starved painters, sculptors and musicians who claim to represent the other branches of Art. He is never troubled by economic want. Without any apparent means of livelihood he manages to lead a life of comfort, even luxury. Expensive clothes, streamlined limousines, money enough to entertain his girl friends at the most exclusive night spots (where he must be a frequent visitor as he knows all the head-waiters by their first names), everything he needs magically appears from nowhere. Sometimes he has a job. He may be a doctor, a lawyer or an engineer though
April

Kokila & Master Vithal in Mohan Picture's "Jagat Mohini"

most likely he will be an orchestra leader. But the job is nothing more
than an excuse to vary his charms. His fans like to see him in the
smart uniform of a naval officer, the white coat of a surgeon and spe-
cially the brave outfit of an aviator. The wonder still is how he man-
gages to keep his job while all his time and energy are spent in res-
cuing damsels in distress and teaching them the art of making love.

HE-MAN STUFF

It should not be presumed, how-
ever, that he is by any means an
effeminate or lazy creature. On the
other hand, he is known to have
downed a dozen villains in single-
handed combat. He can ride a horse
like a cavalry man, fly a 'plane
better than Lindberg (though he is
more likely to make a wrong land-
ing like Corrigan), fence with the
skill of a mediaeval French knight,
box like Joe Louis—and all the time
he maintains his perfect poise, his
good looks and his trouser’s crease.
One cannot be sure that he won’t
whip a couple of revolvers from
his pockets at the slightest provo-
cation and, even while riding a
horse at break-neck speed, he can
shoot down his pursuing enemies
with remarkable precision. As for
inflicting socks on the jaw he is an
expert at that and it is a pleasure
to watch him felling the tough guys
with a blow that is artistically ex-
cuted and devastating in effect. On
tare occasions when he has been
duly provoked he is known to have
inflicted socks on the jaws of young
women, too—usually his own sweet-
heart. But it is this kind of he-man
stuff which makes him so popular
with the women of the world.

ONLY ON THE SCREEN

Such is this remarkable man and
so he has remained for over a
quarter of a century. His dress may
have changed according to never
fashions, he may be now flying in
a 'plane to rescue “damsels in dis-
ress” instead of riding a white horse,
but essentially he remains the
same. Of late one has noticed
with alarm some efforts to change
his personality, to reduce him to
the level of ordinary mortals, to
surround him with the vulgar reali-
ties of life. On the whole, it is gra-
ifying to see that such deplorable
efforts are not meeting with much
success and that one of the world’s
most popular and picturesque char-
acters shall still be with us.

P.S. On my visit to the United
States I tried to find my friend and
idol, the American of the movies,
but strangely enough I could not
find him even in Hollywood—until
I took refuge in a cinema hall. And, lo, there he was on the screen.

Sample of obvious love in “Ardhangi” a Hunś Picture.

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.
You Wanted Something New!
Well, here's a new picture you never expected.

Mohan Pictures
present
JADU-I-KANGAN

READY FOR BOOKING

(1) Captain Kishori
Director: K. AMARNATH.
Starring:
NAZIR, LALITA PAWAR, YASMIN, K. Hiratal, Agha, Coocam Rasool etc.

(2) Hatimtai-ki-Beti
Direction: Nanubhoy Vakil.
Starring:
INDURANI, SAROJINI, ANILKUMAR.

Ramgarh Congress Topical
Produced with the Co-operation of Chicago Radio Co.

Film Fans and Intelligent
Ciné-goers will whoop with
Delight when they see this

Mohan Pictures'
Spectacular Production
A Mighty Magic Picture

JADU-I-KANGAN

A realistic depiction of age-old fiction on the screen
Directed by:
NANUBHOY VAKIL
Starring:
Glamorous and Enchanting Star
MISS INDURANI
MISS SARDJINI
SHIRAZ, BACHA, KAMALDEVI, GARIBSHA, LILY, KHALIL I.AN, JAYDEV, S. GULAB, GADAGAR and others.

Running From Friday, 22nd March
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For bookings write to: Ramniklal Mohanlal & Co. Khatwadi Main Road, Bombay-4
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'Phone or call at the Information Bureau Victoria Terminus, for full information.
Many women think that discomfort from chafing and a hot prickly skin is unavoidable. Today thousands are discovering the wonderful comfort to be obtained from using Cuticura Talcum.

Here is a powder that is like a balm to a hot sensitive skin. Scientifically prepared by a special process, Cuticura Talcum is medicated with balsamic essential oils. It is the finest, purest powder, it is possible to obtain, and has a far more cooling, soothing effect on the skin than ordinary powders. Dust it lightly on the skin where chafing has occurred—it is like a cool touch. It absorbs perspiration and makes you feel refreshed for hours afterwards. Its perfume, too, endears it to every woman. Delicate and refreshing, it gives the whole person a sweet, wholesome fragrance.

Buy a tin of Cuticura Talcum to-day. It is invaluable for every member of the family and is especially recommended for babies.

Sold by all Chemists and Bazars.
“Pimps and Prostitutes”

Why Do Film Stars Allow Themselves To Be Slandered By The Public, The Gutter Press...And By Their Own Films?

“Film actors are all pimps and film actresses are all prostitutes.” Under this headline a Hindi magazine from Calcutta has published an article the contents and the tone of which can very well be imagined. It is not necessary to soil the pages of “filmindia” with further extracts from it. It is an insignificant little paper and we would not have mentioned it were it not for the fact that the views expressed in the article reflect a fairly general notion prevalent not only in India but, to a lesser or greater extent, throughout the world.

PROBING A PREJUDICE

All universal prejudices have their roots in history. Let us probe into the genesis of this prejudice.

Artists through the ages have had to carry a stigma of unrespectability. Poets, musicians, painters, actors, and actresses are traditionally regarded as “peculiar” people who are not expected to conform to the ordinary rules of morality. Perhaps, by the very nature of their work which demands extreme sensitiveness to life, due to the expression of their individualism in their art and, above all, because of the power they wield to stir their audiences emotionally, the artists naturally appear unlike ordinary people. Emotions are the stock-in-trade, the raw material, with which an artist works, and is it any wonder that his (or her) emotional reactions are a little different to the reactions of a bank manager or a grocer? A slight inclination to emotional restlessness and adventurism is perhaps inevitable in most artists—particularly those in the entertainment field where the contact between the opposite sexes is more frequent. This is the psychological background.
WIFE AND THE DANCER

Let us now consider the social origin of this prejudice.

Ever since the dawn of civilization, most parts of the world have been ruled by male oligarchies. Politically it has been the domination of a few over the mass, socially it has been the domination of man over woman. The primitive aristocrat—and most aristocrats are still primitive—exercised his possessive instincts by keeping his wives segregated. But masculine vanity required the services of some women for entertainment in public and thus originated the court dancers and songstresses. Being more intelligent and vivacious than the dull wives in the harems who were growing fatter and fatter in a life of indolence, these court entertainers came to be royal favourites and mistresses. Sometimes they exercised great influence on their lovers but thanks to the power of the Church and the orthodoxy, “the other woman” could never claim the status of a wife.

Following the royal pattern of behaviour the people, too, observed the same distinction and the traditional prejudice against the dancer and the songstress was born. Women were classified in two water tight divisions—the “ladies” and the professional entertainers and it was as difficult for a “lady” to take up dancing as a career as it was for a dancer to marry and settle down. That mediaeval prejudice survives even to-day when actors, actresses and dancers are no longer drawn from the courtesan class. And even in “rational” and modern countries! An English Earl or an American millionaire would any day prefer his son to marry a notoriously profligate daughter of another Earl or a millionaire rather than a virgin chorus girl. And it is rarely that a daughter of one of what are regarded as high class families is allowed to take up the stage or screen as a career.

“OH, A FILM ACTRESS!”

In orthodoxy-ridden India, these prejudices naturally run deeper. When the cinema came to this country over twenty-five years ago, it was difficult to induce any girls except those belonging to the courtesan class to work in films. Since then many educated, cultured and talented men and women have joined the screen. But each of them has had to wage a ceaseless battle against the forces of reaction and blind orthodoxy. By sheer force of extraordinary personal integrity some of them may have succeeded in breaking down social barriers but still people say “Oh, a film actress!” with that knowing wink which suggests something lewd and immoral.

And every time one sees that gleam in someone’s eye and hears “Oh, a film actress!” or “Oh, a film actor!” uttered with that particular accent one feels like exposing the utter hypocrisy of these snobs. “Let him cast the first stone who has not sinned himself,” said Christ and we should like to hear the claims of a class of people who can honestly claim to be better human beings than our workers in the film studios. Who shall, then, cast the first stone? The priests, the teachers, the students, the doctors, the nurses, the journalists, the big capitalists, the businessmen, the businessmen’s stenographers, the Rajahs and Nawabs, the landlords, the members of the Cricket Club of India, the “Society” ladies, the politicians, the legislators or the corporators? Who, among them, can produce a clean slate?

BETTER-BEHAVED THAN MILL-OWNERS

The charge of sexual licentiousness has repeatedly been levelled at the film artistes—as if rakes and spendthrifts and profligates are not found among any other class of people! If there are such people in the studios, there are also those with sterling unblemished character, dutiful sons and daughters, loving wives and devoted mothers, loyal husbands and affectionate fathers.

On the whole, many of our film artistes are more intellectual than some journalists, more human than many doctors, better behaved than most mill-owners, more intelligent than a number of lawyers.

Individual black sheep there are, no doubt. Personally, we wish some of our film artistes were not so vain, that others took as much interest in their acting as in their looks, and that so many of them did not try
to ape the habits of the sons of capitalists who spend their time either drinking “bootleg” wine or playing rummy in the corner room of a certain local club. But that does not entitle anyone to talk of them (as a class) contemptuously just as it would be preposterous to generalize about national leaders on the basis of the fact that one or two of them keep mistresses in Mussoorie or that some of them are not averse to an occasional drop of alcohol!

THEY SLANDER THEMSELVES!

The most preposterous thing, however, is that the film stars are being constantly slandered by their own films. Take any Indian film in which one of the characters is a film star—it is the same story from “Cinema Girl” to “Laxmi”—and you would know what I mean. In these pictures, the film star is depicted as a woman of loose morals and the studio atmosphere is shown as being far from healthy. The worst offender, it is regrettable to observe, was the recent Huns’ picture “In Search of Happiness” in which the character of Chanchala provided a most cruel caricature of a film star. The studio life depicted in New Theatre’s “Millionaire” was not very inspiring. In “Maen Hari”, Ragini the film star, looks at the bare body of a young fisherman and falls in love with him and brings him to town living with him apparently on terms of intimacy without marriage. What kind of an impression can the public take home from such pictures? They say to themselves: “Well, these producers ought to know how the film stars behave. Perhaps they are even worse than they are depicted in these films.”

LIVING ON EARNINGS OF PROSTITUTES?

And thus the slander is spread, and the irony is that the stars themselves help to spread it. The producers, perhaps, like to keep up this false impression in the public mind for reasons of their own. Certain Calcutta producers and studio executives were heard remarking that the stars ought to be kept in their proper place and, on being pressed by journalists to state their views on the social status of film stars, one of them said, “They are entitled to the same social position that they occupied before they joined the films.” The allusion was perhaps to some stars who were once singing girls or courtesans. But the logic of it is patently wrong and a wag among the journalists retorted, “Will you apply the same principle to lawyers, politicians and the film producers also?” Would Shakespeare have been denied membership of exclusive clubs because he began his life holding the reins of horses in front of Garrick Theatre? Would Edgar Wallace have been refused admission to decent society because he was a foundling.

These producer-snobs who seem to look down upon their own stars as if they were street girls ought to know that prostitution is not a legal offence but living on the earnings of prostitutes is!

STARS, WHY DON’T YOU REVOLT?

Whatever excuse the public, the press and the producers may have for continuing to spread this slander, the pertinent question is: why don’t the stars revolt against this scandal? Here is something that the Film Artistes Association can do. Will the President of the Association and members of its Executive Committee protest against the vilification of their tribe in films?

An educated film artiste, on seeing “Ardhangi,” said that had she been in the place of Leela Chitnis she would have refused to play the role of Arundhati, M.A., as it is liable to spread a false impression about educated girls. One hopes there are more such self-respecting film artistes.

The film artistes owe it not only to themselves to stop this slander but also to the industry that they serve. On every hand we hear “what the industry needs is more educated and talented artistes” but how do you expect respectable people to send their sons and daughters to work in this profession if, besides the yellow press and the scandal-mongering public, the films too are allowed to spread the false and monstrous lie that “Film Actors are all pimps and film actresses are all prostitutes”?

GULSHAN and SARDAR MANSOOR in Wadia’s "Vijay Kumar."
Coming Very Soon:
FAMOUS PICTURES LTD,
BOMBAY • DELHI • BHUSAVAL • BANGALORE
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.

"KANGAN"-RAI'S PERSONAL TRIUMPH

Spectacular successes of pictures like "Achhut Kanya", "Bhabi" and "Kangan" endorse the correct judgment of Mr. Himansu Rai in the selection of proper subjects and their suitable treatment. The country wide popularity of these pictures also provides an overwhelming evidence of what the public wants.

Good business, however, means the faculty of judging this public demand in advance and keeping pace with the ever changing taste of the said demand.

In his hermitage at Malad, away from the noise and bustle of the city, unaware of trade intrigues and politics, sits Himansu Rai thinking and doing things and at regular intervals the film fans all over India are given screen classics stamped with one man's cultural outlook and individuality.

His great success is complete proof of the public demand. To take a recent example: "Kangan" which celebrated its Silver Jubilee Week of exhibition at the Roxy in Bombay, collected over Rs. 1,20,000 within 25 weeks. At a single city, in a single stretch over half the cost of the picture is refunded. The picture has become a rage all over India. In Calcutta it is breaking old records and making new ones. And the same story is told in every city and town in the country.

The unique success of "Kangan" is another personal triumph of Himansu Rai. It is not a fluke success, as critics and trade people presume it to be. Himansu Rai knew before hand that it would succeed.

A promising successor to "Kangan" is the new Bombay Talkies' picture "Azad" which is now running at the Roxy Cinema in Bombay. In the midst of frightening competition on all sides, this picture is drawing too well for Rai and Rai Bahadur to complain.

FIGURES TELL THE STORY

Coming to the organizing side of the Bombay Talkies' business they have just announced a profit of Rs. 70,659.9-4 for the year ending 31st October 1939 and declared another dividend of 7% on the Preference Shares. This is an extremely good state of affairs for a public limited film producing concern which began their actual work only five years back with a little over five lakhs of rupees cash in hand.

During the year under review they paid Rs. 2,51,483 in staff salaries, Rs. 1,46,894 for purchase of raw films, Rs. 13,746 for electric energy, Rs. 32,063 in departmental expenses, Rs. 51,905 in sundry production expenses and over heads and Rs. 91,316 in publicity and advertising.

These figures ought to give us a fair idea of what a full fledged and well managed studio needs in finance to meet satisfactorily the demand of the public for good entertainment.

With its present management and ideals, Bombay Talkies have certainly many more years of a progressive career in store for them.

JAMUNA appears in "Hindusthan Hamara", a Krishin Production.
a vivid tale of

LOVE
tossed between Souls,

SOULS
swayed by Love,

LOVE
splintered on Social Barriers

featuring
★ SANTHAKUMARI
★ HANUMANTHRAO
★ RAMANUJACHARI
and others

Direction: P. PULLAIAH, B. A.,
Music: ANNASAHEB MAINKER

Produced at Shalini Cinetone

DHARMA PATNI
(TELUGU)
FAMOUS FILMS (Bombay)

Particulars from:—
EXPLOITATION MANAGER,
Famous Films, (Bombay.)
GOLKHAR'S BUNGALOW,
KOLHAPUR.
A PLEA FOR MORE THEATRES.

During the last five years Indian pictures are becoming more and more popular from day to day. Three-fourth of the business which was once monopolised by the foreign productions has been taken away by the Indian producers during the last five years.

While the Indian pictures improved in quality and audience appeal, the foreign producers seemed to relax their hold on the Indian market. Getting such a sympathetic help from the local distributors of the foreign pictures themselves, it was an easy matter for the Indian producers to take away one theatre after another.

The net result of the aggression of the Indian producers and the relaxation of the foreign distributors is that, out of 1190 theatres to-day, only 214 show foreign pictures exclusively, while 987 play Indian pictures. Twenty years back, the Indian market belonged 100% to the foreign pictures.

And yet, especially in the big cities of India, more theatres are urgently needed for the Indian pictures. Unlike the foreign productions which usually run a week at a city theatre, the Indian picture runs 15, 20 and even 25 weeks continuously. A city theatre can therefore take a maximum of four pictures a year.

Let us take an example. Bombay has to-day ten first run theatres for Indian pictures which can at the most accommodate forty pictures in a single year. Over seventy pictures are likely to be produced this year, within the Bombay Zone alone. That will leave a surplus of thirty pictures on hand, unreleased.

Already, Ranjit has six pictures ready on hand, Circo-four, Hindusthan-one, India Artists-one, Wadia-two, Paramount-two, New Theatres-two, Sudama-two, National-two etc. These pictures have no first run theatres to-day for release in this key city.

Don’t you think that it will pay some one to build a couple of good expensive theatres in addition to the present ones in every big city in India?

ONE MORE BURDEN.

The recent increase of twelve and half per cent, in railway freights on films will hit the film industry in India rather badly. As it is the indigenous film industry is severely handicapped by heavy import duties on raw films and cinema machinery. Taxation on raw films alone comes to nearly Rs. 17 lakhs per year. Over Rs. 45 lakhs per year are paid by the Indian film industry, in one way or other, as its total contribution to the general revenue.

The additional impost of 12 1/2% in railway freights is therefore bound to affect the future progress of the industry. Nearly 600 full length films and over 1200 short programmes are constantly in transit throughout the country. And half the time, when the films are returned to the distributors for repairs and storage, they are on an unproductive journey.

To say the least, to tax for this return journey is highly unfair. As the Government is not likely to consider any protest, however reasonable it be, it would at least be a mercy to allow rebates on the return bookings of the films.
UNIQUE AND SENSATIONAL!
THE PICTURE EVERYBODY IS WAITING FOR

WOMAN

A GRAND PICTURE—

Unusual in theme and highly dramatic in performance—this epoch making picture of Indian village life will thrill you to the core.

A STAR CAST—

Talented stars like:
Surendra, Sardar Akhtar, Yakub & Jyoti

give the performances of their lives. You’ll love to see your favourite stars again in this picture.

Superbly Directed by MAHBOOB

A POWERFUL STORY, POWERFULLY ACTED.

Gala Opening on 10th May
At ‘PATHE’

NATIONAL STUDIOS MAKE BETTER PICTURES.
SARDAR AKHTAR:—

You will meet her again in "Aurat" (Woman) the maiden production of National Studios, Ltd.
"COMMONSENSE CROSSWORD" No. 178

The entry fee in this Competition is Re. 1 for two entries. Which means that you—yes, YOU—have here an opportunity to win Rs. 11,000 with an entry costing only eight annas. There is no Clue in the puzzle below that cannot be correctly solved by commonsense. But even if you fail to solve the whole puzzle correctly you will still win the huge First Prize if yours is the best solution received. And if it isn’t you may well receive a handsome reward, because a further Rs. 6,000 must be divided among the Runners-up, besides which there are unlimited Extra Prizes to be won. You cannot do better than put in some practice now on the Square below.

CLUES ACROSS
1. Kindness is too rare a one
5. Gem cut in form of ancient Egyptian beetle
8. To tease or torment
9. Deity
10. Old age tends to make a person this
12. To have to suffer this at dinner party is apt to spoil one’s enjoyment of the occasion
13. Children should be discouraged from trilling with this
15. Fellow with such a temper seldom proves a congenial companion
18. Vaporous substance
19. Ornamental head-dress
20. Apt to deteriorate rapidly if neglected
22. As you yourself value yours so usually is it valued by others
23. More often than not we have cause to regret immoderate this
25. Large web-footed birds
27. Illuminated
30. Mild oath
31. Coarse lover is apt to have the effect of making a young woman this
32. Men are apt to find too sweet a one cloying
33. The difference between apes and these seems to be merely one of articulation!
34. Doctor’s this often helps to inspire confidence in a nervous patient
35. Reserved man is apt to resent forward woman’s attempt to this him

CLOSING DATE, MAY 24th.

N.B.—The Entry Fee in this Competition is Re. 1 of 2 Entry Squares and Entry Forms will be published in the issues of May 5th & 12th.

CLUES DOWN
2. Series of years
3. A bet
4. Chicken is hatched from
5. Jumbled spelling of dog
6. Unconventiona ones are often observed in love and war
7. Sensible man always avoids dispute with one if he can
9. Often helps a person out of a tight place
11. Noxious exhalation
13. We rarely feel warmly disposed towards person we know to be this
14. Reversed spelling of word meaning to mock
16. Measurement of weight
17. Unhappy love affair has been the cause of making many a charming young woman this
18. A flirtatious woman’s this is often very misleading
19. Roman mantle
21. To make bright
24. To his associates a bore is frequently this
26. Sometimes damaged irreparably by heavy rain
28. A notion
29. To take care of

ONLY ENTRY FORMS CUT OUT FROM "THE ILLUSTRATED WEEKLY OF INDIA" of May 5th or 12th will be accepted.

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The EDITOR’S MAIL

[In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

B. N. Gupta, (Nagpur).

Where is Motilal these days?

He can be heard singing the holi song with Khursheed in “Holi” a Ranjit picture. Poor chap, he couldn’t do better.

K. S. Desai, (Bijapur):

Don’t you think that by showing “filmindia” too often in the hands of a film star, Saraswati Cinetone has given good publicity to your paper in “My Beloved”?

“Filmindia” does not need any special publicity. The action, however, shows the special regard the producer has for the paper. And for that matter, what other paper can be shown as a truly representative one of the industry and the country.


Is Ashok Kumar married?

Yes.

I want to know something about Shobhana Samarth?

She is an educated girl and is at present working in Hindusthan Cinetone. Her recent appearance in “Mud” proved popular.

T. A. Chandrashekaran, (Udipi).

I have seen many photos of yours, with Hollywood stars on either side.

What is the inner meaning of this?

The meaning is obvious that I met them and that we would have something to remember in future. I can assure you that it is not deeper than that.

Dawood Beg, (Bezwada).

Which is the best picture from the following: “My Son”, “Manzil” and “Bhabi”?

In quality, “Manzil”, in box office, “Bhabi” and in neither “My Son”.

A friend of mine, an undergraduate, always advises me not to read “filmindia”, saying that it is harmful for school going children.

No wonder he is still an undergraduate. Don’t worry about what he says. He probably reads “filmindia” on the quiet, as several of our stars and producers do and then say that they have not read it.

Md. Aquil Ahmed (Dacca).

Who are the gentlemen actors of our screen who lead a respectable and married life like any other citizen?

There are many but two I remember off hand are Motilal and Prithvraj. They are both educated, well behaved, have excellent character and lead a happy married life. And outside their work, they look like anyone of us.

T. S. K. Alagar, (Madura).

I am interested in cine journalism and I want to cultivate a pen friendship with some of the film journalists.

Write to the following:

S. V. Kriparam, Marina Hotel, Bombay, 1
Darr-Prasher (a two-in-one combination)
McLeod Road, Lahore.
D. P. Berry, McLeod Road, Lahore.

When you secure these friendships write to me for more.

Has Mr. Abbas brought out any other publication after “Outside India”?

As he has no immediate chance of going round the world again, the one he ought to write now is “Inside India After Outside India.” However, I don’t think that he will dare do that.

LEELA CHITNIS, ASHOK KUMAR and MUMTAZ in Bombay Talkies “Azad”.

13
DIRECTOR
V. SHANTARAM

Again across the silver screen offers his hand and brings a message of LOVE AND FRIENDSHIP with his new picture

PADOSI

PRABHAT'S COMING RELEASE

FAMOUS PICTURES LTD.
Bombay • Delhi • Bangalore • Bhusaval
R. Chandra. (Allahabad).

Where is Ram Bagai these days? Can you give me his personal address?

Ram is in Delhi just at present and you can write to him c/o Dr. Brij Bagai, 3-K Bloek, Shora Kohi, Subji Mandi, Delhi. Ram is here for a very important mission, but one of the things he is interested in is the Indian story. He wants story writers all over the country to submit to him Indian stories for production in Hollywood. And he is paying good money for them too. So, if you are a story writer, write to him, and if your story is accepted you stand a good chance of going to Hollywood at someone else’s expense.

Is Shahu Modak of "Admi" the same Master Modak who co-starred with Zubeida a few years back?

Yes, the very same, but this time without Zubeida and with a few years added.

Is Motilal a Mathur Kayastha?

I suspect so, because all the Mathurs in India seem to be related to him in one way or other. I know three at least who drop in at all times and claim to be some sort of in-laws of him. One even stays with him probably as the ambassador-at-large of the entire Mathur clan. Mathurs, however, seem to be jolly blokes and Motilal doesn’t seem to lose much of his star value in being so profusely related.

Minoo C. Billimoria. (Dadar).

I used to hate Indian films like anything, but your magazine has converted me and I have seen some Indian films. I now love them as well as the American films. I want to write to Leela Desai?

You should not learn to hate things unless you know them well. I am glad that you like Indian pictures. To write to Leela Desai, address your letter c/o New Theatres Ltd., Calcutta.

Satya Ram (Lahore).

What is V. Shantaram doing nowadays?

He is directing "Padosi" a social picture with a theme that might surprise several people.

K. Charan Singh. (Sargodha).

In which picture is Devika Rani coming next?

In "Narayani" a social picture.

I consider Kanan Balas the most beautiful actress in India?

You are welcome to your own opinion.

Which is better: "Kangan" or "Sadhona"?

Of course, "Kangan."

D. N. Nigam. (Cawnpore).

Which is the better picture: "Pukar" or "Mother India"?

Certainly, "Pukar."

Indira Devi Meghranj. (Durban).

Why do Indian film stars so often change companies?

As in other trades, the law of supply and demand is also observed in the film industry....If a certain artiste is not suitable for a certain role, then a new one from another company has to be found. This is one reason. The second is the inevitable competition among the producers, which sky rockets stars’ salaries and with every shift, the star gets more and more. The third is the human element. People quarrel, disagree and indulge in all sorts of human weaknesses in our film industry just as well as in other industries.

Could you tell me who are the most popular actor and actress in India. Out here in South Africa, Devika Rani reigns supreme, as the queen of all hearts with her divine voice.

Same here, miss! Devika is the queen of our hearts.

Among the ladies who share that honour, Motilal and Prithviraj are the most conspicuous.
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NOOTAN PICTURES

A Glorious Mythological Spectacle
With a dazzle of Splendour
and a dash of Romance

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(KRISHNA MAYA)

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The Picture you will long remember

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★ SATYARANI ★ ROOPRANI ★ SUNITA DEVI (Bombay Talkies Fame)
Krishna Hukeri, Tara, Ramchandra
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May, 1940

G. A. Ramamoorthy. (Madura).

Is it possible for the actor-director P. C. Barua to act and direct simultaneously? Do you think that by doing so he can give best results?

Hasn't Barua been doing so? While he acts excellently, he directs more excellently and now he also photographs. Acting and directing can certainly be done together by a great artist like Barua. But take it from me that it is not so easy. Others who try don't succeed so well.

T. Lohani. (Meerut).

Who is more beautiful: Leela Chitnis or Naseem?

Well, Naseem is more beautiful.


I want to go to Hollywood to take a training in cinematography. Do you think any studios will allow me to work as an apprentice?

No! The studios in Hollywood do not extend this privilege to foreigners—particularly to the Indians. No one has so far been regularly trained in Hollywood. If any Indian tells you so, don't believe him. At the most they allow you to skirt around the studios, which doesn't mean any training.

Can any Indian earn a part of his living expenses in Hollywood?

In "Diamond Queen" a Wadia thriller they all do their bit to make the picture a success, including the popular Nadia.

M. Nayak. (Mangalore).

Will you kindly let me know a dozen Hindu names to christen my daughter?

Sec if you like any of the following:—Devika Rani, Leela, Sulochana, Padma Devi, Shanta, Pramilla, Madhuri, Kanan Bala, Deva Bala, Sheela etc. I don't know whether "Nadia" can be included. Any way, as it rhymes, with "Wadia" it sounds thrilling.

B. Mahabeer. (Durban).

Is Miss Rose an Indian girl?

Of course she is—Indian Jew, I think.

Motiram T. Chanani. (Larkana).

Don't you think that such a distinguished actor like Prithviraj has committed a great blunder in leaving New Theatres for an increase of a few hundreds in his salary considering that his popularity and career would be at stake?
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To Share Our Success And Profits!

For the first time in the history of film making in India, we invite screen fans all over India to buy shares in our company and share our success and profits.

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2. Winayak
3. P. K. Atre
4. Pandurang S. Naik
Well they belong to NAVYUG

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980, SADASHIV PETH, POONA-2

Buy them before they are sold out
I don’t think so. Film making is also another game of capitalism in which the producers try to get the better of the workers and vice versa. Under the circumstances, an actor has every right to make his own move in this universally popular game. In addition, an actor has another reason. His professional life is so short that he must earn well when he can and save for the old age. I think, after all Prithviraj is justified in bettering his material prospects. He has now left Ranjit and taken up free lancing and I hope he earns more during the years to come.

Gopal Das. (Ajmere).

To solve the problem of stories and story writers I suggest that the Film Journalists’ Association of India should appoint a small Committee under its direct control, to act as a sort of a syndicate to which writers may send their stories. If the Committee approves of a story, it should be offered for sale to the producers. A fixed percentage of commission on the sale should go to the association. Don’t you think a plan like this will have many advantages and also protect the writers?

A splendid suggestion! The journalists wouldn’t mind doing their bit. But I would like to meet the story writers who would send their stolen stories.

B. L. Ramachandra Setty. (Bangalore).

I think, Kanchanmala is the best actress in Telugu films?

Who stops you? Keep on thinking.

Mazhar S. Hassanally. (Hyderabad Sind).

Who is the better director, Sohrab Mody or Mehboob?

In India, a director is the be-all and end-all of a picture. He has to do numerous things, very often from the very conception to the ultimate presentation of the picture. His merits can therefore be only judged by what he has done. I think, Mehboob is by far a better director than Modi, though Modi’s “Pukar” was a tremendous success and Mehboob’s “Ali-Baba” turned out to be a poor picture.

S. N. Sivaraman. (Madras).

Why can’t you advise Saigal to visit Madras where he is sure to get a rousing reception from all classes of people?

Advised. And he will come over if he has forgotten the rousing reception given to him in Bombay.
All-Star Cast:

- Leela Chitnis
- Ashok Kumar
- Hansa
- Rama Shukul
- Mumtaz Ali
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WITH MALICE TO NONE!

Hollywood! There can’t be a greater fraud in a single word than you find in this one. Like every one else, in spite of several reports to the contrary, I chose to believe all the glamorous and magnetic legends hanging round the world’s greatest movie capital.

I thought it was beautiful in the extreme. I thought it was full of devastating beauties. I thought there were numerous idealists and artists. I thought Hollywood was a temple of art. To me it had become an obsession to reach this Mecca of illusdom.

But when I did, how quickly was I disillusioned! Hollywood is a suburb of Los Angeles. It can’t be called a city and as a town it is dirty and disappointing. It boasts of one good street, The Hollywood Boulevard, where you find everything of what Hollywood has to offer. Business houses, shop windows, cinemas, and would-be-stars on the pavements with time to kill—they are all there crowded together in a big highway and desperately trying to prove that Hollywood is the glamorous capital of the film industry.

The glamour factories—the studios where pictures are made for a hungry and thirsty world—are the least attractive part of this film capital. Barring a couple of studios which are right in the heart of the town, the rest are dumped either on the barren riversides or in the deep shadows of the Californian hills. As factories manufacturing poisonous dope with fatal regularity they are rather imposing, but as temples of art enshrining the nobler ideals of humanity, almost every one of them is in unimpressive ruins.

Film making in Hollywood is an industry—in every sense of the word. Its leaning towards art is a mere pretension. Art is made an unwilling handmaid of capitalism and Hollywood has become the most famous centre from which come the latest streamlined tropisms to make the already suffering humanity more miserable.

Capitalism with its grim intention of bleeding the poor—more and ever more from day to day—finds its great devotees in the Jewish producers of Hollywood. When once in a way a progressive picture is turned out, it only gives an extended lease to the tin gods to manufacture a hundred more capitalist tortures with subtle designs. The world outside having no choice appreciates small mercies and applauds occasional good pictures like “Zola”, “Pasteur” and “Juarez.”

Strangely enough in this capital conscious capital of the movies almost every studio is mortgaged with the banks. Most of them are head over heels in debt and yet the show goes on. In India, we are better off. We have at least half-a-dozen studios which are not in debt.

Stars—the glamour girls and the godlike boys—are better to see on the screen than in life. I met almost all of consequence and I was frankly disappointed. The women were no longer women. Their femininity was missing. They looked artificial all over. Several well-known girls are in addition ugly and repulsive. The make-up men make them beautiful and the camera gives them glamour.

While the god-like boys are like heathen gods, crude and primitive and some of them even lack ordinary drawing-room manners.

The story that Hollywood is littered with thousands of girls from all over the world is at best a good legend. True, there are more unemployed, but the general impression that every beauty queen of every town and village goes glamour hunting to Hollywood is just so much publicity stuff. Hollywood buys stories like that.

The administrative side of this picture making business is, however, in keeping with the best American traditions of business. Production heads, publicity managers, censors and all those who come in direct touch with the public, display a distinct and cultivated politeness towards all visitors and even manage to get them photographed with a couple of glamour queens. Indian Maharajas are generally more welcome, as their photographs with the garbos and gables make news for the speedy Americans and give some more material to the publicity boys.

Even in distant Hollywood I found a couple of ‘swamis’ from India practising the much boosted Indian spiritualism and yoga. They hold weekly discourses to tone up the walls of the souls, particularly of the rich old American dames, who are soon tempted to part with their dollars to build a ‘temple’ for the ‘swamy.’ Some of them have turned it into a well organized industry and are earning a streamlined livelihood. Their knowledge of Yoga however, is never disputed in Hollywood.

They say that Los Angeles is the biggest city in California. It would be with all the waste land all around, crying to be taken into some city.

Hollywood is an expensive place to live in, particularly so if the dollars are bought with the Indian money. Rs. 25 per day for a room in a small sized hotel is considered poor. And the food has to be paid extra. Every little thing is priced high to make it look important and expensive. And in this land of false values, nothing will sell unless it is priced high. The Americans know that they are being ‘gypped’ but they don’t mind it. They do the same thing in their own lines.
Our Review

Sadhona Bose Becomes a Star Overnight!
Hunger Becomes 'Beautiful' In A Socialist Theme!
Padma Devi Flashes Beautifully!

Before being arrested for his labour activities, Suryashankar had entrusted a large amount of the labour funds and his manuscript of a drama called "Bhook" (Hunger) to his friend Jagannath for safe custody.

But Jagannath like many friends of modern times misappropriates the money and with it builds a fortune for himself.

Strangely enough, the drama "Bhook" is also being staged under his name with Kum Kum as one of the dancers. When Suryashankar discovers this, he accuses his friend of disloyalty and is in turn threatened with exposure.

KUM KUM The Dancer
Producers Sagar Movietone
Story Manmatha Roy
Dialogues W. Z. Ahmed
Songs Pandit Sudarshan
Music Timir Baran
Photography J. Pillai
Audio photography S. C. Patil
Director Modhu Bose
Production S. C. Desai
Cast Sadhona Bose, Padma Devi, Benita, Dhiraj, M. Ishaq etc.
Released at Imperial Cinema, Bombay.
Date of Release 7th Mar. 1940

Kum Kum however decides on a novel method of vengeance and marries Chandan the son of the man who cheated her father.

Installed in the house she starts giving away her father-in-law's wealth to the poor—but ultimately reconciles with her husband having by then fallen in love with him.

QUITE ATTRACTIVE POVERTY!

The element of poverty woven into the story becomes more a mockery than a sympathetic recital of the conditions of the poor, because the presentation of the relevant scenes lacks the necessary realism.

Barring the fundamental defects in the screen play, the picture is well directed by Modhu Bose. In fact, a couple of scenes are superbly done. The dialogues for once are natural, just as people speak in their every day life and not unnecessarily pedantic or loaded with proverbs.

The songs however are not so happily worded. The music of Timir Baran leaves much to be desired. While his instrumental music is good, the tunes given to the songs are obsolete and unattractive.

Photography and recording are apologetic at several places while the processing distinctly called for more care.

THE SUPERB SADHONA

The burden of the entire tale is Sadhona and she has done marvelously well. Beautiful dancing, punctuated by suitable symbols, superb acting, sweet and sympathetic diction, poise and dignity born of traditions and an undefinable charm all at once proclaim a new star to our screen world. And the picture bores when Sadhona is not on the screen.

Dhiraj Bhattacharya did not impress. He looks to effeminate to be idolized as a screen hero. M. Ishaq gave quite a popular performance. Padmavdevi, in the little bit she had to do, flashed perfectly and proved that experience alone gives an artiste the polish needed to impress. In the scene where Padmavdevi and Sadhona are seen in the garden with the hero, Dhiraj looks poor flesh as an actor between the two.

And yet after all done and said, "Kum Kum" should be seen if at least to see Sadhona Bose. It is her picture and a picture on her.
THE LIGHTHOUSE LURED HIM
But He Did Not See The Rocks Below

He thought he was rescuing a damsel in distress
But in doing so he dashed himself on the rocks
of illusion.

But when he opened his eyes he found himself
in the arms of his waiting wife.

That girl in the tower – that temptress of the
world – is calling you even now!

Will You Go?

A Picture that says “No”.

GHAR-KI-RANI

DIRECTED BY: WINAYAK
HINDI BY: PANDIT INDIRA
STARRING:
BABURAO PENDHARKAR
WINAYAK - MEENANI
LEELA CHITNIS
DAMITANNA MALVANKAR
etc.
RUNNING LIKE A
RIOT ALL OVER
RELEASED THRU:
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The Sound System which is a Sound Investment
Kumar, makes a virile and eminently handsome hero as the husband—and one almost sympathises with the several women who battle for his affections.

Among minor roles, Jivan’s as Vijay, Gope’s as the family doctor, Baby Indira’s as the hero’s sister, Bibi’s as his mother and Gulam Rasool’s as his father appear worth mentioning.

Mohan Sinha, who besides writing the story, scenario, songs and dialogue also directed the picture, has made a fine job of it. The action develops swiftly enough to sweep interest along and keep it fully engaged and diverted from start to finish. A very good picture, indeed, replete with entertainment and well worth seeing.

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For WEEKS TOGETHER!


‘CIRCO’ Production

‘Royal’ Jewel No. 11

Is Spontaneously and unanimously HAILED by the Entire Rational Press of India as a Great, Delightful, Rich picture of the season!

Star Celebrities: Kumar, Bibbo, Maya Banerjee Jeevan, Gope, Indira.

Direction: Mohan Sinha ★ Music: Timir Baran
Camera: Govardhan Patel ★ Sound: Minoo Katrak

“Light comedy is Maya’s ‘forte’. In ‘Laxmi’ she flits from scene to scene with a delightful vivacity and gaiety; almost every action and every line of her dialogue are calculated to put the audience into roars of laughter. She sings beautifully as ever; while she enshrines the audience by one of her gorgeous dances impersonating Tulsidas, Gour Prabhu, Tukaram and Nar-sinha Mehta.

Bibbo is in her elements as the glamorous vamp. Her songs are rendered with her usual charm and sweetness; and her spectacular dance in one of the opening scenes is one of the highlights of the film.

Kumar makes a good impression as the misguided husband. Jivan is suitably cast as the idealist-director. Indira Devi’s work as Malti reminds one of her sparkling performance in “Industrial India.”

Director Mohan Sinha has handled the story with a grip that maintains the interest of the audience throughout the picture. For sheer entertainment “Laxmi” compares favourably with some of the best productions of the type we have had.”—SUNDAY STANDARD.

The Times of India

EDITORIALLY Writes:

“.Laxmi” has all the ingredients of popular entertainment of the best quality—say lifting songs, well rendered, pleasing dances and the never failing attraction of that fairly ancient but ever appealing device of a play within a play. The sets are luxurious and pleasingly modernistic and the whole atmosphere of the picture, story, dialogue and acting is picantly sophisticated in a degree that is agreeably titillating to every taste without outraging the proprieties in the slightest manner.

The excellent photography of Govardhan Patel deserves special mention as contributing substantially to the pleasure to be derived from this picture. Some of his camera angles are refreshingly original. Timir Baran’s music, as always, is delightful and Maya Banerjee’s last dance sequence in which she presents vignettes of some of the leading personalities in the long tale of Indian cultural development such as Tulsidas, Tukaram, Narsi Mehta, strikes a note of originality that is as commendable as it is pleasing and popular.

Bibbo is brilliant as the other woman and very nearly steals the picture with her wonderfully sympathetic role. Looking more glamorous than ever, swathed in saris as numerous as they are gorgeous, she puts over a magnificent performance.

Maya Banerjee gives an attractive rendering of the wife, dances tolerably well and puts over her “enfant terrible” activities in the effort to win her unsuspecting husband back from “the clutches of that serpent” with a naiveté and charm that are irresistible.
ASHOK KUMAR—
Star of the Bombay Talkies Ltd., we shall see him again in action in “Azad,” running at Roxy Cinema, Bombay.
Gala Premiere at the E
Celsior Bombay
INDURANI—

Heroine of many a Mohan Picture will again be seen in “Hatim-Tai-ki-Beti.”
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Theme, story, dialogue and songs all compelling and uplifting.
An ideal romance, a thrilling Adventure drama, a lay of patriotism and self-sacrifice.

RESHMI SARI
Wherein a village beauty seeks to become a town butterfly and drags her yielding husband along to the overwhelming, over-awing, clattering, bustling and the blinding dazzle of city life right from the quiet sedateness of a village farm—and when, to add, an unprincipled mill-owner fancies her.
Melody, comedy, pathos, thrill Most entertainingly blended together.

SHEIKH CHILLI (GHANCHEAKKAR)
Just imagine some four of the most precious fools of modern times burning all their boats at home and setting out together on an adventure tour, at once thrilling mystifying, rib tickling and hilarity-provoking.
Tricks you have never seen achieved by the camera. Story, song and dialogue more engrossing and entertaining than the One Thousand And One Entertainment Nights.
Unparalleled, unique; only Paramount could do it.

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MERE RAJA ★ SINBAD THE SAILOR ★ MOTOR-WALI

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Goverdhan Building, Parekh Street, BOMBAY.
INDIA ARTISTS LTD.

Perhaps the most extensive publicity ever given to a motion picture in India will herald the release of "Bahurani," the maiden production of India Artists Ltd.

The picture has been in production for some time now, and from the way Kishore Sahu and Dwarkadas Daga give their time and energy to the study and execution of every detail, it is safe to expect a brilliant success to this social story which presents an old theme with an entirely new angle.

"Bahurani" will be ready during this month and arrangements for its country-wide release on an hitherto unknown scale are being made by the producers.

BOMBAY TALKIES LTD.

"Azad," the second social picture of Leela Chitnis at the Bombay Talkies, opened to huge crowds at the Roxy in the first week of May. The unique success of "Kangan" has paved the way brilliantly and audiences receive "Azad" very enthusiastically.

At the studios the work of shooting "Narayani" with Devika Rani in the lead is gradually progressing. However, before this picture is completed, another with Leela Chitnis will get into production to maintain the producers' production schedule.

NATIONAL STUDIOS LTD.

"Woman," a social picture which portrays the simple and rustic life in the villages in India, will be on the screen by the time this is in print. Mr. Mehboob has directed the picture.

"Sonstar," another social picture is also ready at the studios. It has been directed by Mr. Virendra Desai.

"Puja," a social subject has gone into shooting under the direction of Mr. A. R. Kardar.

CIRCO PRODUCTIONS.

"Soch" has been completed and is awaiting release.

"Geeta" in Hindi and Marathi is fast nearing completion.

"Anuradha" is also being shot steadily.

We regret to announce the sudden death of Mr. Nana saheb Sarpatdar at Mahabaleshwar on Tuesday 23rd April 1940.

Mr. Sarpatdar was one of our veteran directors, loved and respected by all. Beginning his career on the stage in amateur theatres twenty-five years ago, he soon took up the movies and within ten years started the Aryan Film Company, which produced over twenty silent pictures. With the advent of the talkies, he got an added advantage with his stage experience over others and soon directed several talking pictures. Some of his notable successes were: "Prithviraj Sanyogita" Devaki" and "Bhagwa Zenda".

Known for his diverse literary activities as a critic, journalist and dramatist, his versatile talents expressed themselves brilliantly in conversations and debates. A friend has died and it is impossible to fill up his place in our heart.

"Deepak" another social story featuring Ashalata and Prithviraj has also gone into production.

KANJIT MOVINETONE.

Crowds greeted the release of "India To-day" at the Royal Opera House.

Director Jayant Desai has another one ready in "Diwali."

"Pagal" directed by A. R. Kardar is awaiting release.

"Murath" has been completed under the direction of Chaturbhuj Doshi. Another one written by Pandit Indra the famous Bombay writer will soon go into shooting.

Manibhai Vas is directing "Umeed" and expects to complete the same very soon.

NOOTAN PICTURES

"Madari Mohan" with Satyarani will soon grace the screen in Bombay.

"Seva," a social subject will shortly go into production.

WADIA MOVINETONE.

The news of the month is the association of the Bose with this studio which had hitherto specialized in the production of thrillers. Sadhana and Modhu Bose will produce two pictures—in Bengali and Hindi—for Wadia's during the period of fourteen months.

The other pictures either ready or in making are as follows: "Vijay Kumar," "Bride From Ceylon" and "Diamond Queen".

MOHAN PICTURES.

"Capt. Kishori" is now ready for release. K. Amarnath has directed this one.

(Contd. on page 55)
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In changing A Saint's conviction About Her Sex:
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THE NIGHTINGALE OF MAHARASHTRA
PORTRAYS THIS MEMORABLE CHARACTERIZATION
IN
ARUN'S HINDI FILM JEWEL
ALAKH NIRANJAN

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SARDESAI • CHANDRAKANT • KAMAL
RAJA PARANJPE
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Hindi Dialogues: PANDIT ANANDKUMAR
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Our Review

Circo's "Laxmi" Draws Crowds

Omnibus Mohan Singh Disappoints

Timir Baran's Awful Music

This is the maiden production of Circo since they shifted their activities to Bombay and launched production independently of New Theatres Ltd.

Speaking qualitatively they have not maintained the standard of their previous pictures like "Adhikar" and "Bari Didi" produced in association with the Calcutta firm.

They have however made a successful attempt to cater for the popular taste by giving a picture that is sufficiently entertaining in parts, if one forgets for the moment certain illogical sequences which could have been avoided with a little careful thinking.

THE OLD GAME!

The story is the age-old ideal wife stuff, in which the village wife goes in search of her wayward husband who is in the city and in the clutches of a dancing girl. Ump-teen stories on the same plot theme have been produced in India and this one does not cut any new ground in its time worn treatment with the exception of the solitary fact that, in this one, the husband does not know that the girl who pursues him from place to place is his own wife.

This feature has given a good scope to the writer to create a little transparent comedy, which element, by the way, sustains the audience interest in the picture.

WIFE vs. MISTRESS

Ramesh is a dramatic producer in love with Kishori, his prima donna. He refuses to return to his native village where he has already a wife waiting, married to him in childhood. He has not even seen her. The wife, after rather a weak quarrel, comes to the city in search of her husband and finds him.

She takes a job under him and serves and obstructs him in various ways, thereby providing some comedy to the onlookers. At times Ramesh's indulgence strains one's imagination rather excessively.

Rajni (the wife) by now knows her way and soon precipitates a climax in which Kishori is exposed and Ramesh loves to recognise his wife.

The picture has to be seen with a bit of tolerance and yet it is better than several others we have seen from better studios.

THE OMNIBUS MAN

The presumptions of Mohan Sinha in writing the story, scenario, dialogues, songs and also directing the picture have to be taken with a grain of salt.

The dialogues are at best incorrect and unsuitable. And the songs are awful. The music direction is very disappointing. The recording is also careless and indifferent. Photography, however, is good and in places beautiful.

Maya gives a popular performance, particularly in the comedy sequences. Kumar has slightly fallen from his usual standard and yet he is not so bad. He, however, needs a little facial massage to maintain a streamlined appearance.

And yet, the entertainment element in the story provides a good pull at the box offices. Add to this the publicity methods of their local agents, and it won't be difficult to imagine "Laxmi" running well for some time to come.

Circo, however, should improve a lot to come anywhere near "Adhikar" or "Bari Didi."

MUBARAK in "Bahurani" India Artists Picture

MAYA BANNERJEE

Date of release: 4th April 1940

"LAXMI"

Producers: Circo Productions
Story, Scenario, dialogues, songs and direction: Mohan Sinha
Music: Timir Baran
Photography: G. G. Patel
Recording: Minoo Katrak
Cast: Kumar, Maya, Jivan, Gope, Bibbo, etc.
Released at: Majestic Cinema, Bombay.

RAYNAM

Our Review

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Direction:
R. DAS

Music:
K. C. DEY

Starring:
PUNKAJ MULLICK,
MOLINA, SHREELEKHA,
MANJARI, K. C. DEY,

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Our Review

Fisherman's Romance In A Fishy Story!

"Defeat" Opens At Krishna

Naseem Starts Dancing

Because of its utterly indifferent recording, barring a song here and a few dialogues there, this picture may well be seen as an old silent picture with a typically old technique and primitive photography.

The story, however, had some essential good points and would have become a good screen play if only those responsible for its treatment had tried to make it more realistic and logical. As it is, it has become a weak patch potch of intentions and ideas that never materialize throughout its boring length of 12,000 feet and over.

A FISHY STORY

It all begins in a fishing village, which is an hour’s run by motor car from some city. Behari is a rich fisherman—according to the booklet—but nowhere is shown the demand for his “large haul” of fish. The “large haul,” by the way, constitutes a couple of small baskets brought ashore from a sea trip. Well, you can’t buy more fish from a market for screen purposes, knowing that it is to be wasted. From the two small baskets of fish, we must accept the entire fishing colony and Behari as a rich fisherman with a flourishing ‘trade,’ not to mention the sea (to be known as the ‘river’ in the picture) naturally full of fish. If Minerva Movietone had brought a little of the fishy smell that permeates their studios, the fishy atmosphere in the theatre would have also been complete.

Strangely enough these fishermen who are within an hour’s run from a large city become so panicly when Gopal, Behari’s son, wants to go to find his fortune, that one is amused at the antics of Gopal’s father, sweetheart and friends who give him a farewell fitting enough for a journey of at least 7,000 miles. That is exactly 6,950 miles of emotion unnecessarily wasted in these days of national economy.

SOMNAMBULISM IN LOVE

Gopal is not only an expert fisherman, but he also follows agricultural pursuits and we soon find him singing at a well as the bullocks draw out the water. The song must naturally be good and sweet to attract Miss Ragini a film star brought there by her director to study the village atmosphere of the fisher folks.

Ragini immediately proves that she is attracted by the haunting music coming to her from a distance and calling her nearer. She gets out of the car, and inspires of herself, sleep-walks towards those haunting notes, to complete the sequence of the heroine meeting the hero.

Naseem the heroine of Defeat

DEFEAT.

Producers: Minerva Movietone
Scenario and Direction: G. Jagirdar.
Story, Dialogues and Songs: Kamal Amrohi
Music: Mir Saheb
Audiguity: M. Eduljee
Photography Y, D. Sarpotdar
Cast: Naseem, Maya, Navin Yagnik, Eruch Tarapore, Hari Shirdasani etc.

Released at Krishna Cinema, Bombay.
Date of Release 20th Apr. 1940

If you have not already guessed, it is love at first sight—very first sight of Gopal’s muscular body. The way the muscular attainments of Gopal are stressed, one wonders whether the frail heroine’s love is prompted by lusty feelings of mating.

Having met, they must part to create the craving agony of parting. So Rajni, the childhood companion of Gopal and the rightful claimant to his heart, turns up and so does Santosh the director and the dumb struck hero and heroine are at last torn apart. While they were together they had behaved as if one had seen in the other a rattle snake which rooted the other to the spot. It was a patch of highly hypnotic love.

AN IDEAL THAT DOES NOT EXIST?

Santosh the producer-director is shown as an idealist, who, while he loved Ragini, was yet prepared to choke off his love to make her a star of stars for the sake of sheer art.

If this role is a suggestion to our producers, it is well intended. But it is certainly not an evidence of existing reality. It is perhaps too much to expect so much of a producer-director.

Now comes the outdoor camp of the movie men. who had come to shoot the village scenes. The fact that they were movie people was told in the dialogues, which bad recording cleverly suppressed. The audience has therefore to guess the truth from the general appearance and the typical behaviour of the movie people, which by the way is the safest way to guess. It never fails. The director, the assistant director, the star, the hero and all the different odds and props of the film world develop such characteristic traits in their appearance and manner of life that even blind men can smell them out.
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By giving the audience a chance to guess this correctly, the director has really paid a compliment to the intelligence of his audience. Throughout the picture, the director has, out of sheer good manners, allowed the audience to exercise its imagination more frequently and thoroughly at several places and thus established an eternal good will between himself and the people by allowing them to take part in the actual production of the intended picture.

**LOVE DEMANDS ITS PRICE**

Having fallen in love so desperately, it is but proper for the heroine to return to the battle field of her emotions. As was expected the hero is also in the same mental turmoil. They meet once again and under the pretext of seeing more of the river go boating together with Rajini watching. It is time to expect some fire works from Rajni, but she is a peculiar fisherwoman and does not burst out like those we find in our city markets. She weeps instead, to create some over due pathos.

Things however take a sudden turn and Ragini induces Gopal to go with her to the city to stay with her. Gopal who has also fallen in love, as is evident from his oft-blowing nostrils whenever he looks at Ragini, decides to go. Then comes the parting scene where Behari (Eruch Tarapore) tries to act heart broken. After a prolonged wholesale embracing, the hero drives away to the city by the side of the heroine.

Then those behind all look, as every one looked when Puran went away in “Puran Bhakt”. Since the day Debbaki Bose did this to us, it has never been forgotten and in various shapes and twists it is never allowed to be forgotten.

**SO NEAR YET SO FAR!**

In the city, Gopal very soon becomes an expert motor driver and wears the English costume comfortably, but somehow does not learn the correct use of knives and forks. He doesn’t even know the use of the soup spoon. Had he learnt that before, the director would have lost a chance of ridiculing him in the city. Sending him back then would have become a real problem.

Gopal, however, is staying with Ragini in her own house. She is all alone—practically an orphan—having no parents, relatives and not even any pets. And Gopal who is in love with her and vice versa, also lives with her all alone. And to prove that every stranger in a film star’s house, is a safe inmate, they love each other but don’t overstep the limit.

They sing and dance together, cco and cuddle—but that far and no further says the director.

Gopal however, soon discovers that he is a bad misfit in the city and goes away. No, No! Not without the heroine following him in a train, making a sacrifice, giving up her glamorous life and agreeing to share his poor man’s bread salted with honest sweat.

**AHH! THE PROPOSAL AT LAST!**

Gopal soon gets going and starts breaking stones, carrying mortar etc. in a place which looked more like a convict colony. He returns home and makes the supreme proposal of marriage to Ragini. She had been waiting for it all this time and it had to come some time. So it is vomitted here like a long accumulated bile. After this Gopal Naturally feels relieved and flies off to buy his wedding presents. It is a mercy to the audience that he does not burst out into a song and Ragini does not unwind herself in the characteristic Shanta Apte

---

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LALITA PAWAR in “Capt. Kishori” a Mohan Picture.
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Directed by A. M. KHAN

Story & Dialogues: Munshi Nayab  ●  Music: M. M. Ahommed
(H. M. V. & Wadia Fame)

Cast:

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whirls. No, sir, this is made more sober to make it all the more serious and realistic. It is a “touch”.

In the meanwhile, Behari (Eruch Tarapore) who had a long-winded lecture in stock for a long time, turns up and fires it off at Ragini. Ragini suddenly finds out that she had done a grave injustice to Rajni, the play mate sweetheart of Gopal and with a melodramatic film star impulse she decides to quit. The ceremonial telegram, so much abused in our film industry, is sent and very soon Santosh, the producer-director with love safe-deposited inside, knocks at the door.

TEARS AND SOBS
A heart-breaking scene like that can’t go dry, so a few tears are ordered and to lend it more melodrama, sobs punctuate the words. The entire exercises over, it is now time to move. It can’t however be done without a climax. So Gopal is brought to the scene loaded with his wedding presents. He says “Ragini!” Ragini says “Come on, Santosh let’s go.” And they go.

ISHWARLAL, in a superb character role in “India To-Day”

but not without the crying voice of Gopal following them for some time.

Gopal is disillusioned and quickly he gets back into the waiting arms of Rajni who in the meanwhile has been having a self-polishing course in the city.

It is time for Ragini to die and she does so under a tree but not without giving every one a long warning about it. It looks like a clear three days’ notice at her costs and consequences.

ALL ROUND DEFEAT.
Ragini is played by Naseem. She sings a song well and does a bit of dancing pretty well. Navin, as Gopal the young fisherman, is a good casting. Maya as Rajni looks convincing. Eruch Tarapore as Behari did not till the last minute seem to know whether he was in a comedy role or otherwise. No one probably told him. Hari Shidvansani as Santosh the producer-director looked it and also acted it as far as it was permissible.

In fine “Defeat” is better than “Will” and not half as good as “Pukar.” It defeats even its primary purpose of entertainment.
Eisenstein and the Theory of Cinema

By D. G. Tendulkar

"In the fifteen years since the Soviet cinema was instituted as a national medium of expression it has grown to the point where it can now teach its teacher. Using our American technique as its basis it has since built for itself a mode of expression which is entirely individual, and which now can contribute ideas to workers in this art in other countries."—Cecil B. deMille.

Nearly a decade has elapsed since the time when the Soviet film art took its unique place beyond the borders of the Soviet Union under the red banner of "Battleship Potemkin."

The force of "Potemkin" as one of the first outstanding phenomena of the Soviet cinema is the force of the art which was created by the Revolution, and which has found a new form of art-expression worthy of its ideas. Those who pretended to see in the Soviet film-art merely a tool of "propaganda" proved as much in the wrong as those who tried to detach the art from those very ideas which imparted to it its driving force.

Eisenstein was of course the first Russian to be universally known abroad, owing to the amazing success of "Battleship Potemkin." He has been and still is a major stimulus for the cinema world.

LEARNED FROM VINCI AND MARX

Serge Eisenstein was born in Riga in 1898 and was trained as an engineer and architect. He became interested in Renaissance and particularly in Leonard da Vinci whose works Eisenstein recommends to every serious student of cinema art. He was also attracted by the Japanese drama and art comedy which he still pursues for his cinema research. (He concludes that while there is cinematography in every other Japanese expression, there is none in the Japanese cinema.) In 1918 he entered the Red Army as a volunteer, and worked at the front on field fortifications. In 1920 he began to work as an artist with one of the theatrical companies at the front. In leisure time he studied the teaching of Karl Marx and made it the basis of his world outlook, having previously passed through all the stages of idealistic philosophy. In 1922, he became acquainted with the reflexological school of Pavlov, and theoretically and practically applied this materialistic system to the domain of artistic creation.

NOT ACT BUT BE!

In "Strike" (1925), Eisenstein depicted an episode of the Russian revolutionary movement. At the same time he demonstrated his theoretical quest—the principle of "mounting attractions" advanced by him. This principle was conceived by Eisenstein as a new method of composition, the meaning of which consists in evoking in the spectators a series of successive thrills.

Eisenstein's next work, "Battleship Potemkin", a film of the 1925 mutiny was completed in 1926. In this film, as in the preceding one, Eisenstein has taken the human war as the hero. "No longer a few faces but hundreds which should not act but be," in particular the treatment of the crowds gave Eisenstein his first chance to experiment with movement on the screen—the conflicting rhythms of the Odessa Steps massacre providing the basis of much of his later theory. To explain the theory in brief, cutting resolves itself into the act of placing one strip of film bearing certain photographic images upon it adjoining another strip recording either the same material seen from a different angle or entirely fresh material. Two simple factors may be brought to bear on this relation between the two strips each based on the recognisable external characteristics of the pieces. To illustrate the rhythmic movement of the soldiers descending the steps of Odessa in "Potemkin" merging into the rhythmic movement of the parambulator rolling down the steps.

"INTELLECTUAL CINEMATOGRAPHY"

In "October" (1927) the principles of Eisenstein school became even more crystallized acquiring even greater completeness and definiteness. The highest point of dramatic tension in the film is the episode of the storming of the Winter Palace, in which the art of Eisenstein in the construction and composition of film scenes reaches its highest point of excellence. It was one of the several films commissioned by the Soviet Government in connection with the tenth anniversary celebration of the October Revolution. The film was based on John Reed's
Social Propaganda and the Indian Film

HARNESS THE FILM FOR A BETTER IDEAL

• By JOHN ALEXANDER

(“An article every serious producer should read”—says Baburao Patel)

The Indian film today can be broadly divided into two classes. There is, on the one hand, the historical and religious film, the pictures that delve into the archives of the past and give their audiences glimpses of lives as (perhaps) lived by the saints and heroes of bygone ages; on the other, there is the so-called “social film,” the motives for whose production are more or less based on an honest effort to portray life as it is lived now and to point out where improvements can take place in it. These have always been the two main lines of development in the movies. In Hollywood and England the main distinction has been between the films of modern life and the films dealing with the romantic past. But there exists another distinction in the social film itself, the one that can be accurately observed in the difference between Warner Bros’ “Dead End,” and Columbia Pictures’ “You Can’t Take it With You,” and between “Achhut” and ‘Kangan’. The distinction lies in the two divergent attitudes to the sadder sides of existence. “Dead End” set out to paint the darkest picture possible of the life lived in a New York slum. It succeeded, and the impression left at the close of the film was clearly that the existence of such a life was indefensible, and that the social system was faulty that had produced it.

DEFEATING ITS REAL PURPOSE

“You Can’t Take It With You” also dealt with a real problem of modern life; how far is the possession of enormous riches reconcilable with an honest and happy private life? “No,” said the film, “They cannot be reconciled” (a kindly sop to those in the audience who did not possess enormous wealth), but the main problem was side-tracked. The millionaire banker found happiness by giving up his riches (or so it appeared), by playing the mouth organ once again, and by taking to living in careless ease with a Bohemian family. In a very subtle way, Frank Capra, the director, escaped the real implications of the film. There were two evasions of the issue. One was that he reduced the problem raised by

It is in this way that the would-be social film can skate delicately over the real issues of a social problem, and leave the core of it untouched. The conclusion of “Dead End” was unmistakable; the conclusion of “You Can’t Take it With You” was, to say the least of it, vague and unsatisfying. But the brilliance of the dialogue and the slickness of the situations made the film appear more profound than it actually was.

“KANGAN” AND “JAWANI-KI-REET”

This is a danger, I feel, that besets the Indian social film. Two of those I have seen recently, “Kangan” and “Jawani-Ki-Reet,” both seemed to me to deal in a slightly empty way with the problems raised by the possession of wealth and privileged class. In both the heroes were the sons of rich men, one the son of a landowner, the other of a lawyer. Both found the paths of wealth and social privilege unacceptable; both married girls of a lower class, and gave the impression that they were about to devote their lives to the service of the poor. But the message and moral were by no means clear. The hero of “Kangan” went off in a formidably large limousine to the service of the poor, and, at the close of the film, he accepted with evident unconcern the opening of doors for him by his servants. The issues were again depressed to the level of individuals. One felt in “Kangan” that, had the youth not fallen in love with a low class girl, he would not have felt so keenly about the position of other low class girls. “Jawani-Ki-Reet” was more honest; the hero felt the pangs of a social conscience without any promptings from the laughing love god, and left his father’s possessions of his own accord. But here, again, the emph-
sis was, I felt, on the background of a life lived amid leisure and privilege; the appeal for the four anna public lay clearly in these glimpses of a higher existence, devoted to fast cars, picnics, and amateur theatricals, not in the comforting fact that these beings intended to work for them in future.

ACHHUT—Genuine Social Film

"Achhut," on the other hand, was a genuine social film of the "Dead End" type. It dealt squarely with the problem of the Untouchables as a class, not as isolated oppressed individuals, and no false happy ending was introduced to obscure the moral issue; the ending on a symbolic question mark was an index of the film's honesty.

I imply by all this that the first necessity for a film of social propaganda must be the intention on the part of the director to make the social issues clear, and to state definitely that the leisureed and the privileged should devote more attention to them. These slick Bombay and Calcutta films do something towards that; at least they point out that the wealthy have a duty towards the less fortunate. But precisely what that duty is, beyond vaguely "working for the poor," or precisely what the existence of the very poor is like, they fail to convey. In that sense, they cleave more to the "You Can't Take It With You," than the "Dead End" school; they prefer to base their appeal rather on pictures of upper class life than on the condition of the poor; to that extent they compromise with the box office. As entertainment these pictures are first class; as propaganda they can be only moderately good.

REAL UNDERSTANDING NECESSARY!

It is a feature of the rapidly changing structure of present day society that change in the conditions of the lower classes must come by concession from the more wealthy; if they don't, they have a habit of coming by force. The gulf of outlook between the upper and lower classes must be bridged by a real understanding on the part of the wealthy as to what the lives of the poor are really like. (It was only when books and pamphlets were produced on the subject of child labour in Victorian England that a change in their treatment arose). If the wealthy prefer to move solely in their own orbit, and to look at the working classes through rose-tinted spectacles, the gulf widens, and change may come ultimately by force. It is one of the duties of the film producer to see that this gulf is bridged; that, by seeing the facts of the "other world's" existence the middle and upper classes can be stimulated to do something about them.

It can be objected that educating the film public is a slow process; that these films go as far as is possible in their presentations of the "pity the poor rich" angle. The public, it is said, would not, at present, go and see a film about themselves and their humdrum daily lives. That used to be a sound tenet in Hollywood; a director, fifteen years ago, would have laughed at the idea of putting the New York slums plainly and nakedly on the screen. Yet "Dead End" was made and was an enormous success. One thing the pundits of the film world have realised is that there are no hard and fast rules about film subjects; even the love interest, that sine qua non of the early Hollywood, has been found sometimes unnecessary (vide Mutiny on the Bounty, and The Lives of a Bengal Lancer). As Paul Rotha said, in Celluloid,

The intellectual value of a film should be slightly above the grasp of the average member of

ROSE, PRITHVIRAJ, and DIXIT make many a situation interesting in "India To-Day", a Ranjit Picture.
the public, for past experience in literature and the drama has proved that the public will always nibble at a standard raised a small way above its head.

Indian producers can be fairly confident that with good direction and well written songs there are few subjects that cannot be made commercially successful.

PICTURES FOR EDUCATION AND PROPAGANDA

So much for the full length film. But there is another side to film making that is every bit as important, especially in the sphere of education and propaganda, the production of shorts.

I can honestly say that nowhere have I seen such a profusion of appalling shorts as I have in Indian cinemas showing European films. The exhibitors seem to have scoured America, Canada, Australia and Britain to secure shorts on any subject under the sun, however badly edited, that would fill their programmes, and give them a spurious air of variety and interest. One might well ask, when one sits in a cinema two-thirds filled with Indians, why on earth they are put on. Surely Indian producers can find subjects in India that would be as interesting as, say, the formation of icebergs, buffaloes on the Canadian prairies, or deep-sea fishing off Florida, to name only three of the ones I have seen recently, and would at least have the merit of having some point of contact with the audience.

There are many subjects that one can suggest. What about the dying personal crafts of weaving, pottery, brass inlaying work, spinning, etc. that Mr. Gandhi mentioned in a recent issue of Harijan? What about the peasants? Why not focus attention on their condition with a series of films showing the origins and working of rural indebtedness, of the caste system in a village, of the rise and development of co-operative schemes? These are all subjects of first class importance and interest. Properly edited, with, perhaps, an English commentary for export; Indian shorts with English commentaries, and perhaps some full length Indian films with English sub-titles might well find a market in America and England.

FILM FOR POPULAR PROPAGANDA

The present state of Indian politics, with fear, mistrust, and communal suspicion clouding all the specifically all-Indian problems, makes the duty of Indian movie-magnates all the more pressing. There is an obvious need for some organ of popular propaganda to present the problems of Indian economic and political existence to as wide an audience as possible, in a clear and unbiased manner. The rise of Indian industry, the developments in the Indianisation of the Army and Navy, the natural beauties of Indian architecture and buildings would serve as all-Indian subjects, and if pictured without bias, would appeal directly to the Indian citizen as such, and not to the member of a special caste or community. There is, as I say, a necessity for "unifying" propaganda (as is made clear by the Lahore proposals of the Muslim League); what better medium could there be than the cinema?

To sum up. The cultural and social standards of any people can best be raised by an assiduous application to the needs of the lowest classes. This can only be done by honest social films, whose messages are unobscured by the introduction of irrelevant romantic and melodramatic themes, and which portray without distortion the daily lives of the not so fortunate. There is a yawning abyss where the Indian short should be prominent. Even the Indian newsreels, if indeed they exist, are not widely shown. Should the introduction of these shorts into an exhibitor's programme make the present length of the Indian feature film excessive, there will be few cries of protest; the average Indian picture could lose at least half an hour without doing damage to its essential plot. (One of the faults in these pictures is that their length makes it necessary to spin out the plot by sensational incidents that do not affect the main story).

Indian films have, I think, reached a stage of technical and directorial efficiency when they can afford to sit back and think on more original lines than they do at present. It would indeed be a tragedy if the honesty and courage of 'Achhut' were not to be followed by a series of comparable pictures of real social value.
For Our Technicians

Directors, We Are Ready—But Are You?
A Plea For Better Pictures

By The Editor.

BULLETIN OF THE ASSOCIATION OF CINE-TECHNICIANS OF INDIA

When D. W. Griffith introduced the close up in motion pictures years ago, he did not merely add one more innovation to the photographed stage plays of those days. What he did was something greater. He laid the first stone in the pathway that was to lead the photography into different and perhaps greater channels than those of the legitimate stage. Step by step further stones have been laid on this great roadway till today we have entirely lost the direction towards which the stage had been heading when we chose to break away from it. We have built up today, after years of patient toil, an entirely new form of entertainment, as different from the stage as perhaps the stage itself differs from its own predecessor, the puppet show.

THE STAGE AND THE SCREEN

To compare the two today would be as out of place as any comparison between the recorded symphonies by the great masters on film with those of the same renderings on the mechanical orchestra of a cheap four anna fancy fair. It is idle therefore to expect the great masters of the stage merely to switch over to the cinema and retain their wonted mastery. It is true some qualifications are common and these would certainly help them to acquire a certain amount of success, but certainly not more if reliance is placed on this alone.

It was only after years of screen apprenticeship that such veterans of the stage as Sir Cedric Hardwicke and others gained the popularity they enjoy today. But had they refused to adapt themselves to the changed conditions of this newer form of drama they would have remained for ever unknown. We wonder if it would be right to mention the name of our own Mr. Sisir Bahaduri, a wizard of the footlights and the idol of the theatre-going public. But in films, in spite of his several attempts he has remained as much in the background as any other newcomer would do.

Where then lies the essential difference between these two great exponents of the drama, the stage and the cinema. Both attempt to put before a public some specific story enacted by a group of players, directed by one responsible authority, acted against a background of artificial make-believe and presented under lightings arranged by another band of equally capable specialists.

But the similarity ends here. A background is erected, general lighting arranged and the actors go through their parts. The stage director leaves it to his audience with its pair of binoculars to change its centre of interest according to its whims and fancies. It may see something here, another something there, and it may equally miss something much more important which has just happened in another and perhaps dark corner of the stage.

The director here has no means at his disposal to lead his audience into a special channel and to build his story accordingly. He has no control so to say once his machine is set going. Everything just happens and a member of the audience may appreciate his work or he may not, being dependent upon factors over which he has no control.

SARITA and SARDAR MANSOOR in "Vijay Kumar" a Wadia Picture.
A BETTER ADVANTAGE

But not so in a motion picture. It is in the hands of the film director to build up his story, to stress the essentials he desires and to convey to his audience exactly what he desires. In short in our particular case, always more important that the actual presentation is the manner or the technique of the presentation.

For consider, a director of the photo-play has firstly the advantage of a script writer who not only writes his dialogues and songs but also arranges (or should arrange) his scenes and its different shots. This is step No. 1 in leading the attention of the audience into predetermined spots. He has then a choice of varied camera angles and positions each tending to stress the points desired.

As an instance we will quote from a recent Paul Muni film, "We Are Not Alone." A man and a woman are accused of poisoning another woman, both are innocent. What really happens is that the murdered woman who is an aspirin addict herself takes the wrong pills from the aspirin bottle. How those pills come into the aspirin bottle is the result of another accident but with this we are not concerned at present.

It was necessary to establish first that the woman was really an addict. Although the murder, or the death, to be more exact, takes place in the latter part of the story, from the very beginning our attention is led to the fact of the woman being actually an addict by means of several very effective shots. The dialogues too help in their way and thus gradually a situation is built up till finally when she takes the wrong pills we find that there is nothing abnormal in her action and certainly not a forced situation for the purposes of the story.

In a stage play such repeated actions in the beginning might have escaped the attention of the audience as so much irrelevant stage business. But here, with extremely effective lightings and camera angles no member of the audience could scarcely miss the point that was being driven home gradually.

And so with the help of the script writer and the cinematographer, the director carried home a very vital link in the building of his story, something which would have been very difficult for him on the stage, where possibly the only means would have been dialogues repeated over and over again.

IMPORTANCE OF PRESENTATION

In such shots pressing home the importance of some apparently minor event the position of the camera plays a very vital part. But the director must either be the artist to realize its value, or he must leave it to his fellow artist, the cinematographer to make his compositions effective.

In a similar way the settings and costumes also play their respec-
SITARA—

This popular star is now again on the screen in “India To-Day” a Ranjit Picture directed by Jayant Desai.
Better Showmanship Means Better Business
What Theatre Managers Should Know!

By A. A. WALTER
Warner Chief in India, Burma and Ceylon

It is my opinion that the general business with foreign pictures in India can be substantially improved to the advantage of both the exhibitor and the distributor if the art of showmanship is studied more carefully. Showmanship is undoubtedly an art and is the backbone of the cinema business. Little or nothing has been done so far to help the exhibitors on this subject or to encourage and assist them to make the best use of their money. Showmanship does not mean a lavish spending of money but is more a question of spending it properly. In this respect, of course, I refer to advertising. Showmanship, however does not start and end with advertising and under this heading can be included almost every effort put forth by an exhibitor to encourage the public into his theatre.

To start therefore, we must define showmanship. What is showmanship? There are text books in existence on the subject of showmanship and there are many authorities who know a lot more about the subject from a general angle than myself, but in order to reduce my remarks to plain straightforward language and embody my suggestions in a manner easily absorbed, I would ignore entirely technical theory and confine myself to a statement of facts which I hope may be of some assurance.

Showmanship can be termed the art of selling an idea. The exhibitor has but one main thought in mind, when exhibiting a picture and this thought is the filling of his theatre. Showmanship, therefore, is the art of selling the idea that the picture which the exhibitor offers provides sufficient entertainment to encourage enough people to fill the theatre. It is unfortunately too often assumed by exhibitors that if the picture is “good” the people will come, and if it is “bad” they will not come. Before I comment further on this particular point, I would like to discuss the pictures called “good” and “bad”.

EVERY PICTURE HAS ITS OWN AUDIENCE

The cinema industry has made such strides in recent years that there are very few pictures coming from Hollywood which can be reasonably called “bad”. Almost every picture has its appeal to a certain class of people, and in a big city there are sufficient people of that class to fill a theatre. There are some pictures which appeal equally to almost all classes and on such pictures the exhibitor has little or no trouble. Many pictures, however are produced with a definite appeal to a limited public, and in such cases it very often happens that the appeal to those particular people is far greater than the general appeal of a bigger picture to all classes.

If you will consider the pictures which you have seen during the past year, some of which you have doubtless, defined as rubbish, have you ever tried to think what the appeal of such a picture would have been to a person with a dif-
different intellect or a different outlook on life? For example, many people cannot tolerate a sad picture—others revel in a good cry. Some people look upon fast action in a picture as ridiculous, but there are a vast number who thrill to such action.

A classical picture may be considered by the highbrows to be a poor interpretation of a master’s works. At the same time a large number of people look at a picture purely from an entertainment point of view and not interested whether or not a great master’s work has been adequately interpreted. If this analysis of a picture’s appeal to the public is correct, it is easy to see the part that true showmanship plays in the box-office and in ensuring good entertainment for the public.

An exhibitor should not be satisfied with having sold a ticket for his theatre, but he should sell that ticket to the right person. That is where showmanship plays its part. First and foremost is advertising, the most important aspect of the art of showmanship. We therefore, come to an analysis of “advertising” which is a very broad subject and will be dealt with in a future article and analysed in its various forms.

**CORRECT THEATRE MANAGEMENT**

I would now refer to the management of theatres generally. Although few people would consider this a part of showmanship, I personally consider proper management a very great factor and not a long way second to advertising. If a patron is to be completely satisfied, not only must he be shown a film which appeals to him, but he must be provided with every comfort. An elaborate and costly theatre does not necessarily mean comfort. Naturally the more modern and expensive theatre has a great advantage over the older and inferior type of theatre, but in all cases the comfort of patrons can be catered for within reasonable limits. In this connection I will give a few examples from which it will be readily seen there are hundreds which can be considered.

Cleanliness! There is no reason in the world why every theatre should not be perfectly clean. The cost of keeping a theatre spotlessly clean is very little, but it is doubtful if every theatre manager uses an adequate amount of hot water, soap, soda and disinfectant. A sensitive man can walk into a theatre with his eyes closed and tell you from the smell whether it is perfectly clean or not. I have seen cleaners sweeping dust and dirt from a theatre in such a manner that within ten minutes of their vacating the theatre the dust which is still in the air has again settled on the floor and seats. Disinfectant cannot be used to the extent that it leaves a smell which is irritating or obnoxious, but if it is used at all, it must leave a very faint aroma of cleanliness.

When patrons buy their tickets they expect to arrive at their seats with the smallest amount of inconvenience; particularly is this so, if they have reserved their seats in advance. It is the manager’s duty therefore to see that his organisation is sufficiently expert to ensure a minimum of trouble.

Theatre ushers need not necessarily be provided with uniforms fit for a general or an admiral, but they can be neatly clothed, clean and polite. That is about all the public ask from an usher.

Since it is not a simple matter for an exhibitor to scrap his entire seating if it is not as good as he would like, we need not consider here the type of seats which are considered by most people the most comfortable. It very often happens however that with a little care and application of common sense a slight alteration can be made to existing seats and increase their comfort tenfold. Where there is little leg room it often happens that the addition of a foot-rest on the back of the seat in front improves the situation very considerably.

The climax to a picture (if there is one) usually comes at the end and the last few feet of the screening finds the audience in rapt attention. Why, therefore do the theatre employees so often pull curtains, open doors and make a confounded noise during the last two or three minutes of the picture? There is absolutely no reason why everything should not be left entirely alone in this respect until the picture is quite complete. It is a matter of seconds opening doors and pulling curtains. Why do ushers flash lights from torches in patrons’ faces when they could just as easily point them to the floor? Why are patrons frequently conducted along the wrong gangway so that they disturb many people after the show is started? Why do theatre employees carry on conversations with patrons in a loud voice inside the auditorium when a whispered conversation (which should never be necessary) would suffice?

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*This auditorium has walls finished in decorated celotex and neon cove lighting*
SCREEN SOUND AND SLIDES

Now for the screen. A good light on the screen is essential to get the best effect. How often is this retarded by a dirty screen? Operators in this country on the whole are very efficient and I would pay tribute to this class of work which is from a general point of view extremely well carried out, but there are many minor defects which frequently occur through sheer carelessness or inattentiveness. Such carelessness or inattention is primarily the fault of the manager who should keep his staff up to scratch. Only operators know how difficult and delicate a job is the changing over from one reel to another, without such change over being visible to the public. The great majority of operators can do this extremely well, but one often finds a carelessness existing which ruins the entertainment.

Very few theatres have bad sound. There are some of course where the acoustics are so bad that good sound is impossible. This matter I will deal with in a later article. The main trouble with sound in the average theatre is the incorrectness of the volume. Invariably the sound is either too loud or too soft. It will be appreciated that the volume of sound coming from the loud speakers at the back of the screen must be changed according to the number of people in the theatre. The change is very little, but if it is not catered for, good sound cannot be obtained. It is quite impossible for operators in the operating box to judge this adequately all the time and they must be informed by means of bell or telephone as to the correctness of the sound in the theatre.

I often find that a song or an orchestration is ruined by the fact that sound has been reduced to such an extent that the brilliance of the song or orchestration is not pronounced and the effect is spoilt. A soft passage of music, which may have been recorded perfectly and should be just audible, is sometimes increased until it becomes a ragged piece of music instead of a brilliant passage, merely because an operator thought it should be louder. A voice may be spoilt by being run too loud just because an operator could not follow all the words as he was hard of hearing. These are matters which an intelligent manager should watch very carefully and so adjust that the best possible results are obtained.

Let us now consider slides which are exhibited on the screen and over which there is so much controversy. Slides form a more or less substantial revenue of a regular character to the exhibitor and particularly in these days of difficulties one cannot suggest that slides should be eliminated from the screen. Efforts should be made however to screen slides in such a way that a minimum amount of annoyance is given to patrons. Here are a few suggestions which might help. First of all, the slides can be made so effectively that quite apart from their advertising value, they do not become an eye-sore. Slides can be thrown on the screen carefully by operators and in such a way that they are screened artistically—this is particularly evidenced where a colour effect machine is used. A slide should never appear on the screen at a crooked angle and subsequently be straightened out. The right length of time for a slide to stay on the screen is just sufficient time to enable the average person to read the words contained thereon. Slides should be screened before the commencement of the show and during the interval (if any). In no circumstances should the show be broken up for the purpose of screening slides and neither should the show start with such screenings.
EVERY INCH A
SOLDIER
HE PUT DUTY
BEFORE DEVOTION

SARDAR MANSOOR
THE NEW SINGING IDOL OF
THE SILVER SCREEN IS COMING IN

WADIA’S
SPECTACULAR
MUSICAL ROMANCE

With
SARITA, VIOLET COOPER AND
A CAST OF THOUSANDS

Directed by:
ASPI
RAJA YAJNIK
ROYAL FILM CIRCUIT.

A large share of “Laxmi’s” success goes to V. R. Mehta the distributor of this film. His unique method of publicity has found one more expression in the upper class audience getting a gramophone record of the picture songs free within the ticket price.

POONA.

PRABHAT FILM CO.

“Sant Dnyaneshwar” Prabhat’s superb mythological would crash the box-office gates at the Central, Bombay by the time this is in your hand. The picture is expected to be a feature of the city for a long long time.

PAUL MUNI, a Warner Bros., Star as he appears in “We Are Not Alone.”

“Hatimtai-ki-Beti” under the direction of Nanubhai Vakil has gone into shooting.

“Jadu-i-Kangan” drew well at the Diamond Talkies.

PARAMOUNT FILM CO.

“Amazon” (Aflatoon Aurat) is running well at the Lamington Talkies, Bombay. Kikubhai Desai the producer who has himself directed this picture has every reason to congratulate himself on the excellent entertainment he has provided in building up a story of numerous thrills.

“Reshmi Sari” a social story is in the editing room. Kikubhai Desai is busy directing “Adventures of Sheik Challi” a semi-humorous subject.

HINDUSTHAN CINETONE.

“Soubhagya” a social picture with an unusually different theme has been completed under the direction of Mr. Chimanlal Luhar.

In Wazahat Mirza, the well known dialogue writer, the producers will be launching a new director into the industry. Mr. Nanubhai Desai’s enterprise in giving a chance to a new enthusiastic man in preference to swollen headed old timens is particularly praiseworthy.

SARDAR AKHTAR

the film star with the glamorous smile says...

“For a clean mouth and sparkling teeth, I always use Colgate’s Dental Cream.”

Sardar Akhtar

The views of Miss Sardar Akhtar, glamorous film star of “Ali Baba” and the “Woman” fame, are endorsed by thousands of dentists all over the world.

Colgate’s foam—containing the new penetrating, cleansing ingredient - gets into the crevices between your teeth and washes away germs and decayed food particles which cause bad breath, dingy teeth, soft gums and tooth decay, leaving the teeth really and thoroughly clean, gums healthy and the breath sweet.

Read the instructions on the tube or tin and brush your teeth the Colgate way every day.

POWDER TIN or TUBE Giant size as.14 Large size as.8 Medium size as.4

COLGATE'S RIBBON DENTAL CREAM

55
May, 1940.

CALCUTTA.

NEW THEATRES LTD.

"Andhi" is ready for release and is expected in Bombay immediately after "Zindagi".

Some of Rabindranath Tagore’s popular songs will be sung by Pankaj Mullick in “Doctor” directed by Phani Muzumdar. The picture is produced only in Bengali.

“Har-Jeet” a problem midway between the stage and the home is now receiving finishing touches from Amar Mullick who directed “Bari Didi.”

FILM CORPORATION

“Hindusthan Hamara” a Krishin Production has been completed by the ever popular Daryani Brothers. Ram Daryani the young director seems to be more than satisfied with his work. The picture is reputed to have become an outstanding document of human emotions and is expected to thrill millions. Padmavati’s work is reported to be the best of her long screen career and in association with Jamuna she is expected to carry all the honours.

The news comes that P. C. Barua has left New Theatres and joined the Daryani Brothers for the production of “Zamana” in Bengali.

In “Capt. Kishoree,” a Mohan Picture, NAZIR and LALITA PAWAR, co-star together.
EISENSTEIN IN HOLLYWOOD

Shortly after completing “Old and New”, Eisenstein was invited to Hollywood to direct Theoder Dreiser’s “American Tragedy”. Incidents in connection with the preparatory work of this film illustrate the basic difference between the capitalist methods and the Soviet methods of film art.

“Is Clyde Griffiths (a character in “American Tragedy”) guilty or not in your treatment?” asked the boss of the Paramount Californian Studio, Mr. B. P. Schulberg.

“Not guilty” was Eisenstein’s reply.

“But in that case your scenario is a monstrous challenge to American Society……”

Eisenstein explained that he regarded the crime by Griffiths as the net result of the social conditions to whose influence he was subjected in the evolution of his character and career as unfolded in the course of the film. And he added “this in my opinion, constitutes the whole interest of the work.”

To which the boss replied: “But we should prefer a strong, a simple detective story about a murder”—and with a sigh he added—“about a love affair between a boy and a girl.”

The divergence of opinion concerned the sociological treatment of the work as a whole.

Viewed from outside, the murder itself constitutes the climax of the tragedy; though the tragedy, of course, does not lie here but in the fatal course embarked on by Clyde, who is driven to commit murder by social conditions. And in Eisenstein’s scenario the chief attention is directed to this fact.

It might perhaps be imagined that the formula selected the formula of sociological treatise—would prove dry and didactic but in fact it enhances the poignancy of the situation and affords a deeper insight into the types and characters of the protagonists. And further it exercises a profound influence on the purely technical methods. It was thanks to this formula, that the idea of the “Internal monologue” was finally evolved in connection with cinematography.

PHOTOGRAPHING INSIDE OF MIND

It needs an extremely clear and definite exposition of what was happening in Clyde’s mind before the actual moment of the accident with the boat and it was seen clearly that this could not be done by a mere presentation of external happenings.

Knitted brows, rolling eyes, spasmodic breathing, contorted frame, a stony face, convulsive movements of the hands—all this emotional apparatus was inadequate to express the subtleties of the internal conflict in all its phases.

“We had to photograph what was going on inside Clyde’s mind. We had to demonstrate audibly and visibly the feverish breath of thoughts interspersed with external action, with the boat, with the girl sitting opposite, with his own actions. The form of internal monologue was evolved”—remarked Eisenstein to illustrate his method.

“The bourgeois cinema does not know the collective emotion, the unity of one with all. Its type situation is dissension between the individual and society; the social and individual interests clash. Consequently the bourgeois cinema traditions are organically alien to us.”
is an unchallengeable verdict of Eisenstein.

Eisenstein has been pace-setter in the world and very particularly in the Soviet cinema.

Eisenstein's ideal of cinema has been the synthesis of the documentary, the abstract and the dramatic. His concept of montage is richer than that of any of his contemporaries. He observes: "The film makers of old considered montage as means of bringing something before the spectators, in describing this something by sticking separate shots on to others like building blocks. The movement in each shot and the consequent length of the pieces is then to be considered as rhythm. A conception entirely false." According to Eisenstein, however, montage is not an idea recouped by pieces following each other, but an idea that arises in the collision of the pieces independent of one another.

His alertness and persistence have enabled him to grasp the true significance of an event and reproduce it suggestively. He sees the world on a big plan.

Eisenstein had planned to complete his Mexican film in four parts—namely (1) Mexico before the conquest of Spain; (2) The effects of the conquest and the introduction of Christianity upon the Red Indians; (3) Although Mexico was free from Spain, the social and economic system introduced by the Spanish Conquest still persisted; (4) Modern Mexico in which the most ancient customs were blended with the modern world and a growing industrialism. Eisenstein had shot approximately 200,000 feet of film for this Mexican film, which he was prevented from editing because of the difference of opinion with the people who had advanced the money, to produce this film.

In Eisenstein's latest film "Alexander Nevsky" (1939) he has superbly demonstrated the correctness of his sound-film theories. He has cast the whole film in heroic mould. Almost the whole film is shot from low angles against the sky. There are long stretches of silence and equally long gaps in the dialogue are bridged with music.

DIRECTOR'S DIRECTOR

Eisenstein is undoubtedly the greatest living master of cinema construction. He is an engineer who sees each film as an individual problem to solve. The intense dynamic vitality that is the keynote of Eisenstein's personality is the dominating feature of his cinematic expression. His films are unparalleled examples of ruthless, throbbing vigorous direction. There are no isolated characters, no individual mannerisms or personal developments in his films. He works with broad vision, with the central theme of revolt as his one dominating purpose.

Though he is today the greatest film theoretician, he is essentially impulsive, spontaneous and dramatic in his methods. He does not work from detailed manuscripts. He studies his subject thoroughly in all its aspects. "We went through Mexico—stopping where we listed, letting people and the subject grow upon us out of the very flow of life." (Eisenstein).

"To be possessed by our subjects . . . without it every enterprise remains a pale shadow hanging over the silver canvas of the screen"—is the key of Eisenstein's cinematic work.

That is why Eisenstein is truly the director's director.
GUIDE TO FOREIGN FILMS

★★★★ Don't miss this one. ★★★ Very good.
★★ Good, if you must. ★ Poor.

(Follow our star-rating, if you want value for your money.)

***THE SHOP AROUND THE CORNER (M. G. M.)
Featuring: James Stewart, Margaret Sullavan, Frank Morgan etc. Directed by: Ernst Lubitsch.
Beautiful and streamlined, and in keeping with the Lubitsch traditions of masterly touches, this picture presents a common every day plot in a comedy strain.

It all begins in a shop in Budapest, with the shop owner (Frank Morgan) and his half a dozen employers, all at once throwing several side lights on modern life. Sophistication and simplicity, merriment and pathos, loyalty and treachery, all travel together to make up a charming romance between James Stewart and Margaret Sullavan.

It is really a clever picture which no intellectual can afford to miss.

***DR. ERHLICH'S MAGIC BULLET (Warner)
Almost a perfect biographical picture! It tells the story of Dr. Paul Erhlich the inventor of Neo Salvarsan (606) injection the world famous and only remedy for syphilis. Beautifully written and directed the picture becomes an interesting biography. It, however, lacks the wider human appeal which brought tears to the eyes in "Louis Pasteur".

Had the ravages of syphilis on the misguided humanity been shown, the work of Dr. Erhlich would have looked more humanitarian. At present he remains only a great scientist whose life seemed to be too busy to admit any pathetic moments. The story is not framed in a world-wide human setting and therefore misses those emotional heights which make a permanent impression on the human mind.

And yet, it is a picture one cannot afford to miss.

***WE ARE NOT ALONE (Warner)

This picture is Paul Muni's 1939 triumph. "Louis Pasteur" came in 1936, "Good Earth" in 1937, "Emile Zola" and "Juarez "in '38 and like these great ones, the present one is also great.

In an intensely human story, Muni, acting as a country doctor lives his part to perfection. Jane Bryan as an Austrian dancer distinguishes herself as a great artiste by a splendid performance with an inimitable star like Paul Muni.

The theme proves how blind justice keeps on taking its toll of innocents with fatal regularity while men who deliver it brag of their infallibility.

Everyone must see this picture.

***A CHILD IS BORN (Warner)
Featuring: Geraldine Fitzgerald, and Jeffrey Lynn.

Few pictures have come to the screen with such a strong appeal to our mothers, as we find in this one. The plot, enacted entirely in an hospital and its surroundings, shows the different types of mothers and their typical cravings for motherhood.

A clever twist, and a bit original, is the case of a young jailed woman, undergoing a life sentence, who is brought to the hospital for confinement. Physical complications compel the doctors to make a choice between the mother and the to-be-born child. The husband, with characteristic selfish love, votes for his wife, knowing fully well that she will have to spend the rest of her life in gaol. The girl, however, wants the child to live, realizing that life to her held no more glamour. The doctors give a weak promise of saving both and ultimately save only the child.

It is a powerful drama, which while being unusual, is intensely human and should be seen by all adults. Expectant mothers should however leave it alone for some time.

*FOUR WIVES (Warner)

Priscilla's unhappiness seems to have become the theme of the story. It has moments of comedy and pathos. But the whole affair is so long drawn out that it becomes boring and tiresome.

It is not even a good time killer.

*HE MARRIED HIS WIFE (20th Century Fox)
Featuring: Joel McCrea and Nancy Kelly.

Based on the presumption that two persons are born for each other inspite of a divorce, the "eternal" element of "love" is given one more forward push in this interesting comedy in which Joel McCrea paying alimony to his divorced wife Nancy Kelly again marries her after going through several mental but hilarious gymnastics.

Nancy Kelly gives a beautiful performance. Well, it is a good entertainment for adults.
Kicks and Kisses

It is funny, but the only time a man spends money like water is when he is trying to get some fire into a girl.

A girl goes to a boy's head at first, but when she has more experience she goes to his pockets.

"What did the lady lawyer say when you attempted to kiss her?"
She kept saying, 'I object'"
"Then what happened?"
"I'm a judge of women—so I overruled her objection."

Talk turkey to some girls and you will get another kind of bird.

Poetic Lover: "Women are mysteries that only men can solve!"
Practical Girl: "Well, Sherlock, what are you waiting for?"

Every time a conceited star sees a mirror, she feels, it needs looking into.

"Do you worry about germs when your boy friend kisses you?"
"No, I just worry about myself and let the germs worry about themselves."

An up-to-date night club is one where the tables are always reserved but the guests are not.

"Do you think a girl should learn about life before twenty?"
"Gracious, no! Too large an audience."

Many an ambitious boy is a wreck because some girl upset his train of thought.

"What is the city doing about the parking problem?"
"Oh, they're letting every girl solve it for herself."

Some women like men who can pull a rabbit out of a hat, but most women like guys who have a hare on their chests.

In most cases, the more curves a girl has, the harder it is to get around her.

She: "Have you any dark secrets?"
He: "No, I prefer blondes."

"What were you going to say just before I kissed you?"
"I forget. You took my mouth right out of the words."

"Do you think liquor shortens life?"
"Sure, a bachelor's life."

The bridegroom who doesn't know the first thing about making love, never hears the last of it.

"My new boy friend is so original. He says things to me I have never heard before."

"What? Has he asked you to marry him?"
Most men want a girl who's like an electric iron. A little warming up, then the pressing begins.

A little spoon in public has put many a guy in stir.

Hollywood girls want the moon, but they'll settle for a star.

Some Yolk, Eh?
"Would you like to look at my family albumen?"
"Don't you mean 'album'?"
"No, my family were all eggs."

A girl who's pretty as a picture doesn't have to hang out in a museum.

Returned Unharmed.
"You may fascinate others but you leave me cold."
"Well, that is the way I found you, baby."

I know a very modest girl who never undresses before a mirror because a mirror is a looking glass.

Chand: "Broke again, eh? What was your business?"
Chiman: "Stocks and blondes."

A hula dancer may not be a magician, but she's always a good hypnotist.

She (scornfully): "Last time I refused you, you said you'd shoot yourself."
He: "Yeah, but I missed."

Nothing annoys a girl more than to be hungry for love and then go out with a motorist who wants to eat up the road.

Wife: "I suppose you think you're the law in this house."
Hubby (Meekly) "I'll let you be the judge."

The stenographer, who has the hardest time keeping a steady job, is the one who uses the touch-me-not system.

When a man promises to be good and not get fresh, he often ends up by being good and fresh.

A good secretary is the one who keeps her affair with the boss a secret.

Grass widows are seldom green.

After a girl has been in hot water several times, she grows cold.

When women play golf, it becomes a game of putt and take.

The timid hubby who gets pie-eyed, certainly has a lot of crust.

Get pickled with the right kind of cutie and you'll have anything but a sour evening.

A couple of bare limbs has certainly given many a man the idea to build a love nest.

Sailors use knots instead of miles, so they can be sure of having the ocean tied.
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Give you these triumphant Pictures which will prove to be the most sensational money-making productions
BOOK THEM RIGHT NOW!!

Most entertaining picture of the season that establishes a new screen standard

CAPTAIN KISHOREE

Directed by: K. AMARNAH

Starring: NAZIR, LALITA PAWAR, YASMIN, GOOLAM RASUL, AGHA, NAWAS, VIRMANI, K. HIRALAL, MOHAN, BHUDO VADVANI, AMRATLAL.

See it at
Super Talkies
New Charni Road - BOMBAY.

Jagat Mohini

Direction: CHUNILAL PAREKH
Starring: MASTER VITHAL, KOKILA, KAMAL, AMRATLAL, MISRA, NAWAZ, FAKIR MAHOMAD.

to be released at:
DIAMOND TALKIES BOMBAY.

Hatimtai-ki-Beti

Direction: Nanubhoy Vakil.

Featuring: INDURANI, SAROJINI, ANILKUMAR, FAKIR MAHOMAD, GARIB SHA.

Starring: INDURANI, SAROJINI, SHIRAZ.

Jadu-I-KANGAN

Direction: Nanubhoy Vakil.

All-Talking Topical of Ramgarh Congress
Produced with the cooperation of Chicago Radio Co.
INDIA TO-DAY

Directed by Javant Desai

आज का हिंदुस्तान

آن جا کاپنا وکتاان
AN EPOCH-MAKING PICTURE OF INDIAN VILLAGE LIFE
WOMAN
DIRECTED BY MAHBOOB

NATIONAL STUDIOS MAKE BETTER PICTURES
THE END OF THE EXHIBITORS' WORRIES

The

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Which Assure
COOLING COMFORT
FOR THEIR PATRONS AND
STEADY SAVING
FOR THEIR POCKETS

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Written In Tears!

A death, worth a thousand births, has taken place. Himansu Rai—artist, director, producer and friend died suddenly and by his death created a void which can never be filled.

Very few people knew him when he lived. He had to die to be known and mourned by all in our film world. They realised his greatness, when they missed him. Till then, he was called a shy and retiring aristocrat, an artist in hermitage and a genius in the chains of his own ideals shouting to the world: “Leave me alone to work out my ideal.” That ideal was the Bombay Talkies Ltd.

But the day he died the world discovered that it had lost a great soul which had strived for expression every minute of its career through life.

To praise him is to paint the lily. In him Devika Rani lost her husband and pal and I lost my brother and friend.

Let us weep and with our tears keep his memory green in our hearts. Tears are made of human blood and what greater offering can those left behind give to the one who has gone ahead!

BABURAO PATEL.
As Gautam in "Light of Asia" Himansu Rai became the most popular hero (1925).

Hero of "Throw of Dice" (1928).

As Lord Buddha in "Light of Asia" (1925).


Farewell to a throne and his charger, Gautam leaves the world behind (1925).

Hero of "Shiraz" (1928).
At the shooting of "Karma" in the Stolls Studios, London. In the balcony are seen Mr. & Mrs. Rai (1932).

The Mayor of Birmingham opened "Karma", Devika Rani received by the Mayor. Himansu Rai (marked with cross) (1933).

At the world's premiere of "Karma" in London. Devika Rani with Sir Samuel Hoare and Lord Irwin (1933).

Film City in Bombay began its long career with "Melody And Rhythm" shot by Himansu Rai. To the left of Mr. Rai is seen the late Mr. Abdulla Fazalbhoy (1934).

The late Lord Brabourne, Governor of Bombay watching the shooting of Jawan-ki-Hawa, the first picture of Bombay Talkies (1935).

At the Victoria Terminus, taking special train shots for Jawani-ki-Hawa (1935).
Mr. Rai with Robert Flaherty the celebrated producer (1936).

Sir Richard Temple, Sir Akbar Hydari and Mr. Rai at the Studios (1937).

When Sir Victor Sassoon visited the studios. Sir Chimanlal Setalvad is seen in black dress in the centre. (1937)

Bidding farewell to a colleague. Count Von Spretti film architect of Bombay Talkies (1938).

When the Viceroy's two daughters visited the Studios at Malad. Devika Rani is seen between them (1939)

Rai Bahadur, Rani & Rai on Devika's birthday (1939)
When the Rani Rajwade of Gwalior visited the Malad Studios (1939)

Shooting outdoors of "Narayani", the Devika Rani picture which had to be stopped owing to Mr. Rai's illness (1940)

1940 Devika Rani Birthday party. The last time Mr. Rai met people and the press. (30th March 1940)

A father to his people, we see Mr. Rai playing the "Holi" with his boys of the studio. These boys can never forget the day (1940)

The final darshan of our hero at the Bombay Talkies Studios, where human hearts became just so many flowers.

His last journey to the land from where he can never come back. But he can watch and inspire us, if we enshrine his memory in our hearts.
Selling Better Every Day!
‘PREVOST’ Takes The Popular Vote

MAGNUS II
The Projector and sound system for DeLuxe Theatres with suitable amplifiers, and Multi-Cellular Horn speaker system. The modern Projecting apparatus for the Big Theatres.

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AN UNFAIR DECISION

The Bengal Board of Film Censors is again in the news. This time, because it has refused to certify four Chinese films, “Fight To The Last”, “The Lone Battalion In Shanghai”, “Songs” and “China News” on the grounds that they are Anti-Japanese propaganda films, containing scenes of cruelty and torture and as such likely to wound the susceptibilities of the Japanese.

No one ever accused the Bengal Board of patriotism but it amuses us to see all this consideration being shown to the Japanese, when the members of the Board had the cheek to grant a certificate to “Gunga Din” a picture which people unanimously considered to be a slander on India.

Is it because the Japanese are so clever in taking away from the Englishmen their trousers at the least provocation?

In any case, we cannot understand, why the members of the Bengal Board of Film Censors should consider themselves as trustees of the British trousers.

The least that the Bengal Board can do in fairness to the oppressed Chinese, is to certify their films for release in India.

In any case these pictures, if released, will reveal to the Indians, the Japanese version of German atrocities perpetrated on peace loving people. These pictures will certainly help the British in their war propaganda.

DISHONEST AGENTS of “filmindia”

During the last six months we have received numerous complaints from our readers, that the agents and stall keepers in different parts of the country are profiteering in the sales of “filmindia”.

Proofs have been sent to us where agents have charged as much as Re. 1-4 for a single copy of “filmindia” saying that it was the last copy available.

It is quite true that we are not in a position to supply fully the demand for copies owing to the necessity of observing war economy. But that does not justify the action of the agents in trying to bleed the readers. Readers must not pay more than eight annas for a copy.

Another game generally indulged in by dishonest agents is that of giving out copies for reading at one anna per person. As many as thirty persons are reported to have read a single copy, giving to the agent a net income of Re. 1-14 per copy.

The copy, itself, is returned to us as unsold and refund is taken for it.

We have to assure our readers that a strict watch is being kept on agents suspected of these practices and several of them will be struck off our books within the next few weeks. If our readers therefore do not get their copies, they have to write to us and send either the subscription for a year or eight annas in postal stamps for a single copy.

Very often, several agents are not given supplies because they have not paid our previous dues. So, next time if you do not receive your copy by the 10th of every month from your agent, you know what has happened.

We shall appreciate complaints of this nature from our readers in different towns, but definite proofs are needed before we take any action.

BETTER SOUND IN BETTER THEATRES

War or no war, Jagannath Patel is the last man to be beaten in his business. When “Bauer” projectors went off the board with the outbreak of war, he went out and brought in the “Prevost” Italian projectors, which Jagannath has already started planting in different towns with the same zest with which he made for “Bauer” a brilliant trade name in the East.

And now he has dazzled every one by bringing into the country the hitherto exclusive sound equipment known as the “Lansing Sound System”. Licensed by Electrical Research Products under the patents of Western Electric, the Lansing Sound System has acquired a world-wide reputation as the most reliable sound equipment in the world. The fact that the Grammon’s Chinese Theatre of Hollywood, where the world’s best pictures are shown, relies upon the Lansing Shearer Horn Sound System to please its patrons, is the biggest certificate any sound equipment can ever get.

Jagannath Patel’s enterprise once again, has given India something exclusive in the reproduction of sound in our theatres. Thanks!
THIRCE WELCOME—NATIONAL STUDIOS!

National Studios under the joint captainship of Seth Chimanlal Desai and Yusufally Fazalbhoy deserve our congratulations for the superb production of their maiden picture “Woman”.

“Woman” is a glorious beginning for any studio in India. The combined experience of Seth Chimanlal in Sagar and Mr. Fazalbhoy in General Films seems to have provided the necessary background for the success of “Woman” in which we find a marvellous degree of co-ordination of the different elements that contribute to the completion of a good picture.

All that we now expect of National Studios is to maintain the same high standard of production with which they launched their first picture.

SIR RAHIMTOOLA—BABURAO·PATEL—AND “WOMAN”

“We want your co-operation and friendly guidance. We want our journalist friends to offer responsible and constructive criticism; we want them to point out our defects, drawbacks and shortcomings; that is the way you can help us; it is this assistance from the press that will lead the film industry to healthy progress” said Sir Rahimtoola Chinoy, Chairman of the Board of Directors of National Studios Ltd., while welcoming a gathering of over a thousand guests for the preview of “WOMAN” at the Pathe Cinema in Bombay, on the 9th May, 1940.

Invited by Sir Rahimtoola to speak on the occasion, Mr. Baburao Patel, President of the Film Journalists’ Association of India said:

“It has become the fashion for our producers to invite film journalists on such ceremonial occasions and by bringing them into the limelight, remind them once again of their duties to the film industry.

“Strangely enough, these people who remind us of our duty conveniently forget their own obligations to the press. While they constantly harp on the old and tiresome theme of wanting constructive criticism from the journalists, they themselves fail to cultivate the correct spirit of approach which will help them to understand the real significance of good criticism.

“To say the least our producers do not appreciate the importance of the press in the development of the film industry. They do not even extend the courtesy of good seats to the journalists at previews and premieres. In refreshing contrast to this procedure of our people, the foreign producers often treat the journalists with an extra measure of courtesy by giving them the best seats in the theatre.

“A recent example, where this consideration paid big dividends was at the premiere of “Gone With The Wind” at the Metro in Bombay. The paper men gave a huge spontaneous break to the picture.

“I do not think that the relations between the journalists and the producers will ever improve unless the feeling of mutual distrust is gone. The producers are still very sensitive to the newspaper criticism however well meant it be and at the least provocation only too willingly they put the old and rusty brake of gagging independent views by stopping paid advertisements.

“In newspapers, where the film critic is at best just one more poorly paid employee working under an employer with an over developed advertisement revenue complex, this procedure of the producers assumes a complexion of blackmail, leaving the poor worker with no defence.”

Referring to the necessity of producing pictures with a specific social significance, Mr. Patel said, “It is rather an impotent way of making money by producing pictures for “mere and sheer” entertainment. We want pictures with a particular design which will elevate our life socially, culturally and intellectually. In these days of national struggle, the producers must realise their grave responsibility in providing the right type of fare to the millions who see our pictures from day to day. If they harness the immense potentialities of the film to give our people an entertainment with a higher purpose, then the film will have contributed its all to the building of a new nation.

Dwelling upon the chronic complaint of want of finance and financiers in our film industry, Mr. Patel continued, “It is a welcome news to all in this industry that the Investment Corporation of India Ltd., a financing concern of the Tatas has associated itself with the National Studios. The illustrious traditions of the Tatas in our other national industries and their success give me hopes of a brilliant future for our film industry. I want the executives of the National Studios to remember that on their future activities will depend the continuance of this splendid contribution. They must all work hard and on the right lines to keep the Tatas in our film industry. For, once we
lose this enterprising and princely house of finance, we won't have another for a long time to come."

Reverting to film criticism, Mr. Patel pointed out that the words of Sir Rahimtoola as the Chairman of National Studios while calling for the co-operation of the journalists and inviting them to criticise, have a great significance.

"I want the National Studios and for that matter all the other studios" continued Mr. Patel, "to write Sir Rahimtoola's opinion about film criticism on their gates and read it every time they find their pictures reviewed in the papers. Doing so will save a lot of misunderstandings. I am going to frame Sir Rahimtoola's speech in my office, and whenever opportunity demands I shall not fail to remind the National Studios of what their own Chairman said. I shall see that big people do not use their words lightly."

Describing the riding accident to Mr. Surendra on the previous day, Mr. Patel struck a deep note of sympathy in the following words: "While we are all here in a spirit of entertainment, the hero of this picture lies unconscious in the J.J. Hospital having met with a serious accident in his attempt to give us all an entertainment.

"As an honest worker in our studios, he takes all my sympathy and whenever in this picture, he thrills you with pleasure, remember that the man himself lies in pain."

In wishing "WOMAN" and National Studios success Mr. Patel hoped that he was voicing the sentiments of his other comrades.

**SQUARE DEAL TO OUR THEATRE WORKERS**

Since 1936 "filmindia" has been carrying on a ceaseless agitation through its columns asking for a square deal for our theatre workers. Numerous representations were made to the Government in this matter and at last the Bombay Act No. XXV of 1939, popularly known as the Shop Assistants' Act was passed.

The provisions of the said Act in so far as they apply to our theatres are mentioned below:

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**Mr. Baburao Patel, President of the Film Journalists' Association of India, addressing the guests at the premiere of "Woman" at Pathe Cinema, Bombay. Standing beside him are Sir Rahimtoola Chinoj, Mr. Yusufally Fazalbhoy and Mr. Chimanlal Desai.**

"Children who have not completed the 12th year shall not be employed. It seems there are boys and young persons employed in the hotel restaurant who may be under 12. It should be made clear to the authorities that the restaurant is a lease operated by others, that the theatre has no control over the persons employed in the restaurant and that the responsibility of employing the restaurant staff is that of the lessee. The name and address of the lessee should be given."

"The 24 hours of the day in cinema theatre shall commence with the hour at which the employees are to begin their employment. For example: if the employees are called upon to attend at 3 P.M. the theatre day will begin at 3 P.M. However, since under the Police Regulations all theatres must close at 12-30 A.M. the theatre day whatever the hour of commencement must be over at 12-30 A.M. for the purposes of the Shop Assistants' Act."

"The employees to whom the Act applies are operator, clerk, door-keeper, usher or others employed in similar other capacity. As a matter of fact the Act applies to all those working in the theatre except the employer or a member of his family dependent on him, or any person or persons occupying positions of management or employed in a confidential capacity. A list of persons with designations to whom the Act does not apply has to be submitted to the authorities."

"The maximum hours of employment must not exceed 10 hours per day. If the hours of employment per day exceed 6 but do not exceed 8 hours the employee must have at least half an hour's interval for rest. If the hours of employment exceed 8 but do not exceed 10 hours per day, the employee must have at least an hour's interval for rest. The hours of work can, for the convenience of the employer, be so spread out that, with the interval for rest, the same do not exceed 14 hours in any one day."
“For example, if the hours of work are from 2-30 P.M. to after 10-30 P.M. an interval for rest of an hour must be given at 8-30 P.M. at the latest. If the hours of work are from 2-30 P.M. to between 8-30 and 10-30 P.M. an interval for the rest of half an hour must be given at 8-30 P.M. at the latest. But if the hours of work are from 2-30 P.M. to 8-30 P.M. sharp only, no interval for rest need be given.

“The employees must be given at least one day in a week as a holiday, with full pay, the week to commence from any day that may suit the convenience of the employer. Accordingly a batch of employees may have Monday as a holiday, a second batch on Tuesday, a third batch on Wednesday, and so on till all the employees on the register have had the weekly holiday.”

“Young persons who are older than 12 but who have not completed their seventeenth year must not be employed after 7 P.M. and even then for not more than 42 hours a week or 7 hours per day including the interval for rest, the seventh day of the week being a holiday with pay.”

“Since it is the practice of most theatres to have morning shows on Sundays and Holidays, it must be borne in mind that even on these days the hours of work must not exceed 10 per day. If employees are called to attend at 9-30 A.M. on these days their work for the day, with the intervals for rest, must end at 11-30 P.M. But since the regular shows begin only at about 1-30 or 1-45 P.M., it would be advisable to call the smallest number of employees for the morning shows because of the necessity to let them off before the 14th hour of their day of employment is over. It should be noted that overtime work in places of entertainment is not allowed.”

“Every employer must exhibit in a prominent place the hours of work for the following week including the hours of attendance for morning shows. Any change in the notified hours of attendance must be notified to the Authorities 24 hours before the change comes into operation.”

DON’T MISS THESE

Both the pictures will seriously contend for the 1940 Award of the Film Journalists’ Association Of India.

BABURAO PATEL.

Mr. W. And in conclusion, Gentlemen, let me add that CARRIER EQUIPMENT is unrivalled throughout the world.

F. P. 1. But if what you say is true, surely some studios have put in plant.

Mr. W. They have, PRABHAT FILM Co., BOMBAY FILM LABORATORY, FAMOUS CINE LABORATORY, KODAK FILM Co. in India all have CARRIER EQUIPMENT just as the leading Studios in Hollywood.

F. P. 2. Admittedly throwing water about and using ice and punkhas is a messy business but it’s cheap.

Mr. W. Not when all the losses of time and material are added up. CARRIER AIR CONDITIONING EQUIPMENT SAVES in damage to costume and make up, in FILM LOSSES, AND FIRE HAZARD.

F. P. 3. It is too hot and sticky to continue arguing. I’m convinced we need Carrier and they have the experts who can give our problems the proper attention.

Mr. W. CONSULT THE FIRM WHO HAVE EQUIPMENT FOR ALL PURPOSES AND EXPERTS AND EXPERIENCE AT YOUR SERVICE.
MADHURI—This Ranjit charmer will once again be seen in “Pagal” a social picture directed by A. R. Kardar.
Announcing
AN ESSENCE
of Production
qualities . . .

The Realization of
The Distributor's Dream

Assurance of the Exhibitor's Enthusiasm
Co-starring the People's Favourites —
Leela Chitnis, Ashok Kumar
— Watch the Newspapers —
Sudden Death of Mr. Himansu Rai!
Entire Film Industry Shocked!
India Loses Her Favourite Artist!

Mr. Himansu Rai, artist, producer and the founder of the Bombay Talkies Ltd., died on Sunday the 19th May at 1 A.M. at Dr. Bacha's Nursing Home, Bombay, after a month's illness following a nervous breakdown due to overwork.

Mr. Rai was only 48, and leaves behind him his wife, three sisters and an aged father besides friends all over the world to mourn his loss.

Coming from an highly educated and cultured family of Bengal, Mr. Rai after his early education proceeded to England and passed out as a bar-at-law. After working for some time at the India Office, he took to the amateur stage with great success.

PASSION FOR ART

Very soon he entered the movies and in association with the U.F.A. of Berlin produced several international pictures.

His outstanding successes were "Light of Asia", "Throw Of The Dice", "Shiraz" and "Karma", the last one starred Devika Rani, his wife.

In all these pictures, besides producing them, Mr. Rai acted the hero with signal success.

Returning to India in 1934, he founded the Bombay Talkies Ltd., with an influential Board of Directors. And in association with his wife (Devika Rani) and his friend Rai Bahadur Chuni Lall, he brought the concern to the forefront within a year.

The leading position in which the Bombay Talkies are today is the result of the vision and perseverance of Mr. Rai to whom for full five years, the studio had become his home and its office-room had become his hearth.

FUNERAL FROM THE STUDIOS

As if in keeping with his silent desire, the body of Mr. Rai lay in state in the studio premises and thousands of people paid their last floral tribute to his memory.

The funeral which took place at two in the afternoon was attended by several people from the city, prominent among them being: Sir Richard Temple, Jamnadas Morarji, V. Shantaram, Sardar Chandulal Shah, Chimanlal Desai, Baburao Pai, Ramniklal Mohanlal, Seth Kapurchand, Y. A. Fazalbhoy, H. C. Lall, K. A. Abbas and Baburao Patel.

The premature death of Mr. Rai our leading pioneer is a great loss to the film industry in India. To Devika Rani, we extend our sincerest sympathy in her grief.

JOURNALISTS PAY THEIR TRIBUTE

At a special meeting of the Executive Committee of the Film Journalists' Association of India held on Monday afternoon, 20th May, '40, the following resolution was unanimously passed:

"The Executive Committee of the Film Journalists' Association of India has learnt with deep regret of the death of Mr. Himansu Rai, the founder of the Bombay Talkies Ltd., and a leading producer of the Indian film industry.

"While deeply mourning the death of Mr. Himansu Rai and extending their sincerest sympathies to Mrs. Devika Rani Rai, the members of Mr. Rai's family, and the staff of the Bombay Talkies Ltd., the Committee recalls the splendid services to the Indian film industry rendered by Mr. Himansu Rai during the 18 years that he was associated with it as artiste, director and producer.

"His pioneering efforts to improve the cultural content of Indian films and to introduce a healthier and more congenial atmosphere in the studio, his successful enterprise which introduced for the first time Indian films to the international market, and his work as the founder and producer of the Bombay Talkies Ltd., which contributed to the progressive trends in the Indian films and secured the co-operation of
educated and cultured persons as artistes and technicians, have created for him a unique and abiding place in the history of the Indian film industry and in the hearts of all those who came into contact with him, particularly film journalists.

"MODEL FOR ANY MAN"

In a press note, Mr. V. Shantaram, India's best director and partner of Prabhat says:

"The news of the premature death of Mr. Himansu Rai came as a shock to me. It is difficult to realise that so vital a personality is no more.

"The untiring zeal and the single-minded devotion of Mr. Rai are a model for any man in or outside the film industry.

"I tender my sincere condolences to Mrs. Devika Rani and to the Bombay Talkies Ltd. I am sure that the great institution that Mr. Rai has built up will carry on his good work and make itself an ever growing monument to his proud memory."

"A CREATIVE FORCE"

Mr. Chimanlal Desai, Managing Director of the National Studios said: "Mr. Rai was a creative force in the industry, on which the influence of his character was wholesome as that of his art. It will be a worthy ideal for any person of self confidence in the industry, to fill the large gap created by Mr. Rai's demise."

"IN LETTERS OF GOLD"

Mr. Sohrab Mody, the Minerva Chief and President of the Film Artistes Association of India says, "His own career as an artiste and his contribution to the histrionic wealth of our screen will be inscribed in letters of gold in the history of India's screen and culture.

"By the sad demise of a great man our industry has suffered an irreparable loss."

"A GREAT LOSS"

Sardar Chandulal Shah, Proprietor of Ranjit Movietone says, "The news of Mr. Rai's death was a shock to me. He was one of the topmost producers and his premature death is a great loss, not only to the Bombay Talkies, but to the whole film industry when it badly requires persons of his calibre, intelligence and hard-working spirit."

"AN ELDER BROTHER TO ME"

Rai Bahadur Chuni Lall, General Manager of the Bombay Talkies Ltd. said, "I have never met a sturdier leader, a more loyal friend, a stanch organizer, a more sincere worker and a more just man. To me he was a guide and a friend: more, he was in a real sense in the position of an elder brother.

"It may be truly said that Mr. Rai laid down his life in the cause of the great ideal which he always entertained for the motion picture in India. He died in harness and he had hardly any other interest in life than the country's progress towards that ideal."

Thus died a great man. May God grant his soul that peace in death which he denied himself in his lifetime.
Our Review

Badami Becomes “Chhota” Barua!
Sabita’s Beautiful Performance In “Chingari”

Poor Publicity Kills Audience Support

It was a pleasant surprise to note the remarkable improvement in the technique and presentation of “Chingari” after what we saw in “As You Please”, Sudama’s first picture.

“Chingari” is a pretty poem of beautiful design and good rhythm. It is a pity that a picture like this, which more people ought to see, is allowed to run around quietly because of lack of sufficient and correct publicity. “Chingari” certainly deserved better consideration than was given to it during its release in Bombay. A really good picture is so often a matter of a lucky accident, but when you get one, it is but proper that the lucky producer should shout about it from the house-tops. “Chingari” has suffered exactly because its producers chose to keep mum about their production.

With “Chingari” Badami almost becomes a “Chhota” Barua, so closely has he emulated the methods of the well known director of Bengal.

AN OLD OLD TALE, BUT—
The story is simple and it is very familiar, being found in every third Hindu home. But in its clever development for the screen, it presents a novelty to the audiences.

Geeta, a victim of social cruelty, is leading a lonely life, though married. She lives with her brother, who is too poor to support her. She has been driven out by her father-in-law because of her mother’s bad name etc. When the story opens, the father-in-law is dead, and her husband Biren, with a child on hand from his other wife (also dead) is in a mood to effect a reconciliation with his first wife. But Geeta, still smarting under the insult flung at her mother, refuses to make up, and continues to live with her brother.

Her resistance to the reconciliation is the theme of the subsequent sequences which lead to one grand climax where the husband and the wife are ultimately reconciled at the sick bed of their son, Charan.

In between the two ends of the tale there are some inevitable elements of story-making like hunger, storms, singing sadhus, cholera and convenient deaths. But even with—

CHINGARI
Producers: Sudama Productions
Adaptation: S C. Chatterjee’s “Pandit Mahashaya.”
Dialogues & Songs: J. S. Casshyap.
Director: Sarvottam Badami.
Photography: Dronacharya.
Editing: N. V. Morekar.
Audiography: T. C. Patel
Music: Jnan Dutt
Released At: Imperial Cinema, Bombay.
Date of Release: 4th May 1940

Dr. Ambalal Patel—now let him know from this review that he has produced a really good picture in “Chingari.”

out these the story would have still remained a good screen play, as the original theme had plenty of human appeal in it.

GOOD DIRECTION AND TECHNIQUE

Very nicely directed, the picture has become a soothing screen play for the intellectuals. Least obtrusive, the fine photography contributed a lot to the excellence of the picture. The same, however cannot be said of the recording, which is faulty at several places.

After a long time, Sabita has given a beautiful performance which for its sheer sincerity is outstanding. I am still of the opinion that she should not sing in her pictures. Her bad singing, always unnecessary, lessens the intrinsic merit of her otherwise excellent performance.

It was a great pleasure to see E. Billimoria make a reappearance on the screen. In a very sympathetic role, this old timer gave a good seasoned performance and I hope many more roles of similar nature will come his way in future.

Prithviraj was quite good. Others don’t matter.

In short, “Chingari” is a good picture and too good for Sudama and you should not miss seeing it.
over Rs. 13,000 offered

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Some of you might be tempted to face the dangers of an all-in wrestling match if you had a reasonable opportunity of winning Rs. 8,400. You have such an opportunity here. There are no dangers to face, however, because it is a mental wrestling match. Nevertheless, if you tackle the Clues in the right spirit you will find them just as gripping as any physical combat can be. And the entry fee is the trifling sum of Re. 1 for two entries. But you must remember that this is a contest of commonsense and the puzzle must be solved in the light of cool and careful judgment. Far-sighted solvers will therefore get busy at once on the Practice Square below and thus have ample time to consider the problems posed.

CLUES ACROSS

1. Men are singularly adept at making these of themselves
2. Whisky is commonly drunk with this water
3. Majestic or venerable
4. Employees are apt to dislike being supervised by men who is always this
5. Scanty
6. Stout pole
7. Wise men are not given to talking much about their personal these
8. A slight blow
9. Edibles
10. In this place
11. Method of secret voting
12. Commonsense Crosswords provide you with good this for your money
13. Small vessel for holding liquid
14. A man’s these are apt to give a false impression of his worth
15. Man of few words is often mistakenly regarded as being this
16. Badly cut ones are apt to be very disfiguring
17. Nowadays, bachelors who wish to remain so, need to be this!
18. As a rule the more vain a person is the easier he is to this
19. Apt to have a jarring effect on nerves of sensitive person
20. As we grow older we tend to avoid undue this

CLUES DOWN

1. Corpulent
2. Single unit
3. Loose one sometimes causes one’s vision to be impaired
4. Prosecute
5. Most of us are apt to resent being deliberately this
6. Celestial body
7. Indian levee
8. Chopping tool
9. Oceans
10. Black substance condensed from coal smoke
11. Probably most of us are apt to do this when asked unexpectedly for a rather big loan
12. To defy the law is usually a this thing to do
13. Soft this is apt to become easily entangled when carelessly handled
14. To restore to original state
15. Vigour
16. Intuitive instinct for what is excellent
17. Close embrace
18. Generally speaking, men are more easily excited than women by one
19. Threatening demands are sometimes made on person who this a lot of money
20. Ceylon is one
21. As a rule, the brighter this is the more interest it evokes

CLOSING DATE, JUNE 14th.

N.B.—The Entry Fee in this Competition is Re. 1 for 2 Entry Squares and Entry Forms will be published in the issue of June 2nd.

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ONLY ENTRY FORMS CUT OUT FROM “THE ILLUSTRATED WEEKLY OF INDIA” of June 2nd will be accepted.

COPIES AVAILABLE FROM ALL NEWSAGENTS
The EDITOR’S MAIL

[In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

L. M. Nandekeolyar (Patna)
Who is the greater director, Barua or Shantaram?
To rate exactly the talents of the directors, one has to take notice of their recent productions. After “Admi” few directors can come near Shantaram in greatness. Shantaram’s art in realism will remain a dream of the other directors for a long long time.

H. E. Khan (Poona).
To what community does Director Fatehally of Prabhat belong?
For you, he is a Syed and a Sunni Mahomedan. But to us, he belongs to the international community of artists.

H. G. Shah (Calcutta)
I want to invest some money in Navyug Chitrpat Ltd. Will it be a safe investment?
I suppose so, seeing that the people who made Huns Pictures such a big success are at the back of this new concern.

B. Ramaiah (Kalahasti).
I am crazy about “filmindia”. But I can’t afford to purchase one every month. What am I to do?
Don’t read it. I don’t like people who become crazy. I have seen enough producers and directors going crazy. I don’t want readers to add to that list.

M. Mahomed Sirdar (Madura)
Which is the best institute in India for learning cinematography and recording?
The Abdulla Fazalbhoy Institute controlled by the St. Xavier’s College in Bombay. Its address is Dhobi Talao, Fort, Bombay.

Mohan A. Sham (Hyderabad Sind).
Which picture is Mr. Kardar directing now?
Kardar is now working for the National Studios Ltd., and is directing “Puja” a socia story featuring Sardar Akhtar.

P. R. Patel (Nagpur.)
From all points of view, rate the following pictures: 1. Zindagi, 2. Devdas, 3. Vidyapati, 4. Admi?
Read your own list the other way and you will get correct rating from all points of view.

R. Venkatraman (Madanpalle).
How to become a Baburao Patel or rather a film journalist?
It is a thankless job to become a Baburao Patel, as all that I have so far collected is a good assortment of cordial abuse from the devotees of capitalism in the film industry. My other comrade Abbas is also showing the same symptoms. The safest course therefore is to become a film journalist of a North India variety as seen in some film magazines of the North, as people don’t expect much from them and they don’t have to give much

SHOBHANA SAMARTH stars in “Soubhagya”, a Hindusthan Cinetone picture.
A Story Woven Round
the hearts of Every Home!
And acted by the Heroines
of all Homes!

DHIARMA PATNI

IN TElUGU

REMEMBER IT'S A FAMOUS FILMS' (Bombay) MASTERPIECE OF 1940

featuring
SHANTAKUMARI
HANUMANTHRAO
RAMANUJACHARI
BHANUMATI
HEMLATA

Direction
P. PULLAIYAH B.A.

Music by
ANNASAHEB MAINKER

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Famous Films, (Bombay.)
GOLKHAR'S BUNGALOW, KOLHAPUR

AND NOW IN PRODUCTION

DAMAJI
(Marathi)
"TUMCHA DEV"

The Heartrending Tale of a Great Devotee of Lord Vithoba
written by Bhal G. Pendharkar,
the Celebrated writer of Maharashtra
Directed by GUNJAL
in return. And it doesn't need much education either to be known as this type of a film journalist.

H. G. Shah (Benares).
The writings in "Round The Town" (Reviews) and in "Studio News" are often contradictory. May I know which between the two truly reflects your own opinion?

The reviewing section represents my own views, while the studio news are reports received from the producers themselves and as such reports are always in advance of the release of the pictures, they are often too optimistic and exaggerated. The Studio News section is only intended to give a report of the activities in different studios.

Bhishma Singh (Bhaagolpur)

Why don't you ask Kumar and Pahari Sanyal to eat less and work more? I don't think, there are any Marwari companies in India where they can be cast as "seths"?

In asking Kumar and Pahari to eat less, you have taken the words out of my mouth. But with the other things they eat, they seem to eat our words too and digest them too well. As regards the Marwari companies, I think they also require streamlined heroes to make money in their pictures.

Has your wife seen your photographs with Hollywood stars appearing in "filmindia"? How did you explain that away?

The very fact that I returned to India and alone gave me a fresh lease of respectability...The other explanation was a discreet silence.

G. S. Karimy (Karachi)

What chances, if any, has an educated man of joining the film line as an apprentice to a director?

None! As most of the directors being themselves uneducated in the sense you are educated, the post of an educated assistant to a director does not exist. Apart from this, the entry into this industry is as difficult as that into any other industry with nepotism and favouritism running wild. But, if you happen to be related, even distantly, to a director, a hero or a heroine, your chances are not altogether hopeless.

Nanoobhai B. Patel (Bombay)

"Woman—the greatest mystery on earth" says a poster, advertising the maiden production of National Studios. Will you tell me why a woman is the greatest mystery?

Since Adam began his first move, the woman has always defied his imagination. Eve has always kept Adam guessing through ages and man has not yet been able to solve this often cruelly beautiful riddle. Leaving the woman to the mercy of God and resigning himself to her tender mercies, man took up a position of least resistance and agreed to run the show under the delusion of being the "stronger" sex.

The game has been going on through ages and as the results have been quite encouraging people don't ask questions but quietly accept the mystery surrounding the woman.

To a man, a woman is a daughter, a wife or a mother and in this triple acceptance he ends his research of her.

It was a happy gathering of over 1,000 guests at the All-India premiere of "Woman" the maiden production of National Studios Ltd., at the Pathé Cinema, Bombay.
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Chandra Kumar (Poona)

Thanks, for the three photos of your girl friend. She seems to be quite a formidable proposition for the screen. I do not think, she has any chance of becoming a film star. Ask her to get married. (The Editor).

K. Mohammed Ebrahim (Balehonnur).

Where is Yakub who once worked in Sagar? He is now with the Sagar-General combination known as National Studios and you can see him in their first picture, "Woman", in which Yakub has given the best performance of his career.

M. V. Krishnaswamy (Mysore)

You have lavished all possible praise upon "Admi" the brilliant production of Prabhat. You have acclaimed it as the best picture of 1939 and accorded it a niche of enviable distinction. I for one, certainly agree with you on all essentials, though let me confess, I can not allow myself to fly into lyrical raptures, over this precocious child of Shantaram. My objection is purely from the point of view of art, pure and simple. The director has introduced an episode satirising the proverbially fashionable director of our film industry and also pouring subtle if not good humoured ridicule o certain rival companies. Apart from the Intrinsic excellence of the episode, I wish to know how far it fits into the artistic texture of the play. Don't you think that apart from being a blemish on an otherwise artistic play, it also betrays a lapse of taste on the part of the director indulging in such cheap and malicious satire? Surely, the limit of decency is crossed when the girl in the skirt is stripped of her saree.

I appreciate your confession. The sight of the inevitable skirt below the saree was the dawn of disappointment to several anxious eyes. There was nothing indecent in the gesture of stripping the girl of the upper garment. By stripping her thus and showing her true dress, Shantaram showed how little these Anglo-Indian girls sacrificed for art, subtly suggesting that all they liked in this game of movie-making was the money part of it. The scene of the proverbially fashionable director was certainly a satire on the existing conditions in our industry, but it had no malice in it as you seem to think. By showing this scene on the screen, Shantaram has given a chance to such directors to see themselves with the eyes of the world... I admit that this incident is a strange design in the general texture of the play. But don't you think that it provides a much needed relief in an otherwise psychologically provocative drama?

My naming "Admi" as the best picture of the year does not influence the journalist folks who are used to individual thinking and they would not be led by anyone. And over 90% of such people, voted "Admi" as the best picture by a Blind Ballot.

---

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Commencing from 14th JUNE 1940 at LAMINGTON
Our Review

"Azad" Keeps The Colours Flying!

Saradindu’s Beautiful Story!
Ashok Kumar And Hansa Thrill!

Saradindu Bannerjee is one of those rare writers who succeed in overlapping dramatic situations in a soothing and harmonious way without creating sharp and jolting contrasts. In "Azad", the latest Bombay Talkies’ social story, the art of its writer is evident from scene to scene—the way situations slip into one another without the least clash or contrast.

It takes some time for the audience to get used to this picture and before the interval interest has to be kept alive by an exercise of the desire to see more. But after the interval, in the characteristic Saradindu way, the story gathers drama and climax and rivets the attention of all.

CLASH OF IDEALS!

Opening in the shadows of college life, we find Vijay, Jagdish and Loknath, all friends, airing their pet views on modernity and conservatism. Loknath is dogmatic in his orthodox views. Vijay is tolerant in his intellectual approach of modernity, while Jagdish, being suspicious of both is not sure of his own convictions. The only common bond among them is their friendship for one another.

In Jamuna, a fugitive from social indignities, Vijay meets his life mate and despite the wishes of Loknath and Jagdish to the contrary, Vijay marries her and settles down in life a long distance away from his friends. The friendship has been strained.

Years pass. Vijay and Jamuna are living at Ratanpur and have now a brilliant son in Anand. Jagdish has become a great lawyer and a poor widower, but has a charming daughter in Seeta. Due to one of those popular screen coincidences, Anand and Seeta meet in the train, when Anand is on way to Calcutta.

Anand, thereafter calls on Jagdish to be in the company of Seeta. Quite naturally they fall in love.

AZAD

Producers: Bombay Talkies Ltd.
Story: Saradindu Bannerjee
Dialogues & Songs J. S. Chatterjee
Director: N. R. Acharya
Music: Saraswati Devi and R. Pal
Sound: M. I. Dharamsey
Cast: Leela Chitnis, Hansa, Ashok Kumar, Rama Shukul, Mumtaz Ali etc.

Released At: Roxy Cinema.
Date of Release: 4th May 1940

EMOTIONAL CONFLICT

The story after this is the tale of turmoil going on in the heart of Jagdish. Very cleverly the author has subsided this and the friends once again meet. Anand and Seeta are married and Jamuna’s existence is justified.

Forgetting the first four reels, which move rather slowly, the picture is beautifully directed. In photography and sound, the usual Bombay Talkies’ standard is maintained. The music, however, is not the popular type for which the studio has been known so far.

AS GOOD AS “BHABI”

Leela Chitnis gives another beautiful performance and Hansa has improved beyond recognition. This girl is fast developing a new personality and gave a couple of good songs. Ashok Kumar has done surprisingly good work. Nazir Bedi is successful. Mumtaz is impressive towards the end. Rama Shukul is quite good. In short, almost every one has done his bit very well.

If “Bhabi” has appealed to you, well, you will also like “Azad”. I liked it.
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with the co-operation of
Chicago Telephone & Radio Co.

Directed by: K. AMARNATH
Starring: NAZIR, LALITA PAWAR,
YASMIN, NAWAZ, AGHA

AT
SUPER CINEMA
(New Charni Road)

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Coming
Jagat
Mohini
at Diamond Talkies
Our Review

Director Mehboob Takes The Salute

National’s “Woman” Becomes A National Picture

Thrilling Screen Epic of Our 7,00,000 Villages

“Woman” the maiden production of the National Studios has become a dynamic document of realistic village life as found in our 7,00,000 villages. Never before was so faithful and detailed a portrayal of village life made as in this picture. And for its sheer documentary value, this picture will remain a milestone for a long time to come.

The story is intensely human with a pathetic yet sympathetic vein underling the multiple aspects of a village woman’s life. There is no exaggeration anywhere and a powerful melodrama has been created with the help of numerous situations which are utterly sincere and natural. The story writer shows a great knowledge of the numerous details that contribute to make the life of the village complete.

In presentation, the picture has become an unforgettable epic of the screen which for its sheer sincerity must appeal to all.

STORY TORN FROM LIFE

Radha the village woman opens the story as a bride, who has just accepted the harness of married life, with the same silence and resignation with which her own mother and other mothers in India did before and are doing every day. Placing her husband Shyamoo as the supreme deity in her world of the future, she begins building her new world day by day with faith and sanctity that have distinguished the traditional Indian womanhood.

Every day, from morn to night, we see her doing the numerous things that make life for the peasant woman. Now she is in the fields raising the corn which is a vital lack of courage runs away from life and its responsibility by stealing out of the lives of his people.

Radha's temple of life has now no god in it. She has now become a married 'widow'. Shyamoo's flight takes away his old mother to the other world and Radha is left alone in this cruel world with four small children on hand.

And now Fate takes its turn in this game. Famine breaks out and takes a heavy toll of human life. In the midst of famine, pestilence and the threats of Sukhlala the money lender, her two boys die. On the death bed of her second son, Sukhlala goaded by passion for Radha, suggests the spreading of his bed of lust to save the life of the other two children.

CHASTITY PRICE OF MOTHERHOOD

Radha, frantic and mad with grief, decides to pledge her chastity to save her two sons from famine and pestilence. She goes to Sukhlala's house to surrender her body to the lust of the man, but is saved by divine interference in the shape of rain and storm which get Sukhlala pinned under his own roof. Radha, however, saves him and Sukhlala calls her sister, in gratitude.

Years pass and Radha has now become prosperous. Her two sons Ramu and Briju, have now grown

WOMAN

Producers: National Studios
Director: Mehboob
Story: Babubhai A. Mehta
Music: Anil Biswas
Dialogues: Vajahat Mirza
Songs: Dr. Safdar
Photography: Fareedoon Irani
Sound: Chandrakant Pandya
Cast: Sardar Akhtar, Jyoti, Sunalini, Devi, Vatsala, Yakub, Suren-dra, Arun, Kanhyalal, etc.
Released At: Pathe Cinema, Bombay.
Date of Release: 10th May, 1940.

FAREDOON IRANI—He catches the eye with his eye-pleasing photography.
OLIVIA DE HAVILLAND (Warner Star)

Olivia de Havilland was born in Tokyo, Japan, on July 1st, 1916. At the ripe old age of three years Olivia came with her parents to America. During her school days Olivia played hockey, debated, won a public speaking cup, and edited the school year book. It was Olivia's school ambition to be a teacher, an author, or an actress.

She, however, went to Hollywood on an impulse and asked Max Reinhardt for a part. He told her she could be understudy for the role of Hermia in "A Midsummer Night's Dream.

She greatly enjoys outdoor sports, her favourites being horseback riding, swimming, tennis and badminton. She has no "beauty secrets." She can imitate a dog's bark and likes to do it unexpectedly to startle people. It does. She collects and saves love letters, programs, and things reminiscent of important or pleasant events in her life. She is five feet, four inches in height, weighs 107 pounds, has reddish brown hair and brown eyes.

Her recent screen successes are: "The Adventures of Robin Hood", "Dodge City", "Gone With The Wind", "The Private Lives of Elizabeth and Essex. Her next picture is "Episode".

ANIL BISWAS—At last he has given music which the talkies wanted.

up into men. Ramu is a good man but Briju becomes a vagabond.

MOTHER MURDERS SON

Through several minor conflicts we soon discover the dangerous inclinations of Briju. Midst disobedience and defiance Briju becomes a notorious dacoit. His own village he turns into a pasture for his predations. Radha, once respected by her society as a gallant trooper in life, is now ridiculed because of her son.

Many an attempt is made by the mother and the brother to restrain and reform Briju, but to no avail. The supreme climax however comes on a well sustained story, when Briju in trying to kidnap Tulsi, a playmate of his, during her wedding ceremony, is shot dead by his own mother. Radha dies on the dead body of her son.

The screen play has a number of spots which have an intensely dramatic value. The continuity is cleverly built up making the picture a deeply sympathetic presentation of life in the villages and its peculiar problems without stepping out of the traditional limitations. In short, it is a very well written screen play with nice and appropriate dialogues.

SARDAR'S THREE-IN-ONE ROLE

Sardar Akhtar shoulders the biggest burden of acting. From the first foot of the film to the last, this artiste has given a brave perform-

ance in portraying the multiple facets of life in our villages. As the loving wife, she allows her individuality to merge into that of her husband's so completely that many a modern woman would think it to be an outrage on the inherent rights of womankind. As the daughter-in-law her complete submission to the old mother-in-law becomes an exemplary code of life in the family. But her supreme effort is manifest as the mother—loving and loved—anxious and yet helpless—doting and yet stern trying to live up to the hallowed traditions of her race.

In the role of "Radha", Sardar Akhtar has lived all the roles a woman can live in a life time. And she has done it superbly, as never before.

INIMITABLE YAKUB

From a purely histrionic point of view Yakub has given a masterly performance. He lives his part as Briju and takes applause from the audience every time he comes on the screen.

Sunalini's character portrayal as Sunder Chachi, Shyamoo's mother, is another superb performance, which while being clever is convincing.

Sukhilala, the moneylender, played by Kanahyalal, succeeds in earning the odium of the spectators and the role becomes popular in its being cordially disliked with every appearance.

SARDAR AKHTAR—Lives all the roles a woman can live.
Music direction is a creative job and it takes every bit of talent and energy to make it successful. In the entertaining and soothing music of "Woman", Anil shows how much can be done if pains are taken on the musical fare of a picture.

To the human eye, however, Faredoon Irani, the cameraman, is the hero. He pleases the eye every second and that is saying enough. Sound recording is a bit indifferent at places.

MEHBOOB TAKES THE SALUTE

To Mehboob, the director of this picture, however, goes the lion’s share of the credit for the successful production of a screen play which is perhaps a perfect document of our village life.

This is easily Mehboob's best piece of direction. It has moments of psychological heights, which come as a big surprise to many people. In the superb work of Sardar Akhtar again can be seen the guiding genius of the director who has given art and realism in a subtle but popular blend.

With "Woman", Mehboob steps into the exclusive circle of our first rank directors and leaves his erstwhile contemporaries far behind.

The triumph of "Woman" augurs well for the brilliant future of the National Studios. If "Woman" is to be the sample of their future fare in entertainment, then National will soon distinguish themselves in giving us really national entertainment.

Among others, Jyoti is growing a personality. Surendra has never sung better. Vatsala Kumplekar's lilting music pleases the people. Master Kanu Pande takes applause with his underlined tyranny of childhood. Harish as "Bansi" and Arun as "Shyamoo" have improved a bit. Brij Rani is just no good.

MUSIC AT LAST!

Anil Biswas makes a big hit with the excellent music of this picture. Punctuating the story with a number of lilting tunes, he has pushed several scenes home by his very clever background music and effects.

I am sure that Anil will give us even better work if only he is allowed to concentrate on one picture at a time.

BETTE DAVIS (Warner Star)

Bette Davis was born as Ruth Elizabeth Davis on April 5th, 1908, in Lowell, Mass. Her earliest ambition was to be a nurse, but the sight of blood cured her. Frank Conroy introduced her to George Cukor, and for sometime she worked on the Broadway stage. But Bette Davis soon went to Hollywood, and worked with Universal, but didn't seem to get anywhere. Signed by Warner Bros., she scored notably in her first picture, "The Man Who Played God."

To keep fit she does "absolutely nothing." Her favorite diet—if any—is a vegetable one. She likes potatoes—mostly mashed potatoes. She has no beauty secrets. Her favorite outdoor sports are horse-back riding and golf and she is an excellent swimmer.

Bette is five feet 3½ inches tall, weighs 106 pounds, has blue eyes and blonde hair. She won her first Oscar in 1936 by her role in "Dangerous". In 1938 she won another for "Jezebel." And she's still young.

Her outstanding successes are: "Dangerous", "Marked Woman", "Jezebel", "Dark Victory", "Juarez", "The Old Maid." And she will be soon seen in Warner's "All This And Heaven Too."
ERROL FLYNN ★ MIRIAM HOPKINS
in
VIRGINIA CITY
PRESENTED BY WARNER BROS.

Action! Adventure! Romance! Thrills! The “Robin Hood” of the screen rides again to greater glory!

ERROL FLYNN IN THE MOST EXCITING ROLE OF HIS CAREER
CO-STARRED WITH MIRIAM HOPKINS
supported by
Randolph Scott-Humphrey Bogart
Frank McHugh - Alan Hale
Guinn (Big Boy) Williams
Directed by
MICHAEL CURTIZ
AND MORE OUTSTANDING HITS ON THE WAY

ANN SHERIDAN
The most exciting star of the year in LOUIS (RAINS CAME) BROMFIELD'S sensational story IT ALL CAME TRUE with JEFFREY LYNN HUMPHREY BOGART

GEORGE RAFT - BRYAN WILLIAM HOLDEN in an outstanding melodrama INVISIBLE STRIPES with FLORA ROBSON HUMPHREY BOGART

JOHN ANN GARFIELD - SHERIDAN PAT O'BRIEN in CASTLE ON THE HUDSON based on a story by Lewis E. Lawes

EDWARD G. ROBINSON in one of the finest roles of his career BROTHER ORCHID with ANN SOTHERN HUMPHREY BOGART DONALD CRISP ALLEN JENKINS

BETTE CHARLES DAVIS - BOYER in the best-selling novel by Rachel Field ALL THIS, AND HEAVEN TOO with BARBARA O'NEIL JEFFREY LYNN AND AN ALL STAR CAST

JAMES ANN CAGNEY - SHERIDAN PAT O'BRIEN in a torrid love story TORRID ZONE

SATURDAY'S CHILDREN based on the Maxwell Anderson play with JOHN GARFIELD ANNE SHIRLEY CLAUDE RAINS

ERROL FLYNN in the Rafael Sabatini adventure classic THE SEA HAWK

WARNER BROS. - THE INDUSTRY'S No. 1 COMPANY!
CENTRE PAGE FROM THE BOOK OF LIFE!

BOMBAY TALKIES'

Screen Essay on Self Respect and Social Liberty.

Presenting an all-Star Cast:

LEELA CHITNIS,
ASHOK KUMAR,
HANSA,
RAMA SHUKUL,
mUMTAZ ALI,

Living Up to the Bombay Talkies Reputation, at

ROXY TALKIES, BOMBAY:

Also at DELHI, LAHORE, POONA, BARODA etc.
Fans are Fools, Idiots and Boors, But-

From Salome To Pavlova—They All
Lived On Human Hearts

"Once I Loved Marlene Dietrich's Legs—Now I Hate
Her Buttonless Trousers"

By: N. G. JOG

A woman is only a woman but a
good cigar is a smoke. And what
would be a star without a fan? Not
even a woman.

In the great industry of screen
glamour the fan is at once the hero
and the villain. For his enjoyment
stars are born. To please him do
the scouts scour the distant corners
of the globe and discover raw mate-
rial, which has to be shorn and
plucked, groomed and grounded,
before it can pass as a streamlined
product on the silver screen, label-
led as "IT" or "OOMPH" or some
other scream.

And now the poor fan, who ulti-
mately has to pay for all those pro-
tracted and costly processes by
which the utterly commonplace
goose is metamorphosed into the
"Swan Celestial" is himself put
into the dock by the critics. He is
accused of want of manners or
rather of having very offensive man-
ners. He annoys the stars by his
unwanted attentions; he pester
them with lust breathing fan-mail;
and sometimes he even persecutes
them in person with his amorous
advances.

Fans, where are your manners?
Fans, why do you hang around
open-mouthed at studio doors?
Fans, why do you carry those colos-
al bouquets to the premiers of the
super-supers of your idols?

Fans, why are you fans?

But, ragging aside, what else can
the poor fan do? He has to be
temporary without his identity alto-
tgether. In the latter case it
means making the world fan-
less. And as I observed at the out-
set: No fans, no stars!

THE VISION IN THE
DARKNESS!

I do not desire to discuss here
whether the cinema is mainly a
means of popular enjoyment or
whether we should have pictures
with a purpose. I shall for the pre-
cent content myself with the ob-
servation that the phenomenal pro-
gress of the silver screen was pri-
marily due to its ability to serve as
a perfect vehicle of emotional esca-
pism for men and women and chil-
ren and adults and for the poor as
well as the rich.

No sooner the lights go out and
one's favourite hero or heroine or
villain comes on the screen, one can
surrender oneself entirely to the
swift-moving tempo of the story.
One can in fact leave one's mortal
frame altogether (as the Yogi's are
reported to have been doing) and
for a brief, hectic time live in the
life of another. We can laugh and
weep, flirt and love, win and lose,
and do everything that in our hum-
drum life we have always day
dreamed of doing. We can leap
right through the Keatsian "charm-
ed magic casements, opening on the
foam of perilous seas in fairy lands
forlorn."

The sudden switching on of the
lights and the strains of "God Save
The King" bring us to our feet—and
to our senses. But not quite!
We are no doubt rudely awakened
out of the etherealised existence but
our memory still clings to the ves-
tiges of unreality. The flight of
imagination beyond space and time
might have been unreal but at any
rate the stars in the screen firm-
ament are very much real. They
are alive, vital, human. Surely we
can catch them by the hand. At
any rate lay our hearts at their
feet.

At that very moment a fan is
born. He is an amorphous crea-
ture and therefore amoral. He is
being possessed, hypnotised and as long as he is in that condition, any talk of his manners is meaningless.

How many of us have some time or other thought of writing to Greta Garbo or Norma Shearer or Devika Rani! There is a wide field of selection and one can pick one's type and choice. That is the first stage of adoration and it is fortunate that most of us stop at that. Few muster the courage of actually writing the letter and imploring the inevitable autographed photo. Fewer still have the courage or the opportunity of meeting their idol in person. And those that survive this last stage of astral fever no longer remain fans. They become fiends. Footlight fiends!

**MARLENE'S LEGS—ONCE AND NOW!**

In my own salad days my particular fancy used to be Marlene Dietrich. I hailed her as the one and only star for me. A big portrait of hers adorned my study. I am quite sure that I would have then forgotten my manners (and probably my morals) had there been the least chance of meeting her face to face. As it was, my adoration was sort of sublimated. The famous Dietrich legs became for me a legend and a hot piece on "Legs and Legends" was consequently published in more than one Indian paper.

The article still has an honoured place in my file—it was rather nice—but I have long since ceased going into ecstasies over those legendary legs. To-day I consider Marlene Dietrich all that a woman ought not to be. Her fleshless face, her curveless figure, her buttonless trousers—all create a veritable revulsion in me and I cannot stand her picture from a mile.

I know I am being utterly unfair (not to say untrue) to a very clever and capable actress. But I am lifting the veil off my own fan past just to give the reader a glimpse into the psychology of the star-struck. Honestly I don't regret, much less repent, my experience. I consider myself all the better for the emotional purge through which I passed.

Even in the case of those who have made fools of themselves, I may say that it is better to forget one's manners and be kicked into sense by a cinema star than to forfeit one's calf-heart and be led first to the altar, and subsequently by the nose, by that girl who is casting sheep's eyes at you across the balcony. The devil, said La Dietrich, is a woman!

**THE AGE AND MIND OF THE FAN**

The fan is a symptomatic product of modern civilisation. We of the year of grace 1940 pride ourselves on being without any delusions or illusions. But verify the silver screen is the greatest illusion in history. The stars scintillate in their firmament and beckon us. Even the most fierce iconoclasts amongst us have had (in their teens) their own private idols before whom they burnt myrrh and incense of emotion. These illusions and idols are really essential for the emotional equilibrium of the young. Even if they cause some harm in a few cases, by and large they do a world of good.

The late teens and the early twenties are the years when we are struck by the fan fang. I have yet to meet a fan above thirty. It is the adolescent who is the most family of fans. Sexually just waking, emotionally in a weuter, intellectually not matured, it is the mind and spirit of the boy or the girl in teens which is most susceptible to the footlight infection. I am quite prepared to admit that here and there, the celluloid gods and goddesses may corrupt the manners (and sometimes even the morals) of the young generation. But they also certainly save it from emotional and spiritual frustration.

After all the fever is so short-lived, however delirious it may prove during its run. A child is all

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Leela Chitnis will be seen once again in "Bandhan" the new social picture under production at Bombay Talkies Studios.
the more healthier for having gone through its measles and an adolescent, though, transitionally, he or she may behave like a prize ass, is all the better fitted for the serious business of life for having succumbed to the star craze.

PORT SAID OF EMOTIONS!

Emotional escapism, which is the essence of fan-dom, is all the more necessary in the life of the present generation of Indian youths, with feet fixed in the East, heads hanging on the West, and minds vacillating in between. The silver screen serves as a sort of blacked-out Port Said to them, the emotional meeting ground of the East and the West. They can let themselves go with wild abandon, forget all the taboos and restraints and touch-me-nots of the society in which their lot is cast and give the reins to all their pent-up longings and suppressed lust, complexes and inhibitions, without losing caste or their face either.

They can hitch their wagon to whatever star, starlet or planet they may be attracted by, pester her with impassioned letters, phone her at all hours of the day and night on the off-chance of being at least damned in her sweet voice, wall-paper their garrets with her pictures, gate-crash her flat or studio to get chucked out from her paradisical presence by the well-trained Durwan, or (if you are lucky enough) to be kicked out by her own dainty foot. Her very own—oh! what an exquisite destiny!

It is a brief paradise. A mad whirl! A most colourful life as long as it lasts. You are elated, enthralled. You walk on air, forgetting your feet on earth. A sense of reality soon dawns upon you. That inevitability is what makes the fan's auto-intoxication so very worth while. It serves as a prophylaxis of the soul and gives you immunity from further heart-attacks. In other words, it makes you hard-boiled.

OH! THAT GRAIN OF SALT!

And what is the phoney talk of film stars being fed up with their admirers and worshippers, with those autograph-hunters and bouquet throwers, and with all the gaga boys and giggling girls? What is this high heresy of the poor dears only wanting to be allowed to do their work in peace and privacy?

I am quite prepared to believe the broadcasts of Herr Goebbels, or the outbursts of Signor Gayda, or even the Forward trumpet-blasts of our own Desh Gaurab Subhas Chandra Bose. I cannot, however, swallow this hocus of the star's abhorrence of his or her fans.

The fans may be fulsome flatterers, blundering idiots and insufferable bores and boors. But they are fans all the same; the air, water and sun so essential for the astral art to bloom, the human fuel on which alone their high strung personality can thrive.

No. The true artiste born to her art requires none of the intellectual appraisals and the long-winded appreciation of cold-blooded critics: she wants the warming fire of the human heart, the heart which lies at her feet and goes to her head, the heart which her fan alone can hand her on a salver, to be squeezed or spurned as she pleases. In this way alone can her soul flower: from Salome to Pavlova they will tell you the same tale. Sometimes in a mood of inconsistency my lady may protest loudly, but that is only another manner of saying "Thank you!" to her fans.

DON'T BLAME THE FANS!

Moralising is the easiest and cheapest of social approaches. The fan is misbehaved, detestable miscreant. No doubt very easily said! But in these times when every criminal expects to be rationally understood and cured, who will pity the poor fan, who will save him from utter spiritual and moral breakdown? It is he, more than his alleged victims who are so firmly entrenched behind their astronomical pay-rolls, who needs sympathy and succour.

You educate a youth under conditions in which he is convinced that his education is an apprenticeship to unemployment. You make marriage economically impossible till late in life, when it merely leads to emotional frustration. You shatter his nerves in a world where human values are observed only in their breach. You inflame his passions by organised sextavaganza on the screen. And when he falls a victim to this terrific social slaughter on his morale, you accuse him of misbehaviour! Fans, where are your manners? . . .

As well might have Menaka, the celestial star, after the epic episode that led to the birth of Shakuntala, asked Vishwamitra, the great Rishi, "O Sage, where are your morals?"

LEELA CHITNIS and RAMA SHUKAL in "Azad" a Bombay Talkies' picture.
Do You Want A WIFE?

I DEAL IN WIVES

good — handsome and
Educated............

Virgins—Widows and
Neighbour’s wives......

On long term or short term
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INDIA WANTS PROGRESSIVE PICTURES
Warner's - The Studio With A Social Conscience
An Example Indian Producers Should Emulate

Warner Brothers and their allied concerns—Vitaphone, First National, Cosmopolitan—have many memorable screen achievements to their credit. One of the earliest motion picture pioneers in America, the Brothers Warner were the first to introduce sound films, the first to produce a 'musical' and the first to produce a colour film. For their initiative and enterprise no doubt they have been amply rewarded.

Today they own and control the premier production and distribution concern in Hollywood, a chain of 400 theatres all over U.S.A., dozens of leading musical publishing firms and many other allied organizations. They are millionaires—or, perhaps, billionaires.

THEY ARE DIFFERENT

To us, however, what is important is not the commercial success of Warners, not how much they have made out of the show business, but what they have given to us through their pictures—the ideas and the ideals that they have propagated on the screen. And it is because we feel that among American producers, the Warner Brothers alone have a consistent record of producing the largest number of socially significant and progressive pictures that we in India have learnt to honour and respect their name.

That is why we hold up the example of Warner Brothers and their pictures for the inspiration and guidance of our Indian producers.

According to a writer, “Warner’s is the only major studio that seems to know or cares to know what is going on in America besides sex dalliance, pearl-handled gunplay, and the giving of top coats to comedy butlers.” In other words, it is the only studio acquainted with the life of the common people realistically and in the words of Upton Sinclair, “the only Democrats among the motion picture magnates.”

THE PROOF

Take a look at these titles picked at random from several hundred Warner pictures released during the last seven years—"I Am A Fugitive From The Chain Gang", "Border-town", "They Won't Forget", "The Life of Louis Pasteur", "The Life of Emile Zola", "A Child is Born", "Crime School", "Angels With Dirty Faces", "Marked Woman", "White Angel", "Dust Be My Destiny", "Each Dawn I Die", "Confessions of a Nazi Spy", "Juarez", "Dr. Erhllich's Magic Bullet" and "We Are Not Alone." You would immediately see that there is a streak of social consciousness running through all these pictures.

In each of them there is a plea, obvious or subtle, for social justice, for better human relationships, for decent moral standards, for peace and the brotherhood of man. It can’t be an accident. There must be a design in this crowd of purposeful themes, a reason why Warner Brothers studios specialize in controversial and progressive pictures instead of producing charming but meaningless boy-meets-girl romantic melodramas.

FATHER WARNER WAS A COBBLER

To my mind, the reason lies in the fact that the Brothers came from the common people. Their father was a cobbler, and they have forgotten neither their origin nor the hardships they had to endure on their way up, the battles they had to fight with usurers and monopoly capitalists.

And they have not forgotten the simple code of decency that their poor and honest parents taught them in their childhood. It is the same code that now governs their selection of themes for motion pictures. "The motion picture", says Harry Warner, "present right and wrong. By showing both right and wrong we teach the right."

THEMES AND THEIR IMPORTANCE

Take any of the above-mentioned pictures—and they are only a few out of many—and you find this ideal of Harry Warner illustrated. Among them you will find certain trends and cycles which profitably may be analysed and studied—even though only a brief mention can be made here.

The most outstanding contribution of the Warner Brothers is the series of screen biographies that they have presented. Biographies with a difference and with a purpose. Not spectacular biographies of kings and conquerors but of humanitarians, of fighters for social justice, of liberators and idealists. Pasteur, Florence Nightingale, "The
White Angel”). Emile Zola. Juarez. Dr. Erhlich. (It is to be noticed that no narrow national considerations rule the selection of these biographies. Pasteur and Zola were French, Florence Nightingale an Englishwoman. Erhlich a German!).

We cannot imagine any other producer coming forward to produce pictures about such people, to revive the message that these great souls left for humanity. For the first time the screen that hitherto had been used exclusively to glorify sex or to revive the questionable glories of decadent empires was harnessed for a loftier purpose. Pictures like Pasteur and Zola are the most irrefutable answer to those (like Mahatma Gandhi) who continue to think of the cinema as an evil.

In this connection it is amusing to relate here that a prominent Hollywood producer when told of the project to film the life of Louis Pasteur, exclaimed, “Oh, that milk man!” (thinking of Pasteurized Milk, no doubt). Which just proves how necessary it is to educate the public—including many producers—by means of such pictures!

SOCIAL PROBLEMS.

Then there are the “socials” among Warner pictures—dealing with live social problems of America. In this category fall “Crime School”, “Angels With Dirty Faces”, “Angels Wash Their Faces”, all of which deal with the lives of slum children.

“Marked Woman” and “Girls on Probation”, are sympathetic slants on the ‘fallen’ women; while pictures like “Dark Victory” and “We Are Not Alone” present subjects of deeper study of human psychology. Even the crime pictures are given a purposeful twist and made into pleas for justice and fair play for the under-dogs—e.g. “I Am A Fugitive From The Chain Gang”, “Each Dawn I Die”, “Dust Be My Destiny” “They Made Me A Criminal” etc.

News-value has been another remarkable feature of Warner pic-

The eternal parade to earn a living. Scenes of classic rural beauty make “Woman” an album of village life.

FILMINDIA

June 1940

OUR AWARD WINNER

Shantaram Thanks Journalists

In his letter to the Film Journalists’ Association of India accepting the Bronze Medal for the best picture of the year, given to “Admi” a Prabhat social picture, Mr. V. Shantaram writes:

“While thanking you for your esteemed token in appreciation of our humble efforts, we may mention that you have saddled us with a greater responsibility of producing still better and progressive pictures which will be the aim and object of our future endeavours.”

BETTE DAVIES

PRISCILLA LANE

46
pictures—ever since during the last Great War they produced “My Four Years In Germany,” based on the sensational book by James G. Gerard, U.S.A., Ambassador to Germany. The picture was pieced together from old news-reels and was the fore-runner of the modern documentary and semi-documentary films. It is interesting to find the same Warner Brothers, after twenty years, producing “Confessions of a Nazi Spy”, based on another sensational book and produced on practically the same principle.

**NOT MERELY FOR ENTERTAINMENT**

It is not to be believed, however, that Warner Brothers only produce films with sociological content. They give over a hundred films every year including musicals, adventure dramas, crime thrillers, sentimental family melodramas, etc.—to mention a few only, “Robin Hood”, “Dodge City”, “Four Daughters”, etc.—but one can say with confidence that even in these purely entertainment films you will find a spark of humanity, an emphasis on decent living and human dignity.

Mrs. Himansu Rai (Devika Rani) wishes to express her deep gratitude for the kind thoughts and messages of sympathy which she has received from the Indian Film Industry, the Press and friends all over India at the death of her husband Mr. Himansu Rai.

She is unable to answer personally the overwhelming number of messages which have been a source of great comfort to her in her grief.

It is typical of Warner Brothers that recently they have produced a series of patriotic short films depicting glorious chapters from American history (Why is it that few of these are seen in India?). These films, I believe, are available to societies and groups for free exhibition. How many Indian producers—or, for that matter, American producers have this measure of patriotism and imagination?

**THEIR FUTURE PROMISE**

And, while thanking them for what they have done already, we look forward to more and better pictures from Warner Brothers a few of which already have been announced.

These include “Virginia City”, starring Errol Flynn, an ambitious picture of the wide open spaces with a human appeal angle to it; “Castle On Hudson”, said to be the greatest prison drama ever made; “On Dress Parade” featuring the Dead End kids in another picture about slum children; Edward G. Robinson in “Mr. Orchid”, Bette Davis and Charles Boyer in “All This And Heaven Too” and the great Paul Muni himself in—either the life of Beethoven or in another Doctor story.

Whatever the picture, if it carries the Warner name one can be sure it is more than mere entertainment—it has in addition a social purpose!

HANSA, RAMA SHUKAL and MUMTAZ seem to have an argument in “Azad”, which is at the Roxy Cinema in Bombay.
SATYARANI—In “Madari Mohan” a mythological spectacle of surpassing beauty, this new charmer makes a debut. The picture which is produced by Nootan Pictures will soon come to the screen.
The following Courses of training will be held in the Institute during the Monsoon Session commencing on 3rd July, 1940.

1. RADIO SERVICE COURSE
2. WIRELESS TELEGRAPHY COURSE
3. ELECTRICAL WIREMEN’S COURSE
4. PROJECTIONIST COURSE
5. PHOTOGRAPHY COURSE
6. SOUND RECORDING COURSE
7. CINE PHOTOGRAPHY COURSE
8. GROUND ENGINEERING COURSE
9. RADIO ENGINEERING COURSE

For Matriculates, duration 5 months to 2 years. For B.Sc.s., duration 2 years.

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.

In spite of the constant renewal and expansion of the costly equipment, the Institute is not increasing the fees for the next term.

For prompt reply, write your name, address and province clearly.

FOUR STARS!

Alone, they were superb! Together, they enact a drama of tender love and sacrifice, the poignant beauty of which will linger long in your memory!

Four Stars—Each giving the finest individual performance of their careers in the New Circo Production's 'Royal' Jewel No. 12

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NATION'S BEST SONG HITS!
HEAR DNYANESHWAR
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Wariane Kundal Hale
Kashi Raho Mee Sansari

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Our Review

Creator of ‘Tulsidas’ Makes “India To-day”
Prithviraj Gives A Brilliant Performance

Interesting Story Sustains Audience Interest

This picture of Director Jayant Desai has come to the screen ten months after “Sant Tulsidas”, his previous picture, which proved a tremendous box-office success.

“India Today” is a social story in which an attempt has been made to incorporate too many things—to be exact “punches” for the box-office. The picture has therefore become slightly mixed up at places with a number of oft seen and familiar situations.

Several situations call into play the imagination of the audience to make up for the jumping logic in the continuity. The numerous incidents pieced together in a familiar strain also demand patience from the spectators.

VILLAGE VS. TOWN

Dhiraj and Umang belong to the village. So do Shashi and Urmi. The main drama moves between these two families with Umad an interloper thrown in for grace. Evidently, the families are well off in worldly goods, for we find Umang returning to the scene of the drama as an educated man from Calcutta. On the other hand Urmi goes one better and returns with some overseas training.

Strangely enough, the other brother Dhiraj and the other sister Shashi remain in the village and become simple rustics.

The dramatic contrast being thus made ready, Shashi and Dhiraj are in love with each other till Umang comes on the scene. The scene where Umang appears has been given a national colour by making Shashi a Khadi seller. Shashi is soon attracted by the glamorous Umang. Dhiraj is surprised, shocked but ultimately submits. He goes out of the village with a characteristic prodigal son gesture and allows Umang to marry Shashi, but not without threatening that he would break Umang’s head if Shashi was ever made unhappy.

MISS “INTRIGUE” ENTERS

Urmi, the complication in reserve, now turns up and provides intrigue and entertainment with a wild abandon that makes the drama interesting. She begins work by seducing Umang.

A crisis is soon reached and Umang mortgaging his ancestral property to Umad elopes with Urmi to the city leaving his wife and family. Umad soon throws the family into the streets, while Umang is throwing money into the streets in the city.

INDIA TO-DAY

Producers: Ranjit Movietone
Story: Gunvantri Achariya
Dialogue & Songs: D. N. Madhok
Direction: Jayant Desai
Cinematography: G. G. Gopte
Audiography: C. K. Trivedi
Music: Khemchand Prakash
Cast: Prithviraj, Ishwarlal, Charlie, Rose, Sitara, etc.

Released At: Royal Opera House, Bombay.
Date of Release: 27th April, 1940.

Grim tragedy, which waited so long, is now released. Dhiraj is now in charge of the family—the father having died of shock. He tries to maintain his mother and the pregnant wife of his brother. Somehow the child is born. To get it milk he robs Umad and is arrested and sent to jail. Umang has also by now spent all his money and rather too suddenly turns over a new leaf only to throw Urmi into an accidental death.

A fugitive from law, he disguises himself and becomes “Emile Zola” by writing books under the name of Kaviraj.

There is a dramatic meeting between the two brothers—in fact a complete family gathering. Parts of these sequences are very pathetic and are worth seeing.

PRITHVI TAKES THE VOTE

Prithviraj has given a brilliant performance as Dhiraj. His work in this picture is in sharp contrast with his performance in his previous picture. In the last four reels of this picture, Prithvi gives a heart-rending portrayal of a man of ideals badly kicked about and disillusioned. Ishwarlal is as usual consistent and loyal in his portrayal of Umang. Charlie’s slapstick does not fit in well with the serious design of the drama. At a couple of places Rose has also done good work.

The songs and dialogues are poor. The picture however, is very well taken by the director. Had he attended to its logical development, “India Today” would have become a very popular social theme. Photography is surprisingly soothing, the sound, however, is not so happy.

In places, there is of course plenty of entertainment and the picture is likely to appeal to people who are not too anxious to find the why’s and wherefore’s of things.

The names of the characters: Dhiraj, Umang, Urmi, Shashi and even Umad are very cleverly given but their symbolic significance, while being appropriate, is likely to go over the heads of ordinary folks.

Mr. Jayantilal Thakore of Famous Pictures. Bangalore and Mr. Jashbhai Patel of General Films of Madras, received serious injuries when the premises of General Films caught fire on the 26th May 1940. Both of them were removed to the hospital where they are progressing steadily.
The Only Three Great Directors of India!

BARUA

His vision of life is death.

SHANTARAM

To him life is a reality.

NITIN BOSE

He frames life like a picture.

Said Barua: "I would like to build another Taj Mahal a beautifully sad monument to love."

Said Shantaram: "What is the use of wasting a million tons of marble over the grave of a single woman? I would like to build a row of workers' flats—airy, well-lighted, hygienic—I would like to build a hospital, a school, a gymnasium for children."

Said Nitin Bose: "Decide what you want and I will build it for you—the Taj Mahal, a hospital or even a peasant's mud hut! I can promise only one thing. I will build it well. But I will build it my own way."

Wherever and whenever Indian film directors are discussed invariably these three names will be mentioned—Barua, Shantaram, Nitin Bose. Not only are they undoubtedly the three best directors in this country but, according to some, they are the only three Indian directors worth the name. In any case, with the exception of these three, no other Indian director seems to possess a style of his own, an appreciation of the vast potentials of his art-medium, an adequate aesthetic sense or even sufficient technical knowledge to be able to interpret story situations in cinematic terms with effectiveness and significance.

Here we must make a clear distinction between directors and script-readers. Any one with average intelligence can direct a film and, with luck, make it a moderate success. The worst of them write their own scenarios or, more frequently, don't know what a scenario is and make a hodge-podge of the whole thing while the best of them can never go beyond the limits of the scenario supplied to them.

K. AHMED ABBAS

A real director, however, is a creative artist and gives his picture at every stage the impress of his own personality. In the case of such a director, an experienced critic or even an intelligent cine-goer ought to be able to find his name by just carefully observing the picture without the necessity of looking at the credit titles. Even in Hollywood such creative directors are not many though the names of William Dieterle, Frank Capra, Ernst Lubitsch, Mervyn Le Roy, Cecil B. De Mille, Alfred Hitchcock, immediately occur to one's mind. In India we have our trio—Nitin Bose, P. C. Barua, and V. Shantaram. It will be profitable and instructive to analyze and study their relative merits and their individual styles of directing.

Yes. These directors have as sharply distinguished individual styles of direction as Shakespeare and Dickens, or Chesterton and Bernard Shaw have their individual styles of writing!

WHO? WHERE? WHY?

Let us begin with Barua, for he impressed his individuality on his very first picture—"Devas". Remember the first shot of that beautifully gloomy masterpiece. I have not yet forgotten it. It was sufficient to tell you immediately that there was a director with imagination and aesthetic taste. But, after seeing all the Barua pictures that followed, now I think there was more to that scene than caught my eye at that time. Do you remember it? Out of the very lens of the camera walked away the slender figure of a woman, going further and further, her back turned to the audience, a pura thali in her hand. A beautiful figure—and mysterious.
The audience kept guessing: who is she and why? And where is she going? And I can imagine Barua reclining back in his director's chair and remarking with a cynical smile, "Who? Where? And why? But I don't know myself."

Since then I have come to believe that according to Barua, beauty and mystery are the only two keynotes of life. All the characters in all his pictures seem to walk out of the camera, unidentified, and walk away no one knows where or why. I don't mean it in any sense as disparagement but rather to indicate that Barua's attitude to life resembles the philosophic fatalism of Omar Khayyam:

Into this Universe, and 'why' not knowing,
Nor, 'whence', like water willy-nilly flowing:
And out of it, as Wind along the Waste,
I know not 'whither', willy-nilly blowing.

**WHY 'DEVDAS' WAS A HIT**

From 'Devdas' to 'Zindagi' you find the peculiar Baruasque touch in every picture of his. Intellectual individualism cannot be understood or appreciated by the mass of the people. 'Devdas' was a solitary 'hit' because the theme was simple—the frustration of a disappointed lover—and Barua's harrowing tragedy went straight to the heart. He piled pathos upon pathos, took advantage of Saigal's voice to provoke our tears with mournful music, mortified us with the vision of Devdas coughing out blood as his train thundered along to nowhere and, in the final scene, even showed a funeral pyre to symbolize the ultimate futility of life and struggle. In a country full of frustrated lovers, all seeking consolation in a poetry of pessimism, 'Devdas' was a sure fire hit. His later films which sought to picturise subtler—though equally pessimistic and fatalistic—themes did not draw so well at the box-office but they were always popular with the intellectuals (not necessarily the progressives) because they are a reflection of their own minds, sentimental, pessimistic, confused, and constantly groping towards reality.

Escapism—the urge to run away from the unpalatable realities of life—has characterized all Barua pictures. Devdas tried to run away from himself by wandering all over India, the artist in "Mukti" sought peace, a la Gauguin, by taking refuge in the jungle, Shreemati of "Zindagi" forsook her home for the colony of a Santhal tribe. This physical escape, however, is only symbolic of the more important mental 'running away' from realities.

The realities from which not only Barua's characters and Barua himself but also most sensitive intellectuals in India are trying to run away are—economic realities. They are trying to delude themselves into the belief that what matters in life are sentiments and emotions and not rupees, annas and pies. Analyse any Barua picture from the material viewpoint and their pathetic self-complacency becomes self-evident. Could Devdas and Parvati be denied marital happiness if they were economically independent? Could Devdas nurse his tragedy by singing and travelling all over India in first class if economic circumstances had forced him to work hard for his living? Was not the inequitable distribution of wealth the real problem of "Adhikar"? Suppose the artist of "Mukti" was, like 90% artists in India, painting advertisement posters for a living, could he still go riding on an elephant to seek salvation?

**IN HIS OWN IMAGE?**

Barua is an aristocrat and, therefore, economic difficulties do not exist for him. He moulds his characters in his own image and they, too, are free from any such worries, their only problems being emotional. Invariably they seek to drown their frustrations in orgies of charitable activities—feeding the Brahmans, building hospitals and schools. One should like to see how Barua would handle similar situations in the case of poor, working-class men. In "Adhikar," he avoided the economic issue by emphasizing the alleged superiority of aristocratic breeding. And in "Zindagi", Ratan was jobless, apparently, by his own choice. He was really an aristocrat, a lazy philosophical anarchist, and his contempt for money was thoroughly unproletarian.

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PADMA DEVI in "Hindusthan Hamara" a Daryani production directed by Ram Daryani.
EYE ON DEATH!

But more than anything else, I repeat that Barua (like Thomas Hardy) is a pessimist, a fatalist. Not struggle but docile acceptance of defeat is the characteristic of all his heroes and heroines. By the way, have you noticed, how many of his pictures end in the death of the principal character? A well-known Gujarati critic aptly put it when he wrote: “Shan taram’s eye is on life, Barua’s on Death.”

CAMERA WIZARD

Nitin Bose is essentially a cameraman and his interest in a photoplay is primarily pictorial. He also possesses a strong sense of drama and can construct a vigorous scenario out of the slenderest material. Give him a story and, I am sure, he will not pause to think of its ideological considerations; he will not be worried if it is saturated with fatalism or full of gay optimism, whether it is spun round the life of a singer or a tuberculous patient. He will put it to one test only: Can it be given sufficient pictorial interest? The only other consideration that would weigh with him is whether the story has a strong romantic element in it.

Have you ever noticed that he hardly ever touches a classic or a well-known novel. Mostly he takes up an idea and the detailed script is written by him or directly under his supervision. That is because he does not wish to be hampered by the plot limitations of a story that is already well-known. If he took up a novel, the author would not recognize it on the screen. To Nitin the ideas of the author or the plot situations of a story are of no value unless they can be effectively expressed in photographic terms.

Judged purely on their story value, most Nitin Bose pictures have been based on slender material. The only exception was “Dhoop Chhaon,” a story rich in dramatic content, and what a grand picture Nitin made out of it! The basis of “President” (as exemplified by the American-sounding title itself) was so unreal and of “Dashman” so artificial that in the hands of another director they would have become simply terrible. But so well does Nitin construct his scenario, weaving situations in such a closely-knit pattern, and photographing them to such good effect that you never pause to think whether they are real or unreal.

CR AZY ANGLES CREATE SUSPENSE

Remember the opening scene of “President”? A meeting of the Board of Directors of a mill, presided over by a woman (Even in the half-hour. “Gentlemen, the President!” The camera, hitherto focussed on the clock, is swung to the door which opens and a woman enters. Try to shoot this scene in any other way and its lack of realism would be exposed. It would appear dull and prosaic. But Nitin Bose, by the magic of his camera, makes it intensely dramatic.

Whenever I go to see a Nitin Bose picture I am all the time watching the camera work, marveling at the dexterity with which he lends authenticity and psychological significance to situations by camera angles, subtle shades of lighting, quick montage effects. Recall how in “President” he created terrific suspense in the climax by giving crazy angles of the empty rooms in quick succession. (Barua copied the same thing in “Zindagi”), how well he used bleached landscape to heighten the tempo of the motor car chase in “Dhoop Chhaon” (but since then he has been doing the same thing much too often!) and how in “Dushman” he created sheer poetry in an otherwise ordinary scene by giving a misty effect to the lake-side where Saigal and Leela Desai meet to part.

TAUGHT US HOW TO MAKE LOVE!

It may also be mentioned that practically all the romantic situations in most Indian films, the lover’s hide-and-seek in duets, the humorous interludes and clever banter, owe their origin to Nitin Bose. Of course, such situations are unreal. They don’t—or at least a few years ago, didn’t—happen in actual life. But very soon they will be real. Art will teach life. Indeed, Nitin may be given the credit for having taught modern young India how to make love—not in the weepy, frustrated fashion of the Barua pictures but in a healthier, more romantic, good humoured and less platonic manner.

Beyond romance and dramatic effects, Nitin Bose’s genius has not yet gone. Even “Dharti Mata” lost its potential power as it was over-romanticized. He has been doing his best by dressing up the skeletons of inconsequential romances in the fineries of his clever scenarios.
and magical camera work. He will produce a great picture when he decides to take up a really good theme and not only photographs it well but also gives it a point and purpose by correct psychological and realistic treatment.

**GIVE US MORE PICTURES, SHANTARAM**

The worst thing about Shantaram, as a director, is that he does not produce pictures frequently enough. It seems a little unfair, therefore, to compare his pictures into which goes so much thought and careful leisurely work with the pictures of other directors who have to work to a schedule and give a picture within a specified length of time. A director who also happens to be the chief executive of his studio has certain advantages that other directors may well envy. But at the same time it need not be forgotten that the dual responsibility means double work and while other directors have nothing else to worry about except their own pictures. Shantaram must devote thought and energy to a dozen other departments of the studio. Which, as you can readily see, strikes off any advantages he may have and puts him on practically the same level as the others.

Like Barua, Shantaram believes in making his pictures the vehicle of his own ideas. (Indeed to him a picture is not a vehicle of ideas but of ideals and it is impossible to imagine Shantaram directing a picture without any definite social purpose.) Like Nitin Bose he is a master of technique and a good cameraman himself. We may, therefore, compare the content of his films with Barua and his technique with Nitin Bose.

**"ZINDAGI" AND "LIFE . . . . ."**

Luckily the latest pictures of Barua and Shantaram have somewhat similar titles. While Barua is content just to label his picture, "Zindagi", Shantaram makes a bold assertion: "Life is For Living". Where Barua is vague, Shantaram is definite; where Barua seeks to portray life as he sees it, Shantaram goes further and also shows how it should be lived. The characters in "Zindagi" (as in all Barua pictures since "Devdas") seem to have walked out of the camera, Shantaram's characters are rooted in the earth. They are creatures of flesh and blood, with all the responsibilities, loyalties, complexities, weaknesses and virtues that the common man is heir to. Compare Ratan with Moti, Shreemati with Kesu. Any police-man you see on the street corner may be Moti, but it will be difficult to find a Ratan among the million unemployed youths in the country. The one is a creature of Art, the other a living human being.

**EXPENSIVE FRUSTRATION**

Barua is a pessimist and a fatalist. So are his characters. Shantaram struggled in his own life—and succeeded. His characters, too, struggle for their share of life and ultimate happiness. Sometimes they fail in their efforts but they don't leave the world for the wilderness, run up and down the country in first class carriages or take to the daughter of the grape. They don't, because, being ordinary men and women, they can't afford these luxuries of frustration. Shantaram does not glamorize death, he glorifies life. "Zindagi" ends in the death of Shreemati, "Life is For Living" with the marching feet of Moti.

Unlike Barua, Shantaram is fully conscious of the economic realities of life. To him the life of the poor is not something only seen on studio 'sets', it is his own life. He knows how they live and how they love, how they dress and how they eat. What is most important, he knows how they feel. That is why you never find in his pictures the
FILMINDIA

patronizing attitude which manifests itself in long speeches on poverty delivered by well-fed stars in gaudy, glittering costumes! In atmosphere, dress and general appearance as well as in sentiment, he depicts the life of the average Indian in a realistic manner.

SYMBOLISM PLUS REALISM

Even scenes of exquisite symbolism are invested by Shantaram with realism and the economic background is not lost sight of at any time. "Zindagi" ends with a candle by the bed-side of Jamuna being blown out by a gust of wind. A beautiful and touching symbolism. In "Life Is For Living", Shantaram has already used the symbolism of the candle. While Kesar is waiting for Moti in her room, a gradually diminishing stub of candle symbolizes her waning hopes. Alongside the candle lies a pile of coins which, too, becomes smaller with the candle so that there are only three coins left as the little flame breathes its last. In the background of this shot we see, successively, first a tiffin carrier, then a paper packet of 'chinda' and, finally, a 'lutya' of water to symbolize the growing financial stringency of Kesair. Thus the emotional crisis is explained in terms of economic want and a personal tragedy assumes the larger significance of a social problem—the economic dependence of women. Similarly in both the pictures there are scenes laid in a poor locality restaurant. In "Zindagi", it is used to 'put over' that joke about the counterfeit two-anna coin while Shantaram uses it to expose the exploitation of the hotel boys.

Between Nitin Bose and Shantaram it is difficult to say who uses the camera with greater skill. Both of them are masters of their craft, carefully using each shot to build the desired effect like an expert mason putting brick upon brick. Compare Nitin Bose's crazy-angle montage in "President" with the montage in "Life Is For Living" to depict Kesair's feeling that she was out-of-place in such a pious and godly household. Both are examples of clever camera work and effective cutting.

THAT "UNEXPECTED" CLOCK

In two respects, however, Shantaram's technique differs from Nitin Bose's. While Nitin uses a shot or series of shots with the sole purpose of heightening the effect of a certain sequence, Shantaram would not bring in anything unless it could be worked into the very pattern of the story. Contrast the clock in "Unexpected" and the "President". In the latter it is used to give a unity to the opening and the closing sequences, while in Shantaram's picture it becomes a character by itself—a portentous reminder of his age to the sad bridegroom. Not for a moment are you allowed to forget the presence of the clock and its tick-tick-tick has a more ominous ring than the threats of a villain.

The more important difference, however, is that while Nitin Bose would bring in extraneous, artificial scenes like motor car chases or amateur theatricals to build a climax or lend a fast tempo, Shantaram achieves the same result by such simple, homely devices as a flowing river, broken chappals, a child teasing her uncle, a mother performing puja, a police band or a row of Di-

Beautiful village scenes make "Woman" a distinctive picture. Sardar Akhtar and Vatsala Kumptekar checking up notes of their respective homes.
For Our Technicians

Give Us A Film Institute
A Plea For Better Organisation

By the Editor
Bulletin of the Association of Cine Technicians of India

There has been a fair unanimity of opinion on the part of both people in and out of the Industry, that whereas we have been otherwise stagnant, the only appreciable strides made by us during the last twenty-six years in the Indian Motion Picture Industry, have been of a purely technical character. While Paramounts, for instance, still make the same type of thrillers they specialised in four years ago, and New Theatres still believe in the same sob stuff that earned them a reputation during the good old “Puran Bhakt” days, it is the sound and photography of both these concerns that show the greatest measure of improvement.

We have now adopted a more scientific approach to both these arts, with the result that we can now predict with a greater degree of accuracy the ultimate results we are going to achieve. It does not usually require a hurried rush print these days to satisfy the director or the star that a particular close up has come out to satisfaction or that a particular song has been recorded satisfactorily.

A POOR PROGRESS

But we cannot get away with the fact that some doubt still remains, a very small amount of doubt, it is true, but enough to set us thinking that all is not well. And when we actually sit down to analyse we find that a great deal is wrong—that we have really not made the progress that we should have made in twenty-six years that even this little progress has been by no means regular and that still there is no creative endeavour in our efforts as it should be.

Art to-day is but the science of to-morrow and science is after all but a form of systematised study, and there can be no hit and miss methods about it. And when we consider that our work is both art and science we must realize how important to us an initial systematic training must be. Most of our early technicians took to the profession with little or no education behind them and that they succeeded in achieving the results they did, is indeed a tribute to their skill and patience. But gradually as the industry began to standardise and the demand for more consistent results grew, there set in a gradual elimination of these early pioneers till ‘to-day, except for a few, none of these old timers are with us.

AND THE STARS CAME

Lured by the high salaries paid to their early technicians, came a lot of movie struck aspirants to technical fame and it must be said to the credit of these men that they did achieve some measure of success. But these too had little or no education. Meanwhile the talkies had come and with it increased costs of production. Fortunately or unfortunately along with talkies, America sent us its star system as well, and at once our producers, as uneducated as the technicians, if not more, jumped at this apparently certain way to success.

The prices of stars went up and there came a fall in the technician’s market. With the result that even that meagre level of education in our ranks fell once more to the pre-talkie days. Another contributing factor to this general fall was also the very low standard of education possessed by new apprentices at this stage, who found an entry into the profession because of family relations with the proprietor or an influential manager.

FILM INSTITUTE NECESSARY

Whatever the cause, when we pause to take an inventory to-day, we are forced to admit that we are scarcely fitted for the great technical strides that the industry must make in the next few years, or its very existence will be threatened. The industry will make this struggle.
but it will be the lot of unprepared technicians to face the calamity of being thrown out of employment and to see their places being taken up by more and more trained men from abroad.

A necessity therefore of some sort of Film Training Institute does exist—an institution that must have an official standing to be of any practical value.

It must train our future Directors of Sound and Photography and their crews. It must give certificates of efficiency to existing workers in the field, it must test the different types of chemicals and other raw materials which we use, and it must try to solve the hundred and one problems that arise during production which may be slightly beyond the capacity of the studio's average worker.

There are on the market to-day (owing partly to the international situation) a very large number of chemicals manufactured by dubious concerns and they are being indiscriminately used by our studios, because they are available, at a slightly larger rate of discount than possibly another make. If a control by some official body did exist, it is obvious such a position could never arise and a possible source of deterioration of our screen quality would have been avoided. The same can be said even of defective raw stock. The writer knows of several cases when the result of shootings ranging over several days has had to be scrapped because of faulty film stock.

INSTITUTION WITH SANCTION AND STATUS

But to wield the necessary influence such an institution must have the strength of definite sanctions behind it, supported by such powerful organisations as the Producers' and the Technicians' Associations.

The producers must first agree that they will not engage or otherwise employ any person who does not hold the diploma of the Institute and that they will not purchase any material for their use unless it bears the seal of the Institute. Existing employees must also be given time to prepare themselves for the Institute’s examinations and to obtain its diploma without which they must be expressly told that they risk a dismissal.

The co-operation of the Technicians’ Association, we are afraid, will merely have to be confined to an acceptance of these conditions of employment, and to a definite hand in the affairs of the Institute. We are sure that this will easily be available.

In our march forward towards progress we must not be influenced by any selfish personal considerations, but we must look forward to the good of the entire Industry and of our community in general. We can, therefore, rely upon this Association to give its whole-hearted co-operation to such a scheme, and in the meanwhile we shall await with eagerness any further suggestions on this matter from others who are interested.

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INDIA ARTISTS LTD.

By the time this is in print, "Bahurani" the maiden social production of this company is likely to be on the screen at the Excelsior Cinema in Bombay. The picture will resume its further run at another theatre in the city. The cast of this picture includes Kishore Sahu, Rose, Anuradha and Mubarak.

The next picture taken in hand is a comedy called "The Nest". It will go into shooting by the end of the month.

BOMBAY TALKIES LTD.

The sudden demise of Mr. Himansu Rai has necessitated a drastic revision of the production plans. "Narayan" featuring Devika Rani has been postponed for a while and another social picture "Bandhan" with Leela Chitnis and others has gone into shooting.

NATIONAL STUDIOS LTD.

"Woman", a beautiful epic of our village life is drawing huge crowds at the Pathe Cinema in Bombay and is likely to run there for a long time to come.

Another social picture "Sanskar" is lying ready for release.

The shooting of "Puja" a Kardar picture has stopped for the present because of an accident to Surendra, who is lying in the J. J. Hospital with a broken leg.

CIRCO PRODUCTIONS

After "Laxmi" completes its run at the Majestic, "Sohag" another social story will come to the screen.

"Geeta" and "Anuradha" are steadily progressing in the studios.

RANJIT MOVIE TONE

"Pagal" a Kardar picture is now ready for release and will come to the screen sometime in July.

"Diwali" and "Musafir" two other social pictures are also ready.

"Umeed" is being shot regularly.

NOOTAN PICTURES

The producers expect their maiden production "Madari Mohan" to be a big hit of the season. It is a mythological story with plenty of mass appeal and with several popular songs and dances.

"Seva" and "Anath Patni" are two more social pictures scheduled for production this year.

"Seva" as its name indicates, glorifies the life story of a woman who devotes her career to the service of humanity in a selfless manner.

At the premiere of "Woman" in Pathe Cinema. Left to right: Mr. Mebroob, Mr. Mugni and Mr. Kardar.

"Anath Patni" is a heart rending tale of a woman whose vicious husband deserts her and leaves her to the tender mercies of a cruel world. It is pathetic in extreme.

MOHAN PICTURES

"Hatimtai-ki-Beti" is well on way with the indoor shooting under the guidance of Mr. Nanubhai Vakil.

"Capt. Kishoree" is running well at the Super Talkies, Bombay.

K. Amarnath will shortly begin the shooting of another social story.

KISHORE SAHU

ARTISTE AND PRODUCER

A year back when Kishore told friends that he was going to produce a picture, people looked at him twice and nodded good-humouredly.

But now that "Bahurani" the first picture of India Artists Ltd. is due to be released at the Excelsior, Bombay, the laugh is on the friends.

Kishore has done something which is not easily done in these days of financial distress. He has not only produced a good social subject, but has also established a progressive producing company which promises to give us a better picture after every good one.

A graduate of Morris College, Nagpur, Kishore is reputed to be a good scholar of Urdu, Hindi and Persian. His short stories in Hindi have been widely read and appreciated.

An artist by instinct who often painted landscapes, it was but natural that the screen should attract him.

He first appeared on the screen as the hero in "Jeevan Prabhat" a Bombay Talkies' picture and his second appearance again as the hero of "Bahurani" is as eagerly awaited.

Bravo, Kishore! You have kept your promise given to friends a year back.
WADIA MOVINETONE

"Vijay Kumar" is coming to the screen at the Lamington Talkies in the second week of June. At the studios, "Diamond Queen" with Nadia in the lead is steadily progressing.

HINDUSTHAN CINETONE.

"Soubhagya", the story which according to Mr. Nanubhai Desai is a worthy successor to "Mud", is now ready and awaiting release at the Roxy Cinema, Bombay and will come to the screen after "Azad" has completed its run.

"Swaminath" a social story is on the sets under the direction of Mr. Wajahat Mirza.

PRABHAT FILM CO.

"Sant Dnyaneshwar" is drawing packed houses at the Central Cinema in Bombay, as was expected.

At the studios Mr. Shantaram has begun the rehearsals of "Padosi" and the picture will go on the sets in the first week of July.

Preparations are also afoot for the shooting of "Ramshastri" the story with justice as a theme.

NAVYUG CHITRAPAT

"Lapandav" the first social picture, the story of which has been written by the celebrated writer Mr. P. K. Atre, will be ready for the screen in the second week of June.

The distribution agency for Bombay, C. P. & C. I., has been given to Messrs. Peerless Pictures of Bombay.

HUNS PICTURES

"Ardhangi" is still drawing crowded houses at the West End Cinema, Bombay. The picture is destined to go on at the same cinema till a few more issues of "filmindia" come out.

FAMOUS FILMS

"Dharma Patni" will now be released all over the South as the picture has been completed up to the expectations of the producers.

"Damaaji" in Marathi, the story of which has been written by the well-known writer of Maharashtra, Mr. Bhal G. Pendharkar, will go into shooting almost immediately under the direction of Mr. Gunjal.

NEW THEATRES LTD.

"Andhi" will soon come to Bombay.

"Har Jeet" under the direction of Amar Mullick, is expected to be a very good picture with Kanan and Pahari in the cast.

"Doctor", a Bengali picture is fast nearing completion.

FILM CORPORATION OF INDIA

"Hindusthan Hamara" has become a beautiful picture in the hands of our young director Ram Daryani. With Padmadevi and Jamuna in the cast, the picture has great star value to pull at the box- offices.

"Shap Mukt" which is said to be the Bengali version of "Zamana" has gone into shooting under the direction of Mr. P. C. Barua. Once again Padmadevi and Jamuna lead an excellent cast of artistes.

TARUN PICTURES

They have started shooting their maiden picture "TRUST YOUR WIFE" (Nirali Duniya) with Lalita Pawar in the lead. The picture will be distributed by Messrs. Gujrat Film Circuit.

Leela Chitnis in "Bandhan" a Bombay Talkies’ picture under production

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Kishore Sahu, producer and artiste, becomes a star overnight due to his brilliant performance in "Bahu-rani," India Artists' maiden production.

A Welcome and a Warning!

Have The New Production Units Planned Their Future?

At a time when the war has upset the entire commercial world and thrown existing industries out of gear, at a time when the British film industry is practically at a stand-still and Hollywood is getting the jitters, no less than half a dozen new production units have recently come into existence in India.

It speaks for the brave and adventurous spirit of those who have staked their money and their reputation in these new enterprises. Keeping in view the fact that a year ago some of the most senior producers were getting nervous, there was a talk of closing down studios and scrapping pictures under production, and not a few artistes and technicians were threatened with imminent unemployment, we must cordially welcome the coming into existence of all the new concerns. More studios mean more pictures, more employment to artistes, technicians, writers, and extras.

They mean more cinema houses and correspondingly more opportunity for the entertainment and enlightenment of our countrymen through the medium of the screen. They mean a stimulus to healthy competition and consequently a higher artistic and technical standard of pictures. But they also mean bigger and newer problems for the industry and greater responsibility on the shoulders of those who are at the helm of its affairs.

And thus while repeating our welcome, we also feel it necessary to sound a note of warning. The new production units will not be doing any good to themselves, their financiers and share-
holders or the industry in general if they carry on their work in a haphazard, speculative and un-systematic manner. In the "chor bazar" of Bombay can be seen the sign boards of dozens of film companies that once sprang like mushrooms and died as quickly. The epitaph on their tombstones should be, "They Died Because They Did Not Plan R. I. P." They would not have died in vain if their tragedy could serve as a warning to others.

As a commercial enterprise, the first concern of a new studio ought to be a sound financial policy. In America where film trade has been reduced to an exact science, the financial returns of a picture are exactly calculated in dollars and cents before a single foot of it is shot. Seldom do these calculations prove wrong.

It may not be possible just yet for our producers to be equally precise. But surely one can expect that before a new film venture is launched, the studio executives would take care to calculate—not "speculate"!—the "maximum" expenses and the "minimum" returns. We seem to be giving the most elementary lesson in commercial organisation. But the tragic fact is that some of our producers badly need this lesson. Then they would not be seen so often on the doorstep of the bankruptcy court.

The new producers will be well advised, at this early stage, to check-up upon their financial stability and see whether they are in a position to weather the storm. This is a competitive business and he who cannot give as good a product as his next rival goes to the wall.

Those days when you could produce a picture for 20 or 30 thousand rupees are over. Even pictures produced for 50 or 60 thousand today are usually poor in technique. Good photography, audiography and processing, good artistes and good writers, they all cost money and the cine-goers no longer can be satisfied with shoddy technique.

Those who have come into this business with inadequate financial resources are taking a grave risk. It is a risk that involves not only themselves, but also their employees and the industry in general.

The recent example of Panjratan Productions' unfulfilled "Promise" should serve as an object lesson.

Here were five honest artistes who, without sufficient financial support, started to beat the capitalists at their game of production. The result was a picture that could not be tolerated even with the most charitable motives.

It is far from our purpose to try to discredit a co-operative effort on behalf of cine artistes—this paper has always put the interests of studio workers before those of producers—but once the artistes take to production business they are themselves trying to become capitalists and cannot legitimately expect preferential treatment at the hands of the press.

A bad picture is a bad picture, irrespective of who produced it!

At the same time we are anxious that more artistes should not gamble their hard-earned money and their equally hard-earned reputation on similar hazardous ventures. This applies not only to Panjratan Productions, but also to the group of other single-picture production units that have recently sprung up in and around Parel.

Only geniuses can triumph over lack of resources and in this age of capitalism, even geniuses have to go begging to the doors of financiers. As for mediocrities they are simply courting disaster when they launch into film production without adequate resources of brains or money.

At least three of the new companies—National Studios, India Artists and Circo Productions—are believed to be financially sound.

The National, with the coveted backing of the Tatas, may be said to be in the strongest position. India Artists have the banking house of Dagas

Padma Devi, after finishing her lead in "Hindusthan Hamara", is now working with Barua in "Shap Mukti", in Bengali, directed by Mr. Barua.
to support them while Circo Productions can rely on the money and the reputation they made with the pictures that New Theatres produced for them.

But financial security is only one, though all-important, aspect of the planning that is necessary. What is equally important is a policy and a plan for production.

What kind of pictures are to be produced? How many in a year? How will they be distributed and exhibited? Who will direct the pictures? Who will be the stars? What are the arrangements for ensuring a supply of good stories? Is there a competent scenario department? Are there a sufficient number of efficient technicians and technical apparatus? These and a hundred other relevant questions must be answered “before” the work of production actually starts. A production schedule has to be drawn up and rigorously followed—because a single day’s delay in a big studio may cause a loss of a thousand rupees or even more!

It is only when intelligent and precise attention has been given to these questions that one can expect a new studio to start functioning smoothly. On the other hand if the “Chaise” (It Will Do!) policy of the old studios is followed, if nepotism and favouritism are allowed to reign once more, if efficiency is sacrificed for the sake of personal preferences and prejudices and a premium put upon flattery and sycophantism, then no amount of capital will be sufficient to keep the concern going.

And, sooner or later, one more sign board will be added to the scrap heap in “Chor Bazar”!

Making a brief survey of the work already done by the three leading new concerns we find that the Naional Studios have come to the front rank with their maiden production, “Woman”, a truly great picture. But then, this concern is not exactly a new one, having the advantage of the combined resources of two established studios—Sagar and General Films.

But no big studio can survive on the strength of a single good picture. Have the National executives taken care to plan their future productions in a way that would maintain and improve upon the standard set up by “Woman”?

After a year we have got only a single picture from them. Another one, we believe, is ready. But then what is to become of it and their other pictures if “Woman” continues to run for another few months? Completed pictures lying in tins are no assets unless flashed on the screen. On the other hand they are liable to

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'HIS MASTER’S VOICE' Radiogram.
slacken the tempo of production and demoralize the workers. This is a problem they have themselves to solve.

India Artists, too, have made a very good beginning with their “Bahurani.” Here is a really new concern, with a new producer and new directors. By making the fullest use of all possible publicity media they have already made India Artists a household name throughout India.

But then too much publicity is a dangerous thing. Have they plans ready to follow up “Bahurani” with a series of equally good, if not better, pictures? Or do they propose to rest on their oars and keep on talking of their first picture? A film producer, like a journalist, must live in the future. Today’s paper and this season’s release must be immediately followed by all effort being concentrated on the next one.

Circo Productions’ first film “Lakshmi”, an ordinary entertainment picture, was at least distinguished by clean and attractive photography.

Their next one, “Sohag”, is a complete disappointment in every respect.

Here is a studio that is perhaps over-doing mass production so that while every second month a new picture is completed, no artistic and technical level is maintained. Their main trouble seems to be a dearth of capable directors. Why don’t they import some from Calcutta where, we believe, they have some good contacts.

In this respect we cannot help commending the example of Daryani Brothers’ Krishin Movietone, another new concern, who have secured the services of such a first rate director as Mr. Barua, thus upsetting the tradition that what new studios need are beautiful stars and not capable directors.

The executives of the new production units have within their power not only to achieve success for themselves, but also to serve the Industry and the country. But they must make their choice:

On the one hand are the old slipshod methods of production and the almost certain chances of degeneration and collapse. On the other is intelligent planning and a brilliant future. Let them make their decision wisely whatever they do.
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NEW THEATRES' DOWNFALL?

What is wrong with the New Theatres? They have not given us a single good picture since "Vidyapati"?

About a hundred persons ask me this question every month. Two months back I said, "Wait till you see "Zindagi". They saw "Zindagi" and asked me the question again. This time I said "Andhi" is coming. Don't worry."

"Andhi" has come and now I am myself asking that question: "What is wrong with the New Theatres"?

The last picture I liked was "Adhikar." Since then every picture of New Theatres has failed to please me. "Street Singer", "Sapera", "Kapal Kundala", "Jawani-ki-Reet", "Zindagi" and "Andhi" all these pictures were far below the usual N.T. standard and probably failed to bring in the returns of "Devdas" and "Chandidas."

By the way, what is the N.T. standard to-day? After a series of such pictures, it certainly cannot be any where near the Prabhat standard.

And what have those high-paid directors like Devaki Bose, Nitin Bose and Amar Mullick been doing all these days, if they could not improve the content and quality of the recent N.T. productions?

And what use is it to have good singers like Saigal, Pankaj Mullick and K. C. Dey and good artistes like Uma, Mollina, Nawab and Jagdish—if their talents are not being framed in the right type of pictures?

No longer does the "Elephant Trade Mark" guarantee a high standard of quality entertainment. Producing companies have to be judged by their productions and the painful judgment on the New Theatres is that it has come down to the level of some of those Bombay companies which produce cheap thrillers under the pretence of film production.

Next time, a New Theatres picture is advertised, I will not see it unless my neighbour tells me that it is really good.

I have lost faith in that "Elephant Trade Mark" which once gave me all the entertainment I wanted. To-day, I know it is stamped on cheap second-class pictures, which even Saigal's golden voice can't sell.

The fall of New Theatres in standard and quality is a great loss to our film industry and it is high time that Mr. B. N. Sircar looks into the affairs himself and stops the so-called great directors from experimenting at his expense and at the sacrifice of a once-beautiful trade name.

THE MAN BEHIND "WOMAN"

The thundering success of "Woman", the maiden production of National Studios, makes Mehboob its director a first-class news item in the film world. For he is the man who made "Woman".

From "Musafir" a Ranjit picture directed by Mr. Chaturbhuj Doshi.
The meteoric career of this young director is verily another romance of the screen. It is an example of what can happen when dogged perseverance and inherent inclination join together in the pursuit of a career.

Born in 1905 in the village of Kashipura, 20 miles from Baroda, Mehboob Khan hardly did any schooling till 21. Then a friend brought him to Bombay and started him as an extra in the Imperial Film Company.

After years of toil in different departments Mehboob got his chance with Sagar Movietone to direct his first picture, "Judgment of Allah".

And since then he has not looked back. "Woman" is his ninth picture within five years of direction. And what a picture it is. Even the Bose and Baruas will find something to learn in it.

If Mehboob doesn't get a swollen head, he can give us even better pictures than "Woman" and when he does that, we shall rather applaud him than those educationally and intellectually obsessed directors who more often fail than succeed.

BUCK UP DEVIKA RANI!

Devika Rani has taken charge of the studio! Devika Rani has become a producer! Devika Rani is now the Managing Director! All this is very good news coming to the ears from day to day.

If Devika Rani has really become the Managing Director and producer and stepped into the shoes of her illustrious husband then this is the first time in our film industry that a woman will be doing a man's job.

No one questions Devika's qualifications. Probably, she knows more about production than several of our producers put together. And what little she doesn't know to-day, she will learn and know to-morrow.

If reports are to be believed, she has already started research in the different studio departments and things have begun looking up hopefully.

What Devika, however, must learn immediately is not to mind a little criticism if things go wrong. For, now she has taken up a job which in its very nature is exposed to criticism—good or bad.

Bombay Talkies have given enough fireside romances so far. With Devika at the head, people now expect some really progressive pictures from the studio—pictures that will wake up the social conscience of the people.

Will Devika do something which Himansu Rai never thought of doing? Let us wait and see.

Our Review

ANDHI
(The Storm)

This is a picture produced by New Theatres Ltd. for Associated Productions Ltd. Why? That is their secret.

It features K. C. Dey, Pankaj Mullick and Mollina—three popular artistes. Between them if nothing else, at least good music was expected. It is not there. Pankaj Mullick, as the hero, shatters our ideal of hero-worship. Mollina, once a graceful star now steam-rolls all expression.

Dinesh Ranjan Das is the director. He is unknown today. It will be a mercy if he remains so in future.

Even the photography and the sound are far below the N. T. Standard. New Theatres have wasted time and money in producing such a picture.

It will be a waste of time and money to see it. It will be a greater waste to review it in detail.

If "Andhi" is a motion picture, I am Mahatma Gandhi.

Baburao Patel

Indu Rani in "Hatimtai-ki-Beti" a Mohan picture.
The favourite of thrill-lovers, she will be soon seen in “Diamond Queen” a Wadia Movietone picture.
“COMMONSENSE CROSSWORD” No. 183

Just as you know you possess commonsense, so can you be sure of your ability to win a whale of a prize in these Competitions. It doesn’t matter whether you are a big fish or a so-called Jonah, because neither a great mind nor good luck are necessary—only plain commonsense. Here is an income of Rs. 750/- for 12 months (or Rs. 8,000/- Down) to be won with an entry costing As. -8/-, the entry fee being Re. 1/- for two entries. A further sum of Rs. 6,000/- has been set aside for Runners-up and there are unlimited Extra Prizes. Even if your best entry contains four errors you will still win a prize. But merely dwelling on the good things to be won won’t bring them to you. Put in some practice now on the advance copy of the puzzle below and thus steal a march on your tardier fellows.

**CLUES ACROSS**

1. Hitler is the most dangerous one who has ever threatened the liberty of man
2. What shrewish wives do incessantly
3. Retained
4. Indian unit of weight
5. Suffering sometimes makes a man this
6. A clever woman’s is seldom easy to frustrate
7. Used for propelling boat
8. The whole
9. Most of us seek to avoid one when possible
10. The more we learn of human nature the more it makes us this
11. Small flap or strip
12. To bear steadfastly
13. A man usually feels anxious when waiting for one
14. Generally speaking, the older we get the less we relish this
15. Jumbled spelling of lieu
16. Women’s part of Mohammedan dwelling-house
17. Pale
18. Being run down is apt to make a man this
19. Active minded people are apt to find commonplace this rather boring
20. It will be generally admitted that Woman “—” to understand Man more than Man does to understand Woman

**CLOSING DATE, JULY 19th.**

N.B.—The Entry Fee in this Competition is Re. 1 for 2 Entry Squares and Entry Forms will be published in the issue of July 7th.

**CLUES DOWN**

2. Set of stone seats in chancel of church
3. Fear of bad one tends to bring it about
4. Observe
5. Immediately
6. Probably most of us know somebody we should like to this if we could!
7. Rocky peak
8. Noisier
9. Concealed
10. Impatient people are seldom able to suffer these calmly
11. Even the most patient men often become exasperated when they are this
12. Ruthlessly exploited in Nazi campaign of terror
13. Jumbled spelling of thunder
14. Average reader is apt to consider books of philosophy too this
15. Man of unpleasant temper is not uncommonly likened to this animal
16. Island of Nederland East Indies
17. Henpecked husbands are, as a rule, describable as this
18. Becoming involved in a brawl usually results in one getting this
19. Stupid fellow

**COPY AVAILABLE FROM ALL NEWSAGENTS**
**The EDITOR'S MAIL**

* [In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

---

**G. M. Joshi. (Hyderabad, Deccan).**

Does Navinchandra know Marathi?

Yes, enough to ask his maid servant for a glass of water.

---

**S. N. Raizada. (Meerut).**

I am twenty years old, with good figure and features. I know Hindi and I can act and sing very well. By God's grace, I am gifted with rosy cheeks, eyes as blue as heaven and beautiful appearance. Can you recommend me to any film director?

You sound like a technicolor proposition. Try your luck with Sohrab Mody. He is kind hearted and gives a chance to every young man, particularly from U.P. as people from that province understand his language more easily.

---

**W. R. Singarababoo. (Madras).**

Which is Devika Rani's next film? People on our side are waiting to see her.

Same here, she will soon resume work in "Narayani" and with a bit of good luck we should be able to see the picture in September.

....I heard that Leela Chitnis is not an Indian girl. Am I right?

No, you are wrong.

I think Saigal is the most popular star in India?

Popular, of course!

---

**Jaswant Singh. (Agra).**

After your world tour, when you returned to India, did you gain or lose in weight?

I dropped some pounds over the seas. Why, Mahomed Akbar Fazalbhoys of Film City, who returned recently from his American tour, has done the same. And he had gone with his family. I think it is the fine climate that keeps one in trim.

What about the second session of the Indian Motion Picture Congress?

What about it? Those responsible have not yet forgotten the first one and what it cost them, though people in Bengal are trying to help them forget. I don't think that anymore sessions are going to be helpful seeing the resolutions of the first one becoming mere pious hopes.

---

**Krishna Rao Kisri. (Cocanada).**

Has any Indian producer ever ventured to run up to the Himalayas to picturise its natural grandeur?

Oh yes! Mohan Bhavnani has done the trick and brought back a "daughter" of the Himalayas. That way Bhavnani has run to all sorts of places and brought back "sons" of Zambo and "Shangrillas" (I don't know what that means, but looking at Natin Yagnik one can assume that a Shangrilla has something to do with a human being). Bhavnani's is an odd occupation.

---

**M. B. Md. Saleh. (Dacca).**

"Sohrab Mody is reputed for training raw hands and he is kind hearted in addition. He is always anxious to help everyone", acting on this advice of yours, I wrote three letters to Mr. Mody, but he refused to help. If he is a kind hearted man, as you say, he should not dishearten me thus. I merely wanted a chance as an actor. What shall I do?

I am shocked to learn this. I know Sohrab Mody personally. He is an intimate friend of mine in addition. He has more milk of human kindness that anyone else I know. He is, by his own confession to me, always anxious to help every struggling artiste. He takes it as his sacred duty as the President of the Artists Association to help new people. I don't understand why he should have refused to help you. Probably in the pressure of work, he lost sight of his duty as President. Write to him again, requesting him to reconsider your case, I am sure he will do the needful. In a similar case, an applicant called on him personally and Mody engaged him in his own studio. That man is drawing three hundred a month to-day.

---

**Mohan A. Shahani. (Hyderabad Sind).**

Can you tell me which film Mr. A. R. Kardar is directing at present in the National Studios?

"Puja"—for which he has so far offered enough personal sacrifice. Let us pray for its success.

---

**K. Ramrao. (Calcutta).**

Shanta Hublikar's song in "Admi" in several languages has puzzled me. Can you tell me what is her mother-tongue?

I think her mother-tongue is Kanarese and her step-mother tongue is Marathi. The rest are foster products. Shanta has versatile talent.

---

**B. C. Jain. (Bhagalpur).**

I am the best actor of the town and I want to act with Devika Rani. Will she allow me to act with her?

Oh yes, she will if you are what you say. But Bhagalpur is not the best town in India.
Operating from Poona during the months June to September and from Bombay from October onwards.

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BOMBAY
Mollina has often appeared on the screen as a widow. Is she a widow?

I don't know whether she is. But she has no reason to be. She is good looking enough to be a bride, but these Bengali producers will make any bride a widow, as tears of grief salt their daily bread better. They see the world through tears. No wonder it looks hazy to them. Even the bright and snappy "filmindia" brings tears to their eyes.

V. Prasad Saxena. (Ratlam).

Which is the better picture between "Adhikar" and "Admi."

Both are very good pictures. But "Admi" was more purposeful.

J. G. Massand. (Rohri).

If I come to Bombay to visit Minerva Movietone, will Sohrab Mody entertain me as his guest and show me round his studios?

You bet, he will. He will also have you photographed shaking hands with him, and his publicity chap will print the photo in all Indian papers except "filmindia". You can't beat Sohrab in hospitality.

Miss Pratima Sen. (Lahore).

You must accept that our Hindu society has limitations of its own. There are certain things that are not yet universally practised. The exaggerated representation of such things on the screen is surely a big pill to swallow. For example, smoking a cigarette by Leela Chitnis as "Arundhati" in "Ardhangi". You say, she is realistic in her role. I assure you, (and I think, I am entitled to do so being a college girl myself), that very rarely are the college girls found to be in the habit of smoking. Why do they run down the collegians this way?

My dear child, one question which we cannot ask our producers is "Why". There is no "Why" in this industry. The biggest "Why" is why several of our producers are at all in this industry. We have many people doing the wrong jobs. They have been going on like this for years. Some of them have now realized that they should have been share brokers. They are already making amends. So don't look the gift horse in the mouth and yet I hope your letter catches the eye of our producers. There is a lot of sense in what you say.

K. P. Kohli. (Jammu Tawi).

Who are the leading music directors of India?

Mr. Krishnarao (Prabhat), Mr. Roy Boral (N.T.), Mr. Anil Biswas (National), Mr. Punkaj Mullick (N.T.), and Mr. Keshtavrao Bhole (Prabhat). The rest are band boys.

Which is better: "Sant Dnyaneswar" or "Zindagi"?

Did you say "Zindagi"? Wait, let me recover my breath. "Dnyaneswar" is too good to be compared with "Zindagi" which though produced by New Theatres is a very disappointing picture. "Zindagi" is a very poor pastiche of intentions that never materialized. Only two persons liked it, Ahmad Abbas and Jamil Ansari—but both are in love and really quite harmless.

Mahomed Joosab. (Pretoria).

Can India boast of a Wallace Beery or a Mickey Rooney?

What is there to boast about? Ram Marathe, our boy star, is certainly more versatile than Mickey Rooney. And in size we have Sheik Mukhtar to compete with Beery while Yakub does Beery's roles superbly. India has too many fat faced Beerys and pug-nosed Rooneyes to worry about.

Ilari Shivdhashani and Jamuna in Daryani Production's "Hindusthan Hamara".
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P. Gajapathi Rao. (Masulipatam).

I want to marry a girl like Maya Bannerjee in personality and singing like Kanan Bala?

...and dancing like Sadhona Bose. Try Mumtaz of Bombay Talkies. He has personality, music and dance.

What was the total collection of “Pukar”? Enough to pay Sohrab Modi's previous debts. I wish “Bharosa” becomes another “Pukar” to pay for “The Will” and “Defeat.”

P. Ramchandra Reddy. (Yellayapalem).

What is Padma Devi doing now?

She has just finished the leading role in “Hindusthan Hamara” a picture directed by Ram Daryani in Calcutta. Jamuna also shares stellar honours in this picture. The other one, Padma Devi is now working in, is “Shap Mukti” (Bengali) directed by Mr. Barua. Mr. Barua, himself plays the lead with her. This is also a Daryani production.

R. N. Tavadia. (Johannesburg).

Where is Ashok Kumar? I heard that he is in jail?

Yes, a prisoner of his own virtues. Ashok is now working in “Bandhan.”

S. L. Nawani. (Karachi).

Why do some film journalists from the North abuse and criticize one another in a filthy way?

It is a habit they inherited. When they find some one else trying to take the butter away from their bread, they forget journalism and practise blackmail. And who thinks that they are journalists—none except themselves! It is perhaps the most pitiful crowd that can be found on earth—more desperate than the famishing wolves of Siberia.

A. Abdulla (Durban).

Please let me know the address of Miss Vasantee?

Write to her c/o Ranjit Film Co., Main Road, Dadar, Bombay.

K. S. Jeevan. (Madras).

Don't you think that Shobhana Samarth was given an exaggerated publicity in “Mud” though her work didn’t deserve it?

Why talk of mud!

M. H. Mamdoo. (Johannesburg).

Where is Maya Devi who was once working in Bombay Talkies?

She is now with Sohrab Modi in Minerva Movietone, Sewri, Bombay.

M. V. Mathur. (Trichur).

That Zamindar in “Kangan” I liked and I would like to see him in more pictures. What was his name?

Mubarak. He is an old actor and you can see him in “Bahugani”, the maiden production of India Artists Ltd.


Several cinema weeklies in Bombay and in the North continuously write against you, often in a defamatory way. Why don’t you do something about it?

They are doing it to earn a living and I do not wish to starve them. If by abusing me, they can sell a few more copies of their publications, I do not like to stop them from doing so. It is their misfortune that they can’t earn a living in a decent way. People who are so badly cursed by fate deserve pity and not censure. In Bombay I have actually to patronise one man who follows this odd occupation for a living. When he needs, he borrows from me and crossing over to the other side of the road, hires a man to sling some more mud at me. That is human nature and one cannot help it. It takes all sorts of human beings to make a world.

H. S. Lal Agarwal. (Pilibhit).

Which of the leading Indian actresses are mothers?

All except Sabita Devi. She has a mummy of her own.

T. A. Janoo. (Daressalaam).

My father says that the cinema is a luxury, while my school principal says that it is a necessity. What am I to do?

Follow the worthy teacher. Your father is trying to save money.

P. S. Krishna Murthy. (Masulipatam).

Why doesn’t Nadia become a jockey? I think she will earn more that way?

What about the poor horse? Besides the case may fall within the provisions of the Prevention of Cruelty to Animals Act.

A Jagga Rao. (Vizagapatam).

If I am not inquisitive, may I know who paid the expenses of your world tour?

You are inquisitive, but I shall excuse you. Filmindia Publications Ltd. the firm that owns this paper, paid all the expenses, and not any producers as some people seem to think.

V. Chhatrapati. (Parbhani).

Which is the better picture between “Jawani-ki-Reet” and “Kangan”?

Kangan! Miles better in every way.

Miss Snehala H. (Surat).

Can a girl from a good family guard her chastity from bad producers, directors and such others after becoming a film star?

Oh yes, if she doesn’t carry the proverbial fig leaf as a guarantee of her modesty. Many of these “good-family” girls invite trouble by their light-hearted behaviour and it is not necessary to be a producer or a director to be bad in such a case. Even doctors and journalists can do equally well.
India's most burning Social Problem is now brought to screen in a Sweeping Story of a Virgin's Soul

Is widowhood the Scourge of Hindu Society?
Should a Virgin Widow marry again?
Why is a Widow in Hindu Society denied all luxuries of life?
Why does she not wear Kumkum, Flowers, and Bangles?
Are there any fixed principles and conventions governing Love?
When desperately in Love, what would you do if you are told the Girl you love is already promised for another?

All these questions are raised and answered in this Sparkling Social of HINDUSTAN CINETONE

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K. K. Parmeshwaran. (Madras).

I am sorry not to find a single word in the last issue about the South Indian films. Are you not interested in them any longer?

I am mighty interested in helping the progress of the South Indian film industry, but the South Indian producers don't seem to be so. They lack the ordinary courtesy of sending periodical studio news, which are printed free. Photographs of their stars are an impossible proposition. They seem to grudge us not only the stars but their photos also. For one reason, I would suggest your reading Mr. Venkatram's article on the South Indian film industry, appearing elsewhere in this issue.

G. Judgeesh Banwari. (Durban).

A friend of mine has got a photo of Pramilla. Wherever he goes he keeps on murmuring "Pramilla", "Pramilla". In the home, in the street, in the office one hears only Pramilla. If I do not act quick he is likely to lose his head. What can be done?

Bring him over to India and let him see Pramilla. He will be cured.

Sasikanth K. Singh. (Rossburgh).

Will Renuka Devi make a comeback to the screen?

Every month people ask me this question five hundred times and I can't give them a definite reply because Renuka herself doesn't know the answer. When she makes up her mind to return to the screen, I shall be only too pleased to announce the news.

T. R. Sharma. (Jullunder).

Who is the better director between Sohrab Mody and P. C. Barua?

Stop seeing pictures. You are a very sick man.

Surajratna Thirani. (Kishanganj).

There is very little Marwari talent in the cinema industry. I wish to encourage some people. How can it be done?

Write to Pandit Indra, the eminent story and dialogue writer of Bombay. Being a Marwari he is interested in establishing a Marwari Movietone. His address is Gujar Lane, Santa Cruz, Bombay. Your money and his experience can soon give us a Marwari studio—not to mention some charming actresses.

G. V. P. Rao. (Devanakanda).

Please tell me all you know about Padma Devi?

It took me eight years to know her and it will take me eight years more to tell you. Won't it be enough if I say that she is a charming girl?

S. Abraham. (Bombay).

Say all you know about the following stars: Khursheed, Naseem, Sabita and Ila Devi.

You have said it, I don't know more.

M. Chandra Vyas. (Indore).

I want to know something about Chandramohan?

Write to him c/o Circo Productions, Parel, Bombay and he will tell you everything. He doesn't give others a chance to tell his story.

Behari H. Chhabria. (Karachi).

Is it not surprising that in a recent issue of "Filmindia" you have suggested D. P. Berry and Darr-Prasher as pen friends to one of your readers, seeing that Berry has not been able to write even a half-page good editorial, while Darr-Prasher have not been able to give any good writings on the cinema? Why did you not suggest G. A. Thakur of Karachi?

All right! I'll say G. A. Thakur of Karachi as another good pen friend.

Bhudo Advani doesn't seem to be much interested in what is offered to him. He looks beyond and he seems to have a solid reason in "Sanskar" a National Studios' picture.
PERENNIAL progress is the law of Art; also of Business. Where art and business combine, as they do in the motion picture, Progress assumes an urgent and vital importance. Bombay Talkies have always been aware of this fact. Their new picture "BANDHAN", which will soon have its National Premiere at the Roxy, Bombay, is fresh evidence of such awareness. Designed for powerful emotional appeal, with an eyeful of scenic beauty and an earful of melody, "BANDHAN" presents the big star "draw" of 1940–41, LEELA CHITNIS and ASHOK KUMAR. You can trust this team for the drama you expect; and others, with them, for an extra offering of mirth and melody. "BANDHAN" will soon be presented as the year's top feature. Bombay Talkies count on its merits, so can YOU.
Who says

"LIFE'S FOR LIVING"?
THE OTHER SIDE OF PRABHAT'S "ADMI"
A POSER FOR DIRECTOR SHANTARAM
By Miss Sharda Ramkrishna

The reader may think me to be a little crazy to fling such a straight question in the face of one of India's greatest film producers. But with due regard for Mr. Shantaram's talent and genius, I must confess that I have failed to understand him in respect of his "Admi". I have seen the picture over and over again, and still Mr. Shantaram's philosophy is a closed box to me. Why does he term it "Life's for Living"? Would it not have been more appropriate to entitle it as..."Life is not for Living?"...or perhaps..."Life is for Dying"; or at least something like "LIFE IS FOR ENJOYING ON A WOMAN'S SACRIFICE"...And if Mr. Shantaram still persists in holding that "Life is for Living", then at any rate it seems, "Life is for Living a COWARDLY Life"...

WEAK CHARACTERS OF "ADMI"

Ganpat, the Policeman No. 255 and the harlot Maina are both weak characters who lack self-determina-
tion and are unsettled about their conduct of life. Maina, due to circumstances we are not told has fallen into the trade of a prostitute...a harlot. And she carries out her profession of constant sin against society with that comfort and ease which smack of professional efficiency. But deep within the folds of her woman's heart are laid the ideals of a decent life. These ideals spring into hopes, and by a strange trick of fate she meets Ganpat, the policeman who offers to take her away with him, Maina who has been waiting for a chance bids 'adiu' to her trade and takes up her lodgings in a room hired by Ganpat.

POLICEMAN NO. 255

The weakness of policeman No. 255 begins to be conspicuous right from here. He feels ashamed to come to the chawl during daytime and then he avoids coming there altogether for a few days just be-

cause his uncle happens to live in the same chawl. His weakness unnerves Maina and the hotelboy suggests a return to her former trade. But she refuses,

Vishnupant Pagnis plays yet another role of a saint in "Narsi Bhagat" a Prakash picture.

However sinful her trade might be, Maina was as happy as a lark. She sang and she danced and she lived on hopes and ideals. And if Ganpat drew her out of it, he should have stood by her regardless of the fear of social censure. That Maina was a prostitute was no news to him...he was quite aware of her profession, and mindful of it he pulls her out. And still he displays a height of cowardice when he not only refuses to take Maina away with him to the fields but says that "I am a man (Manoos) what will the people say." If he had to mind what the "people would say", he should not have undertaken to reform a lady of the type of Maina.

THE HOTEL-BOY'S TRAGEDY

Perhaps the only person who saw deep into the lives of both, Maina and Ganpat, is the Hotel-boy the popular "bahar-walla". He saw at
July, 1940

one stroke the weakness and cow-
dardice of Ganpat and therefore sug-
gested her return to her former trade. He had a peculiar affinity for Maina and in her leaving her profession he alone foresaw what her end would be like. But he was too reluctant to force her to return. He alone believes that life is for liv-
ing at whatever cost it may be and so when Maina refuses to return and when she is faced with poverty and starvation, he goes out saying "I will work and earn money for you," and where does he go?

He goes to the same den which Maina has discarded and prostitutes his talents by singing for a song-
stress from behind the curtains. His attachment for Maina is the only encouraging factor in the film. He is prepared for any sacrifice and no amount of failures discourages him from loving Maina, on the contrary it is he who from time to time encour-
ages her in her sad moments. Take him out and the picture will lose nearly 30 per cent of its entertain-
ment value.

And yet Mr. Shantaram has done him no justice. He is made to lead a pathetic life throughout the pic-
ture. He has to receive the fists of the hotel-manager, the slaps of

The hotel boy (the popular Bahar-walla) gets his reward of hard work—
Ganpat, the throttling by the dif-
ferent night birds and finally to be left alone and friendless—only to shed a tear when Maina is led to the "Kala-Pani". He has burnt his boats by uniting them with hers —and all he gets is a last kiss and an embrace from the grateful Maina before she goes to the penal serv-
itude.

THE DISAPPOINTED MAINA

Mr. Shantaram's ideal of a har-
lot seems to be quite different from what they are in actual life, Maina is shown to bear a mighty affection for Ganpat. She has bitterly ex-
perienced his temper as when he flings the tea in her face and when he slaps her hard; and yet she keeps blind faith in him and goes with him. The reason for her endless futile faith in him was perhaps due to the manner in which the Police-
man No. 255 protected her from the arm of law when the gambling den was raided in the first scene. But that was all the protection he gave her.

Further on she is left unprotected and alone to eat away her sorrows all by herself. Her first disappoin-
tment is presented when Gan-
pat does not come in spite of his promise to return after darkness. Beyond words and a mere display of emotions, Ganpat does nothing to bring home happiness to Maina. He is ashamed because of the people around and therefore he avoids com-
ing to the room during the daytime and because his uncle lives in the same chawl he avoids coming there altogether—again he is ashamed to

Ram Marathe and Durga Khote team together in "Narsi Bhagat" a devotional picture of Prakash Pictures.
take her away with him to the fields, because as he says he is a “Manoos... and what will people say.” All along Ganpat is concerned about himself, and not about the woman he had kept in the room and at whom people looked through every creck and crevice and looked with suspicion and doubt. Her second disappointment is when Ganpat refuses to take her with him to the fields. But she makes the best of it.

Lastly she enters a holy house and the unchaste life which she had unfortunately to lead makes her nervous about living there. Besides she had eye-witnessed how Ganpat had trickily made the flower drop from the right hand of the idiot. He was aware of her nervousness and yet, beyond a mere request by signs not to go anywhere, took no measures to console her and impress upon her mind that she could yet live a holy life. The last scene is the strangest of all. He affords her no protection from the hand of law. He doesn’t even attempt it. He could have at least pleaded for her before the Inspector or done some of those things which are quite possible for a policeman to do.

**NON GENUINE LOVE**

If indeed his love for her was genuine he should have resigned his post which had caused her arrest and followed her to the Andamans like Prince Nekhlyudov from ‘Resurrection’. One easily sizes up his fleeting love for Maina. There is no effort to get her love, at least he sacrifices nothing for her. There is absolute lack of sincerity on his part for Maina. The haste with which he consents to his marriage with another girl, at once shows him as more of ‘woman-mad’ than ‘love-mad’. For one does not so easily and so soon recover from a love-shock, as Ganpat does.

The picture is indeed a super production and mighty work of a first class director. But the spectator leaves the theatre with a feeling of depression and diminished hopes in the institutes of humanity. Think of it for a while—Maina is out for reformed life... and yet she deserts Ganpat because her conscience pricks her in the clean atmosphere of Ganpat’s home and in the presence of his mother. Look at the other side—Ganpat is out to reform Maina and marry her, he shows his extreme resentment at her way of life, and yet does nothing substantial to correct her. He only enjoys at the cost of the sacrifices which Maina makes for his sake.

Life is for Living... what life? If it is for living a harlot’s life then Ganpat resents it. If it is for leading a moral life, then her conscience pricks her. If it is for living Ganpat’s life, then it is cowardly. It is unbecoming of a man who has voluntarily stretched his hand to a fallen woman.

At the “Bahurani” premiere—Mr. Motilal our hero and Mr. Kikubhai Desai (Jnr.). They seem to be mighty surprised to see each other. “You here” and “you too.” There were hundreds others also invited.
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Our Review

An Orphan Picture Surprises Critics!

Ramu Thakur Gives Caste to "Civil Marriage"

Snehaprabha Pradhan — The Star of To-morrow!

As in other activities of life, the film industry also has its own surprises, Pictures which are condemned by the intellectuals often become very successful at the box offices, while others praised by the producers and the critics, miserably fail to draw.

Still another surprise is the picture which is poor in expectations and condemned before it is seen by the presumptions of the be-all and know-all on the grounds that the man who directed it is a new comer and therefore incapable of producing a good picture.

The producers who are generally blessed with poor intelligence never know when they produce a good picture till the crowds tell them by their support and consequently often allow a good picture to go unheralded.

"Civil Marriage" is a case in point. This orphan picture was produced in the last days of Sagar, when its producer was in the labour of delivering a new concern to build a new personal future.

By the time "Civil Marriage" was completed, the producer was probably prepared to forget that he ever had anything to do with a picture like that. But after release when friends and critics told him that "Civil Marriage" was certainly a good picture, in comparison with several others running in the town, the producer suddenly warmed up to claim its parentage. But it was then too late. The picture had come quietly and gone quietly.

That was the tragedy of "Civil Marriage" in Bombay. One more good picture gone west.

QUITE A GOOD STORY

The story is the usual triangle of love and marriage. Two sisters—both self-sacrificing—are in love with a youth. One of them makes the sacrifice and allows the other to woo. A stranger turns up. He is clever and has modern socialistic ideas of life. A mill strike proves this. The two boys are ultimately equally divided between the two sist-
SHANTA KUMARI——

Like a painting of Ravivarma, Shanta Kumari thrills all art-lovers in "Dharma Patni", a Telugu picture of Famous Films.
National Studios' Maiden Hit

"Woman" Delightful Picture Of Indian Village Life

National Studios have earned for themselves an abiding place in the Indian film world with the release of the "Woman" at the Pathé. "Woman" is unlike many another picture. It is not a romance, the old woman nagging her daughter-in-law and fondling her grand-children, distributing gifts to express her joy at the arrival of her first grand-child, the talk near the village well of a neighbouring woman with her "Woman", a Landmark in Indian Film-History

A Great Picture of Universal Appeal

By Our Film Critic

If "Woman" can be taken to represent the general standard of the forthcoming productions of National Studios, a brilliant future is in store for this new company, for it is a National Studios' "Woman" Depicts Drama Spun Out Of Very Stuff Of India's Life

"WOMAN" IN SEVENTH WEEK PULLS

Many a problem, small and big, raw edges but is so picturesque to the agriculturist, has been cleverly portrayed with all the fancy of thousands of real life—life that touches the heart, the emotions, and the intellect. Mr. Babubhai Mehta, the author, deserves to be congratulated on a splendid story, all the interest, out of the material of our village life. A greater tribute is due Mehboob for his brilliant realisation of dreams come true of wild ambitions realised, old and young.

Mehboob Steps Up to Front Rank

"WOMAN" STILLS PULLED AT PATHE

After a long time has the Indian screen been graced with a picture of life—the true life of the people. "Woman" is one of the few pictures in the season to have been so successful. As the story itself has been written by Mr. Babubhai Mehta, the author, and as he has been responsible for the management, the film has been brought to the screen with all the splendour of their full splendour.

Verdict in National's Significant Screen Epic

"WOMAN" A MEHBOOB TRIUMPH

National Studios' Fifth Village Life

National's "Woman" For Pathe

Thrilling Screen Epic

"Woman" the maiden production of the National Studios has been a hit with audiences. The romance of dreams come true have been so successful as to grace the screen with all the splendour of the story itself, has been written by Mr. Babubhai Mehta, the author, and as he has been responsible for the management, the film has been brought to the screen with all the splendour of their full splendour.
National's "Woman"
A Picture with a Poetic Theme

Tomorrow (Friday), the premiere of "Woman" at Pathe.

"Woman" is a Personal Triumph for Sardar Akhtar
IN my first article on National's
BY OUR FILM CRITIC its true spirit and significance, this in her first article on Indian cinema.

"Woman" Combine Propaganda With Art
EVERY art is propaganda but the real art in propaganda is to dilute instruc

DISTINCTIVE DIRECTION
OF A
DISTINCTIVE PICTURE
National Studio's "Woman" At Pathe
Realising the public demand and are so vividly depicted on the general ignorance about con-screen in this picture that it

A Picture for National Uplift
"Woman" at Pathe
HAPPY RESULTS OF "WOMAN"

EXCELLENT MUSICAL FARE
National's Maiden Village Saga
National Studios' "Woman" now running in the fifth week at Pathe.

Mehboob's Brilliant Direction Makes National's "Woman" Saga Of Indian Peasantry

"WOMAN" IS COLOURFUL VILLAGE DRAMA

PANORAMIC VIEW OF RURAL LIFE
JYOTI—

Whose sparkling performance in “Woman” charmed thousands, will be over again seen in “Sanskar” the second picture of National Studios.
JOIN THE FRONT OF PROGRESSIVE ART!

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Hullo Folks! I'm comin' again
In Wadia's Super Hit,
I fight, I ride, I crash through Space,
On Galloping Horses Flit.

Fearless Nadia in
DIAMOND QUEEN

Directed by HOMI WADIA

Supported by
Radha Rani; John Cavas;
S. Mansoor; Sayani
'Horse Punjab-Ka-Beta

and

The Entire Diamond Thriller Cast:

WADIA BROS.
PRODUCTION.
Our Review

Bravo! Kishore Sahu, Bravo!
India Artists Make A Brilliant Debut
“Bahurani” Scores In Quality

Kishore Sahu has given a brilliant picture in “Bahurani”. As a maiden production it is an excellent beginning for India Artists Ltd. Many of our aged producers would like to end where India Artists have begun in their enterprising career of production. So high is the standard of quality of “Bahurani” that one almost doubts whether the producers will be able to maintain the same intellectual level in their future productions—or will also fall a prey to the indecent lure of the box-office and lose sight of the higher purpose of picture production—for the social and cultural progress of the nation.

Kishore Sahu has fulfilled his promise and how gloriously he has done it—not only by giving us a truly beautiful picture but by backing it with his own performance which for its restraint and dignity will take a lot to be beaten,

AN ELOQUENT THEME

In the theme of the picture is centred the main appeal to the intellectuals. Through ages the Hindu society or for that matter all human society, has condemned the bastard child of sin and heaped odium on it in defiance of rational thought and humanitarian instincts. The sins of the parents have always visited upon the children and the protest of a few philosophers has been like the cry in wilderness, going unheeded and often scorned.

Mr. Dadasaheb Phalke opened “Bahurani” the maiden production of India Artists Ltd, at the Excelsior. His blessings, as the father of the industry, will see the new concern through many a storm in the future.

BAHURANI

Producers India Artists Ltd,
Adapted from “Mimansa” by Anooplal Mandal
Scenario A. Ronde
Dialogues Amritlal Nagar
Songs Azad and Casshyap
Cinematography Rajnikant
Auditoryography Vinoy Desai
Music Rafique Ghaznavi
Cast Kishore Sahu, Anuradha, Rose, Mubarak, etc.
Released at Excelsior Cinema
Date of Release 26th June 1940
Direction Mubarak and Junnarkar

Man made laws established their own standards of virtue but the laws made during the day could not justify human sins committed during the night.

Through ages, the wages of sin have been unwillingly paid by the bastard child. And the sinner has always escaped. Remorse has often struck the sinning parents but no relief was ever offered to the child who inherited the legacy of social ostracism and the odium of a bastard lineage.

For the first time on the Indian screen, this burning human problem has been vividly pictured by the producers in defiance of orthodoxy and the guardian fossils of society. To this extent the brave enterprise of India Artists deserves admiration and praise.

A MOVING TALE

Aruna, a poor village girl born out of wedlock, meets a young Zamindar on the death-bed of her mother. Social cruelties inflicted on the mother and the child win Vijay’s sympathy for them. The mother soon dies and in a moment of emotion. Vijay promises to look after Aruna.
Aruna is brought to Vijay’s home and treated like a child of the family by Didi, Vijay’s older sister, without knowing the circumstances of her parentage. Diwanji, the trusted servant of the family, however, shares the secret with Vijay.

Aruna is happy and grows quickly like a plant in a hot-house. Vijay soon goes away to the city to complete his education. At the college he meets Mallika Rai a sophisticated society girl. While Vijay professes to be a practical idealist, Mallika Rai impresses one as an over-bubbling theorist. And yet because of affinity of ideals, there is a sympathetic communion between the two.

ROMANCE AND INTRIGUE

Education over, Vijay returns to his village to find Aruna now a grown-up woman scattering charms all round. Vijay falls in love with her and with his characteristic honesty proposes to her. After a small family storm, the wedding takes place and Vijay and Aruna are launched into new life.

Didi who is unaware of the stigma attached to Aruna’s birth, leaves the family for a change and we are soon introduced to Lallan the younger brother of Didi who attempts to blackmail Aruna into submission to his lust by threatening to expose the actual circumstances of her birth.

Vijay who had gone away to the city to bring Mallika Rai to help him in village uplift activities, returns home with her to find Aruna on the verge of a break-down.

Lalit Mehta, Production Manager, whose untiring efforts have contributed to make “Woman” a beautiful picture.

And from now on the story rushes fast to a dramatic climax, through thrilling suspense and awe-inspiring doubts to reach a solution that makes every one happy.

“Bahurani” has a successful story, because in addition to its being well written for the screen, it has succeeded in delivering its message in a soothing and suggestive way without creating any sharp contrasts that destroy the harmony and rhythm of life.

DISTINCTIVE PERFORMANCES

Kishore Sahu gives a star performance and surprises his many friends and critics by his superb artistry in portraying a role which is none too easy to play because of its psychological content. He did it with an admirable restraint which was at once dignified and perfect.

Mubarak’s character role of Diwanji is a perfect presentation of its type given with a correct under-
Kishore Sahu and Rose brighten many a scene in “Bahurani” now running at the Minerva.

standing of the part and its sympathetic bearing on several situations in the story, Mubarak’s character make-up is admirable.

Anuradha as Aruna has more scenes to her share than the other artistes put together. As most of these scenes are dyed in sympathetic hues, Anuradha succeeds in securing the sympathy of every one without having to strain herself. Perhaps a greater artiste would have given more life to Anuradha’s role, Anuradha’s musical talents with their definite limitations restricted the scope of the music director who had to make up in orchestration what her voice failed to reproduce.

Rose seemed acquainted with the part she played, though her appearance (a lot of it is superfluous now) went against her. Rose is fast becoming less photogenic and unless she guards against this, we shall soon lose a useful artiste.

Pratima Devi only looked her part but couldn’t live it.

GOOD TECHNICAL WORK

Barring a couple of shots in the outdoors, the photography was very soothing to the eyes and created a very good general impression of the ability of the cameraman. The same cannot be said of the sound. It is carelessly recorded at places, though it is sufficiently audible.

Rafique Guznavi is learning to be a scientist in music. This is the second instalment of his experiment in musical enterprise. The first was “Sitara.” While giving suitable and imaginative background music, he mixes too much of a foreign element in his score with a profuse sprinkling of the rumba notes. This makes the music anything but Indian. The tunes are rather sombre. In the present day films, what sells is music. Rafique should remember this in future.

The joint effort of Mubarak and Junnarkar in direction, as their first attempt, calls for the highest praise. Many an old director should blush with shame seeing the measure of success achieved by these new comers. Theirs is a glorious debut and we can only wish them greater success.

“Bahurani” is a picture you can’t afford to miss. It has entertainment plus instruction. And it brings India Artists into the minds of all.

In “Mala”, a Prakash picture, Rose and Jairaj give a performance that will be long remembered.
Famous Films, (BOMBAY)

Are out to give you a Motion Picture VIVID & MODERN that will leave a lasting impression on your mind.

HE LOVED HER  
But had not the courage of his convictions

SHE LOVED HIM  
But found that his heart was elsewhere

DHARMA PATNI
IN TELUGU

REMEMBER IT'S A FAMOUS FILMS' (Bombay) MASTERPIECE OF 1940
A cast of South Indian Favourites who have earned applause:

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HANUMANTHRAO
BHANUMATI
HEMLATA, KUTUMBRAO
BABY RADHA, RAJU

Directed by
P. PULLIAH B.A.
of 'Balaji fame'
Music by
ANNASAHEB MAINKER

Particulars from:
EXPLOITATION MANAGER,
Famous Films, (Bombay.)
GOLKHAR'S BUNGALOW, KOLHAPUR

AND NOW IN PRODUCTION

DAMAJI
(Marathi)
“TUMCHA DEV”

The Heartrending Tale of a Great Devotee of Lord Vithoba
written by Bhal G. Pendharkar, the Celebrated writer of Maharashtra
Directed by GUNJAL
Our Review

Another Saint Breaks Into The Box-Offices!

"DNYANESHWAR" Draws Huge Crowds!

Prabhat Scores Another Hit!

This is essentially a picture for the masses to whom rigid ceremonial miracles and other obvious expressions of spiritual pursuits constitute a religion.

Prabhat, who specialize in such devotional subjects, have given plenty of material for mass appeal in this picture.

The spiritual significance of the miracles in the picture might go over the heads of the masses, but their unconscious impress on the mind of the masses always has a salutary effect on their life.

On the other hand the intellectuals who are habituated to test life on the touchstone of realism and seek a rational explanation of all happenings, may look sceptically at the miracles and prejudicing their mind with logic and reason, lose sight of the philosophy underlying such miracles which through ages have proved the necessity of their existence for the uplift of the masses.

A miracle as we see in our mythological pictures, far from being an exhibition of magical powers, is also one form of realism as much as it is a concrete and visual expression of an abstract thought or theme.

To the intellectuals, the visual manifestation has a lesser importance, nevertheless, it is debatable whether a miracle can be entirely condemned as an exhibition of black magic simply because it seems out of place in modern times and lays a strain on one's intelligence and imagination.

Talking of miracles, it can be proved today by examples that what would have been taken as a miracle fifty years back has today become an established scientific fact. Even today yogis being buried alive in subterranean vaults looks a miracle and the human mind with its restricted knowledge of the spiritual background of such feats associates them with black magic.

In fine, miracles have their distinctive place and use in human life and they are not so irrational in "Dnyaneshwar" as some intellectually obsessed people seem to think.

PICTURE WITH A MESSAGE!

Punctuated by such purposeful miracles, "Dnyaneshwar" has become a glorious picture of devotion built on the bedrock of humanitarian philosophy.

In the present day war-torn world, where human thirst has to be quenched with human blood, the immortal message of Sant Dnyaneshwar to love humanity comes as a welcome relief and reasserts our faith in divinity.

GREAT HUMAN STORY

The story is 600 years old when in Alandi, Vithalpant, the father of Dnyaneshwar, Nivruti, Sopan and Muktabai, having once become a Sanyasi, is back again in family life with his wife and children.

The people of the village, including the local pundits, ostracise him and his family and their lot becomes most miserable in the midst of abuse and ridicule.

Their chief persecutor Vissoba, orthodox and fanatic by conviction, restrains his little daughter Ganga even from giving alms to Dnyaneshwar who goes about begging for their daily rations.

Yeshwant & Sumitra in 'Dnyaneshwar'

The persecution intensifies and Vithalpant unable to bear the numerous indignities beseeches the local pundits to give caste to his children. They refuse, saying that the scriptures had no provision for a case like this.

Vithalpant and his wife commit suicide leaving the four children orphans.

ON HIS MISSION OF LIFE

Dnyaneshwar being the most gifted from the lot takes up the burden of the family.

In his search to win back caste for his family, Dnyaneshwar goes to Paithan and there secures the approval of the pundits by staggering
From 22nd June

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R. VARDE, SUNITADEVI.

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M O H A N

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• SEVA a heart-piercing drama of human emotions and pathos.

• ANATH PATNI depicting the heroic efforts of a lady forsaken to the feet of mercy by her whimsical husband.
Sitara and Madhuri in "Pagal", a Ranjit picture directed by A. K. Kardar.

them with the miracle of a buffalo reciting the Vedas.

Back to the village he takes to the mission of interpreting the Geeta and creates consternation among the local orthodox people. They bring Mahatma Changdev, the great yogi. But in a couple of dramatic incidents Dnyaneshwar beats him at his game and establishes his spiritual superiority.

A fragrant but subtly suggestive romance is woven in the story which, while not being intrusive, gives the picture an intimate aspect.

**MARVELLOUS PRODUCTION VALUES**

Barring a scene here and a scene there, the picture is a superb production. The trick scenes are not finely executed. The scene in which the buffalo recites the Vedas is definitely clumsy. Tiger-riding also is a rather transparent bit. Several scenes seem to have been rushed through.

The rest of the things are remarkably good. Marked improvement is seen in the Hindi diction of the artistes. Music is sweet and suitable. Direction is not high-flown but appropriate.

Yeshwant, the young Dnyaneshwar gives a beautiful performance. The little Sumitra wins every heart in the audience.

For devotional people "Dnyaneshwar" is a supreme fare. They must not miss it. For the others, it has a philosophy not to be missed.
Grapes of Wrath (Twentieth Century Fox). Directed by John Ford, photographed by Gregg Toland, with Henry Fonda and others.

The sensational best-seller of John Steinbeck has been brought to the screen in its truly epic proportions. Realistic and occasionally grim, but essentially human, the film has the same magnificent sweep and the same deep sympathetic insight into the elemental emotions of man. Superficially it may be described as the story of one American family and their grim fight against unemployment. Their almost symbolic trek across the continent in search of the 'promised land' of California, the psychological changes in each of them, are caused by their contact with unpleasant economic realities. But the Joats are really not one family, nor are they necessarily American. They are all the dispossessed and the hungry masses of all the countries—and one may say in all ages—trekking across the world, in view of the 'promised land' and yet never reaching there.

Being a film of unconventional and uncommercial variety, we recommend the votaries of "pure entertainment" to keep away from it. It is too good, too human, too real, to be liked by those whose screen ideals are Shirley Temples or Deanna Durbin or Clark Gables.

Incidentally, the value of this film is not restricted to the story. The technique is as revolutionary as the theme and this reviewer can say that in no other film has he seen such real life-like lighting and photography. Perhaps the best tribute to the film, its author, director and photographer was paid by a young lady who declared, while watching it, "But it does not look like a film at all." It does not, it looks like life.

Of Mice And Men (Hal Roach—United Artists).

John Steinbeck is lucky in having had both his novels filmed with such rare fidelity and understanding. If "Of Mice And Men" is not so memorable as "Grapes Of Wrath", it is only because its theme is limited to the story of a single individual, a peculiar individual who has the strength of a giant and the mind of a simple child. The background of ranch life and the nostalgia for land felt by migratory farm workers is, no doubt, beautifully worked-in but primarily the novel (and the picture) is concerned with the tragedy of Lennie Small, played with such remarkable success by Lon Chaney, Jr. The photography in sepia gives the picture the necessary warmth and shows how even stark realism can be artistically depicted.

Abe Lincoln in Illinois (retitled "Spirit Of The People") With Raymond Massey.

Seldom has Abraham Lincoln been portrayed with such profound understanding as Raymond Massey does in this biographical picture based on Robert E. Sherwood's Prize Play. Acted brilliantly and directed with admirable restraint, the picture yet remains a pictured stage drama, so that not movement, but dialogue is its main attraction.

Our Indian producers, directors and screenwriters should see it to learn of the vast field we have of producing pictures to glorify the great heroes of our land—not only saints but politicians, social reformers, litterateurs and scientists.

Rebecca (Selznik International—United Artists). Directed by Alfred Hitchcock, starring Laurence Olivier and introducing Joan Fontaine.

Here is an ideal picture—gripping story, brilliantly directed, beautifully photographed, and well-acted. We won't tell you what the story is—else the Hitchcock suspense will be spoiled. First see the picture, only then read Daphne Du Maurier's unusually brilliant novel.

My Son, My Son! (United Artists). Starring Brian Aherne, Madeleine Carroll and Louis Hayward.

Another best-selling novel is brought to the screen in the wake of "Gone With The Wind," "Rebecca" and "Grapes of Wrath." Being a bit over-sentimental, on the father's love theme, it ought to appeal strongly to Indian audiences. Brian Aherne, as a self-made author, and Madeleine Carroll as a young artist who falls in love with him in his middle age are superb. Louis Hayward is surpassable as the young good-for-nothing son.

Young Tom Edison—(MGM). With Mickey Rooney and Virginia Weidler in the main roles.

A biography and child film rolled into one. Good boost to the great inventor, inspiring our young sons if they have a scientific turn of mind. It could have been produced and directed better, with more realism, but it is good as it is. Take all your children along to see it. One of them may turn out to be another Edison.

An Opportunity to New Talent
New Film Artistes Wanted

National Studios Limited are prepared to entertain applications from talented and educated girls who intend to take up the screen as a career. A few openings are now available for selected persons. Apply in person, with photographs if available, between 10-30 & noon at 160, Tardeo Road, Bombay.
For Our Technicians

Enter Another Technician—The Costume Designer
Plea To Give Him Recognition And Status

By the Editor, Bulletin of the A. C. T. I.

It may seem to some that we are making an organised effort to include within our fold every one that appears to have even the remotest connection with the making of films. We have already been accused of enticing away the musician, and today it is yet another artist—the costume designer.

However true this accusation may be (we will not attempt to refute it at the moment) these two cases can never be cited as parallel. For whereas the identity of the musician and the music director has always been acknowledged, there is no worker at present in any of our studios to whom the designation of the Costume Designer can be applied. If we seek to include within our fold such an artist we do not seek to flich him for some other fold, but merely wish to drag an unknown worker from oblivion and to create therefrom an artist, and having created him to call him our own.

MEASURE THE MISS

But is there such a worker whom we can mould into the artist that we wish him to be? All costumes today are suggested by that Jack-of-all-trades we call a Director, of course aided and abetted by his favourite heroine. "I must have five changes of dress you know," she pouts and the obliging Director nods. Without waiting for his reply she adds, "And please send the assistant with me and I shall go round and purchase the saris myself."

That holds for the heroine—as for the others the costume man (this is the fellow who folds up the dresses after the day's work and generally looks after them) goes out and purchases the cloth and gives it to the studio tailor with the instructions "Measure out Miss so-and-so and make her two blouses out of this, copy any of the designs from this." 'This' happens to be a fashion magazine about 5 years old, or it may be some loose pages of the Picture Show annual with the "Thief-of-Baghdad" dresses.

And yes, on these shopping expeditions the Costume Man he invariably equips himself with a monotone glass (in many cases it is still a time honoured blue one meant for use with the old orthochromatic film instead of the modern type of panchromatic, but he does not care about this, that is the camera-man's job). And so happy that he has selected the proper colour of the dresses to suit the camera-eye, this costume man thinks that he has done his best towards that elusive something called "co-ordination" by the highbrows, and which is supposed to be the secret of efficient film production.

NUDE HEROES OF OLD

At times a flood of creative enthusiasm may overpower our costume man and he may begin to strive for the utmost accuracy in his costumes. Now a typical warrior of the Hindu period invariably wore his dhoti short, he is convinced of it, possibly even seen statues of the period, and so he decides to clothe Chandragupta. Over the upper part of the body he knows that no clothes were worn, but as this person is a king, he decides to put a lot of jewels and cover up the space.

Then there must be a quiver and it must hang on his back. This too is accomplished with a piece of string. Anyway he tries his best but when this Chandragupta comes on the screen he wonders why the audience think him to be so funny. He forgets that art here does not lie in extreme technical accuracy that he had tried to give but in giving only a certain amount of this accuracy within the limits of ridicule.

This is one of the many difficulties that the Costume Designer of our future studios will have to solve. His act will lie in designing a costume accurate in detail of time and place, yet conforming to the tastes of the average audience. It must serve the purpose for which it is intended, it must even exaggerate and thereby emphasize the salient points of the wearer, and it must endeavour to subdue her or his basic deficiencies.

No one would ever dream of accentuating an unusually low waist line of a none-to-tall artiste, or of giving a broad shouldered dress to a heroine inclined towards a rather too well built athletic figure.

COSTUMES FOR MOODS

Nor does the art of the Costume Designer end here. While he shares with his brother technicians the basic and possibly the fundamental quality of showmanship and has therefore to see that his subjects always present of their best, he must never forget the dramatic needs of his story.

His costumes like the cinematographer's lighting, must never for a moment detract or lead the eye of the audience away from the purpose of the scene; let him clothe his subjects in a costume most congenial to the spirit of his story and of the particular scene. Let him change his costumes whenever the changing moods of the story demand it, and not just when the heroine feels that she must do so—because she has worn a particular costume long enough.

Which brings us once more to that stumbling block of motion picture production in this country—"COORDINATION" or rather the lack of it. For the costume designer or for any other technician as a matter of fact, to give his best he must have co-ordination from his colleagues and then only will the best work of them all will contribute to the making of the perfect motion picture.

But till then we feel the efforts of us all are doomed to be wasted and the entry into our folds of yet another artist, the COSTUME DESIGNER must wait—and with it possibly, also the perfect motion picture.
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  torn from the very
  book of family life! ★ ★ ★ ★ ★

★
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PICTURES*
AWE - INSPIRING
SOCIAL WITH
TREMENDOUS
HEART-APPEAL !

FROM THE PEN OF
Sjt. M. G. Dave
WHO GAVE YOU
"Mother India"

NIRALI
DUNIYA
(TRUST YOUR WIFE)

Starring: LALITA PAWAR
E. BILLIMORIA
JAL MERCHANT
SHAMIM HADI
Kalyani & F.MD.

Direction: V. M. VYAS

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AKOLA — — — (BERAR)
War Publicity Through Medium Of Films

Advisory Board Formed In Bombay With Leading Producers and Distributors

Sardar Chandulal Shah Elected Chairman

BOMBAY, July 4.

To advise the Government of India on war publicity through the medium of the film and to assist in the production, importation and distribution of suitable films, a Film Advisory Board was constituted yesterday at a meeting held in the Bombay Secretariat and attended by the leading figures in the local film industry.

Explaining the objects of the board, Mr. Desmond Young, Chief Press Adviser to the Government of India said that Government were anxious to keep the people of the country informed about the progress of the war, and particularly about the nature and extent of India's war effort and recognised that the film provided one of the best means of doing so. At the same time, they realised that efficient production and distribution could only be secured with the assistance of the brains and experience of those who were actively engaged in the industry itself.

Such assistance would be a valuable contribution to the national effort.

All present promised their fullest co-operation and the meeting elected Mr. Chandulal Shah of the Ranjit Film Co. Chairman of the Board and Mr. C. B Newbery of the Twentieth Century Fox Corporation Vice Chairman. The other members of the board are Rai Bahadur Chunilal (Bombay Talkies Ltd.), Mr. Chimanlal B. Desai (of National Studios Ltd.), Mr. Baburao K. Pai (of Prabhat Film Co.), Mr. M. B. Billimoria (of M. B. Billimoria and Co.) Mr. J. B. Wadia (of Wadia Movietone Co.) Mr. M. A. Fazalbhoy (of Fazalbhoy Ltd.) Mr. A. Rowland-Jones (of Metro-Goldwyn-Meyer India Ltd.), Mr. A. A. Walter (of Warner Bros. First National Pic.) Mr. Sohrab M. Mody (of Minerva Film Co.) Mr. Kapuruchand Mehta of Kapuruchand Ltd.) and Sir Richard Temple Bt.

Mr. H. W. Smith, Director and Business Manager of the "Times of India", will act as the representative of the Government on the Board.

A secretary will shortly be appointed.

The headquarters of the Film Advisory Board will be in Bombay, as the most convenient centre, but leaders of the industry in Calcutta, Madras, Delhi and Lahore are being invited to join it.

Apart from the production of films in India, of which four, dealing with the army, the Royal Indian Navy and one squadron of the Indian Air Force and training for emergency commissions at the military academy have recently been shot and will shortly be released, the Film Advisory Board will consider what films from overseas are likely to appeal to Indian audiences and will arrange for their "dubbing" in Indian languages. Interesting films showing the life of Indian troops in Malaya, Egypt and Palestine are expected in the near future, and there are many British documentary "shorts" which are suitable for this treatment. The entertainment value of each film will be carefully considered and exhibitors will only be asked to show films which will make an attractive addition to their programme.

The Secretary of the Board will be responsible for maintaining a library of 16mm. and 35mm. films and as this library is built up provincial war committees and other public bodies will be informed what films are available to them.
Kicks and Kisses

Doctors know a lot. They have inside information.

* * * *

When a backward girl falls in love, she has something to look forward to.

* * * *

Two is company, but three is a respectable party.

* * * *

Some people think they are worth a lot of money, just because they have it.

* * * *

Love is the only game, you can play in the black-outs.

* * * *

In Hollywood, many a star is born to blush unscreened.

* * * *

All girls regret losing their youth, unless they can pick up another one immediately.

* * * *

If a girl doesn't watch her figure, the boys won't.

* * * *

The surest way to lose your health is to keep drinking other people's.

* * * *

Girls are like parachutes, useful only when they are fully opened.

* * * *

A kiss is something which, once given, cannot be taken back, but is often returned.

* * * *

Life is like a game of tennis, because the word “love” means nothing.

* * * *

The man who says he knows women is the kind that women ‘no’.

* * * *

Love is a sweet dream and marriage is the alarm clock.

* * * *

Love is like the measles. It is worse when it comes late in life.

Love is valued highest during the days of courting and the days in court.

* * * *

When a girl shows her true colours, it is because she has run out of rouge.

* * * *

"It took me twelve lessons to teach Rita to swim."

"Why, the little flirt! I taught her in six."

* * * *

A gold digger is a girl with a cold heart and hot legs.

* * * *

The man who has a head for business, generally has two arms for his secretary.

* * * *

The boss sent his secretary a cheque for a thousand kisses.

And the manager cashed it.

* * * *

In the old days a business man used to take his pen in hand, but now he takes his type-writer on his lap.

The difference between a girl who blushes and one who doesn't is several men.

* * * *

In a taxi, three is company counting the driver.

* * * *

A boy-friend round the corner is worth ten Gables in Hollywood.

* * * *

A man who burns the candle at both ends, is often found with a little flame in the dark.

* * * *

I know a girl who thinks twice before letting a man kiss her. But she is a quick thinker.

* * * *

A girl is like a statue. She gets more attention after she is unveiled.

* * * *

Nowadays, pleasure must be sin to be appreciated.

* * * *

Mother is the necessity of convention.

* * * *

An old man is like a cigarette lighter. Falls you at the wrong moment.

* * * *

It takes a girl with dreamy eyes to keep the men awake.

Jyoti will charm you again in "Sanskar."
DIRECTOR
V. SHANTARAM

Again across the silver screen offers his hand and brings a message of LOVE AND FRIENDSHIP with his new picture

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By A. A. WALTER
Warner Chief in India, Burma and Ceylon

II

In the last article I had mentioned "interval". You will find very divided opinions on the subject of interval. First of all, the exhibitor looks upon the interval as a source of revenue and many of the public as an opportunity to quench their thirst. Bearing in mind that there is "want" on both sides, we can assume that in the majority of cases an interval is advisable, but in this connection special reference should be made to prohibition areas. I am sure that the vast majority of the cinema-going public in Bombay to-day are not in favour of intervals. They would much prefer to finish the show ten minutes earlier and not be bothered with a break half-way through. I am not suggesting that the only form of drink required by the cinema-going public is an alcoholic drink, but it is a fact that when one considers that the average performance is less than two hours, a person does not require a drink merely to quench his thirst. You will find that in the majority of cases the people who did leave the theatre for the purpose of a drink before prohibition were not teetotalers.

You will find to-day that the vast proportion of the audience remain in their seats. I, therefore, say that if a census were taken, the cancelling of intervals would be almost unanimous. Where intervals are necessary, at least let the exhibitor take care that the interval is at the right time. To my mind there are few things worse in connection with the screening of a good film than breaking it half-way for an interval. If it is necessary to have an interval, then let the interval follow the short subjects and let the main feature be screened without a break. When talkies first started, timed sound was a novelty and frequently one found that operators were very anxious to make the maximum amount of use of the machinery at their disposal with the result that long before the show commenced, gramophone records were being blared through loud speakers, both in the auditorium and lobby or foyer. During the interval it was and still is, in the majority of cases, the practice to play gramophone records continuously so that well before the show starts until the last fade-out there is not a moment without "sound" of some description.

MUSIC FOR THE MOOD AND TASTE

Let us examine the question of gramophone records being played during the interval. First of all, proper care in the selection of such music is of great importance. The manager of the theatre should be responsible for such work. The type of audience is generally dependent upon the type of picture so that the manager can select his incidental music according to the nature of the picture. A classical picture which appeals to highbrow audiences would bring an audience who would appreciate classical music played during the interval, whereas the latest thing in jazz would probably not go over at all well. This statement cannot be taken too literally, and common-sense must be used. It is sometimes necessary, where a picture is very heavy, to break the monotony with a little light music which may be more suitable.

When the interval first commences let there be dead silence as far as the operation of "sound" is concerned for a few minutes. Let the audience have a chance to speak to their friends, to gather themselves together and straighten out their nerves before they settle down to listen to something new. A record might then be played which lasts three minutes and another break given for a couple of minutes before the next record is played. Finally never spoil a good record by breaking it off before it is finished because the operators have not properly timed the commencement of the second half of the performance.

Remember, in connection with intervals, that the majority of people do not like intervals. If you find an interval necessary, be certain, that your main feature is not broken up and make your interval as short as possible.

CORRECT ADVERTISING NECESARY

We now come to the subject of advertising. Some say that this is the backbone of the film business. Whether it is or not, advertising is of vast importance in every industry in the world and only possibly more important to the film industry by reason of the fact that the motion picture industry lends itself particularly to pictorial advertising. I cannot go into this subject without referring to the comments which we hear from time to time from members of the general public. Adjectives such as super, magnificent, colossal, stupendous, it is suggested,
have been applied to any type of motion picture good or bad, and it is suggested by some that if we told the truth in just so many plain words, business would be better as the average man in the street would be able to make up his mind more easily.

This is only in a very few instances which are not important. Naturally there are times when the form of advertising used is an exaggeration beyond the comprehension of the average cinema goer and is not of benefit to the theatre. These, however, are isolated instances and need not be taken into account generally. There are good points in almost every production, and it is those good points which should be stressed in order that the public should know the type of picture that is being offered. There is no harm in over-stressing providing such an effort is not misleading. In other words, do not say that the picture is crammed with action if there is no action in it, do not call a picture “the biggest laugh of the year” if it is a sad production.

DIFFERENT PICTURES DIFFERENT METHODS

Let us analyse advertising under various headings: First, let us take newspapers. It is safe to say that a very large proportion of the cinema going public read newspapers. The percentage who do not read a newspaper of some description can be ignored in consideration of this particular point in advertising. First and foremost, therefore, we get to our patrons by means of a newspaper. Newspapers serve different types of public according to their political views and their general standing. It is, therefore necessary that the theatre manager has a very complete knowledge of the circulation of each newspaper and the type of people amongst whom it circulates. It is not necessary for me to go into detail of the amount of advertising which should be done or should not be done in newspapers. This can be left to the discretion of the individual theatre and the circumstances.

I would, however, discuss the question of proper advertising in newspaper irrespective of the amount of money spent in this manner. It very frequently happens that a theatre adopts a policy in advertising in almost exactly the same way for every picture, that is to say the same amount of space is used in every paper for every picture with the exception of possibly a few outstanding pictures where a little extra space is used all-round. I claim that this method is bad and a definite waste of money. There must be as many arrangements in regard to the matter of space in newspapers as there are different types of film.

A BETTER WAY OF DOING IT

Let us take a simple example: A small city has two newspapers; one a conservative paper which is purchased only by ten per cent of the more wealthy population of that city; the other ninety per cent. The local theatre advertises a classical picture with practically no mass appeal by taking every day twelve inches of space in the conservative paper and six inches every day in the newspaper of mass appeal. The following week an action picture of mass appeal is screened at the theatre. The appeal of this picture is not big in as far as the so called “better audiences” are concerned. The theatre continues the same form of advertising, that is to say they take twelve inches a day in the conservative paper and six inches a day in the paper of mass appeal. A better method would obviously have been to have curtailed the twelve inches to six and increased the six inches to twelve.

Advertising in newspapers is not as simple as this in big cities such as Bombay, but the same principle can be applied and if applied with intelligence and common-sense, the exhibitor can get a lot more for his money. Never let a personal prejudice enter into the matter of advertising. You or I may like or dislike a certain newspaper, but our likes and dislikes should have nothing to do with the advertising of a picture. In this respect we are only concerned with the likes and dislikes of the people who are going to buy tickets at our box office.

I am afraid that stereotyped advertising in newspapers has developed to a very great extent and is a matter which requires some careful thought. Some theatres are apt to advertise in such a stereotyped manner that it is doubtful if their public read more than the title of the film and the name of the star. If the exhibitor is not going to prepare his advertising in a form palatable enough to encourage the average cinema going public to read it completely, then he is much better off by curtailing his advertisement to a mere statement of fact concerning the name of the picture and the stars performing therein and save his money. Why spend a lot of rupees on tripe which is read by hardly anybody?

So often I find the exhibitor allocates a certain amount of money for the purpose of newspaper advertising and leaves the matter of of fact concerning the name of the spending this money spread over certain newspapers according to instructions given to an Advertising Clerk or a Publicity Manager without supervision. The exhibitor

Chintamani Talkies, Madura, fitted with the World-Famous LANSING SOUND SYSTEM.

has not done the best for his theatre when he allocates money for advertising in this manner. It is the correct spending of this money which counts. The allocation of a certain sum of money and the splitting up of this into inches according to the requirements is not to my mind the best way of handling newspaper advertising.

JUST HOW IT SHOULD BE DONE!

Here is my suggestion: First, carefully examine the picture's appeal to various types of audiences, decide where your principal public is for this picture, select the newspapers who appeal principally to that type of audience, and arrange your space in newspapers accordingly. Then prepare advance advertising and current advertising without any preference to cost. In some instances you will find that you can make up your most effective advertisement in a small space. In other instances, according to the nature of the film it might be necessary to take a much larger space in order to obtain an effective advertisement. When you finish this work total the cost. You will probably find that the cost is approximately the amount which you would have allocated to such a picture. If you find that you are spending too much money, then curtail where such curtailment would do the least damage. Never forget that a new form of advertising in newspapers or "something different" has its appeal. So much for newspaper advertising. Probably the next most principal form of advertising is the use of pictorial posters placed in positions throughout the city.

As far as posters are concerned, little can be said as they are printed in the majority of cases for distribution throughout the entire world so that the exhibitor has to take what comes and cannot select the type of pictorial poster which he might think is suited to his particular theatre.

Let us say that on average the posters received are the best for everybody (we hope). Bearing in mind the taxes which have to be paid the rents sometimes which have to be paid and the cost of the posters, this is a form of advertising which, although not expensive, certainly has to be considered in the budget.

The exhibitor therefore must assure himself that the poster boards for his theatre throughout the city are in the right place. Generally, speaking, this is fairly well catered for but there are instances where poster boards continue in out-of-the-way spots which are practically useless from an advertising point of view, possibly because some old man has been receiving a complimentary pass for the exhibition of such a board for the last twenty years. There must be a limit to the number of boards of this description which can be effectively used, but do not forget that you may not be using as many as might be used to advantage. Perhaps you are getting a good result with twenty such boards in the city. Are you sure that you would not get a better result with forty?

Sometimes I have found that a large poster (24-sheet size) is not used because it is so expensive by comparison with the three-sheet or one-sheet size. When I say "expensive" I refer to the possible rental of space for the purpose of such exhibition and the taxes which have to be paid. At the same time a carefully selected sight might be so valuable that the difference in expense should not be considered.

Sometimes a 24-sheet poster is so attractive that it is almost impossible for the average person to pass it by without comment. You and I must admit that there are 24-sheet posters which are practically valueless from this point of view. In such cases if I were an exhibitor I would exhibit a very outstanding poster for possibly two or three weeks when I know that thousands of the public are commenting upon that poster and that its contents are going home. Let a little more experimenting be done with posters and a little more attention be paid to an arrangement of this form of advertising.

BALLYHOO IN THE STREETS

Street "ballyhoo" is a form of advertising which is really only effective on certain classes of pictures. The same form of advertising, by means of a street car on every picture is only a waste of petrol. It is sometimes found that a theatre employs the use of a street car dressed with suitable decoration describing the picture being screened at the theatre, and a schedule of rou-
tes is followed by the driver day in and day out.

As in the case of newspapers described above, so a street car, advertising a film, should be scheduled for touring different districts. In other words, the districts that house the majority of the people, who would be interested in the type of picture that is being screened, are the districts which should be catered for most. Where a picture lends itself to street advertising—where a model of some description might be built or arranged in conformity with the picture, the greatest possible use should be made of this form of advertising.

It is the practice of the majority of theatres throughout the world to distribute cheap handbills in large quantities. Very frequently, mainly by reason of the fact, that they are so cheap, sufficient attention, is not paid to the proper drawing up of handbills and the proper distribution of them. A cheap handbill will very rarely appeal to the patron who pays Rs. 2/- for his seat. So, if you have a picture attractive to only such a class, do not waste your money on handbills. Where, however, the picture has mass appeal, the handbill is of very great effect and thousands of these can be distributed very cheaply.

But remember the type of people to whom you are distributing these handbills and give them something which they can read easily and which will appeal to them. Obviously a handbill should be, in the majority of cases, in pictorial form, and the least amount of words used, the better the effect. Make it bold and snappy without wasting a lot of money, and when you distribute these handbills, be sure that they are being distributed in the right place. Also be certain that they are not being turned into waste paper or thrown away in batches of fifty or a hundred so that somebody can go home for his lunch.

**WHOM TO APPROACH**

I would make mention of the various types of cinema goers. We have a certain percentage of regular cinema goers who read practically everything they can lay their hands on regarding stars and productions and no form of advertising good or bad, will keep them away from or send them to a picture. They have always made up their minds whether they want to see a picture or not and are merely waiting for the announcement as to where and when it is going to be screened.

Your advertising methods therefore are not for this limited public. The vast proportion of people who visit cinemas, do so because they have been persuaded to go by some form of advertising. See therefore that you tell these people well and often the type of picture that you have to show them and glorify its qualities.
PICTURES IN MAKING

PRABHAT FILM CO.
V. Shantaram is now on the sets of “Padosi” his social picture in which he promises to give us another socially progressive picture.

Syed Fatehali is busy with the final rehearsals of “Ram Shastry” a theme of social justice thrown into the historical background of the Peshwas of Maharashtra.

On the devotional side, that sole monopolist of all saints, Shivram-pant Vashikar is writing “Sant Sakhu” the story of a woman who exploited prayer to make her world a big temple.

NATIONAL STUDIOS.
“Woman” directed by Mehboob is breaking box-office records at the Pathé Cinema in Bombay.

Mehboob is busy on another social picture with sister-love as its main theme.

Director Kardar is busy making up time in “Puja” a social story featuring Sardar Akhtar and Sitara. Director Virendra who has already one picture ready in “Sanskar” has gone half-way through his new one “Radhika” in which Nalini Jaya-want a new artiste is introduced for the first time.

SARASWATI CINETONE
“Devyani” that mythological drama so popular with all audiences is now in the indoor sets under the direction of Mr. Pandurang Talgiri.

Preparations are going on for another picture “Bridegroom” to be produced under the direction of Mr. K. Narayan Kale.

NAVAYUG CHITRAPAT.
“Lapandav” the social comedy written by P. K. Atre is now getting the finishing touches and will be on the screen probably in the first week of August.

INDIA ARTISTS
“Bahurani” is now running at the Minerva Talkies, Bombay. This maiden picture has established a good standard of quality for the

producers. They must now look out for good stories.

The second picture that will soon go into production will be a comedy called “The Nest”. It will be directed by Zia Sarhadi.

Mubarak and Junnarkar the directors of “Bahurani” are busy with their new story.

BOMBAY TALKIES LTD.
“Bandhan” starring Ashok Kumar and Leela Chitnis is being steadily shot under the direction of Mr. Acharya. It will come on the screen in the first week of August.

The next picture to go into production will be “Narayani” with Devika Rani in the lead.

RANJIT MOVINETONE
“Pagal” a social story directed by A. R. Kardar will be on the screen at the Imperial by the time this is in print.

“Diwali” directed by Jayant Desai and “Musafir” directed by Chaturbhuj DoShi are lying ready for release.

The other picture in making is “Umeed”.

Ashok Kumar and Leela Chitnis will once again be seen together in “Bandhan.”

Sarojini in “Halimtai-ki-Beti” a Mohan picture.
MOHAN PICTURES.

"Hatimatki-Beti" a folklore phantasy is now very near completion under the direction of Mr. Nanubhai Vakil.

K. Amarnath, the other director of the company has taken in hand a social thriller with a very interesting plot. It is named "Dipak Mahal". Mr. Yakub, the National Studio's star will feature in this picture.

SINDHOO PRODUCTIONS

Evergreen pictures, who are known for giving a timely lift to new companies and whose financial and practical co-operation has helped even a big producing concern like Minerva Movietone, have secured the agency of this company.

The first production under this contract will be "Aj-ki-Dunya" a social picture under the direction of Mr. Pawar and featuring Ashalata, Trilok, Vatsala Kumptekar and Jeevan. The picture will be ready for release in August.

PRAKASH PICTURES.

Once again Prakash has launched an ambitious programme for 1940. Beginning with "Narsi Bhagat" a devotional subject of a saint and philosopher who lived in the fifteenth century, they will handle other costume plays like "Romeo and Juliet" and "Rakhi."

Still another social picture in shooting is "Mala" with an intensely dramatic plot.

"Narsi Bhagat" is, however, expected to be a certain box-office seeing the formidable cast led by Vishnupant Vagnis and including Durga Khote, Ram Marathe, Aundhkar and Amir Karnatki. It is the play with pillows—obviously the beginning. You can see how it develops between Anuradha and Kishore Sahu later in "Bahurani."

three languages: Hindi, Bengali and English.

HINDUSTHAN CINETONE

"Soukagya" was given a splendid reception at the Roxy in Bombay when it was released there during June.

At the studios "Swaminath" a social picture under the direction of Mr. Wajahat Mirza has done a considerable progress and will be ready for the screen in September.

FAMOUS FILMS

Final arrangements for the country-wide release of "Dharma Patni" are now completed and the South will soon have this excellent picture in several important stations.

"Damaji" under the able direction of Mr. Bhal G. Pendharkar will begin shooting in the new studios at Poona in August.

FILM CORPORATION OF INDIA

"Shap Mukti" the Bengali version of "Zamana" with Padmadevi and Barua in the lead is steadily progressing under the direction of Mr. Barua.

"Hindusthan Hamara" the other Daryani production directed by Mr. Ram Daryani with Padmadevi and Jamuna in the lead, has truly become a great picture and will be shortly released in the important cities.

TARUN PICTURES

"Trust Your Wife" (Nirali Duniya) is going to become a good proposition to the exhibitors the way it is taking shape. With Lalita Pawar in the lead, the picture has secured a fast tempo in a thrilling story.

NOOTAN PICTURES

"Madaril Mohan" was released at the Royal Opera House in Bombay during the month and provided good entertainment to the devotionally-minded people. The trick effects in the picture delighted the people.

Other pictures to go into production are called "Seva" and "Anath Patni."
Our Review

"SOHAG" An Absurd Picture Of CIRCO

Timir Baran’s More Awful Music

Balwant Bhatt's "Touches" Make "Sothag" An Untouchable Picture

Those who thought that the second production of Circo would be an improvement over the first, have been badly let down in "Sothag" which came to the screen at the Majestic with a big ballyhoo.

The "Times of India," with its peculiar notions of film criticism reviews this picture as follows: "The picture itself is a notable contribution to the Indian screen, distinguished in every detail and particularly in respect of the acting, music and direction, all three of which are of the highest standard and co-ordinated with admirable art to provide entertainment of the finest quality."

A greater lie has not been told since the myth about the Forbidden Fruit. It is a pity that a paper with a century-old tradition to back it should stoop to misguide its readers with such a brazen-faced review. Or is the writer of the review to be blamed for erring so sadly in evaluating the picture? On the other hand what use is the praise of really good pictures, however deserved it be, once the readers realise the true value of such irresponsible reviews!

Whatever be the reason, this leading newspaper with its countrywide circulation can render more useful service to the Indian film industry by publishing the correct evaluation of our pictures than by becoming party to a fraud on its innocent readers.

Barring the screen page, the "Times of India" is still my favourite paper for several other reasons.

UNIQUE IN DISAPPOINTMENT

Coming to the picture under review, it is perhaps unique in being disappointing in every respect. It has neither a good story, nor good music, nor good acting nor good direction nor even good photography and sound.

It is a perfect mess of jumbled ideas presented on the screen in a clumsy and primitive way.

O, WHAT A DANCE!

Dhanji Bhagat is a professional thief who carries out thieving commissions for Keshav Seth (Mazhar), a rich moneylender of a village. This, he naturally does during the nights and he had to be given work for the day. So the writer makes his daughter Raju (Bibbo) a street dancer and the picture opens with Raju’s broken reed in the throat trying to make a noise, which the audience are expected to accept as music, and in a vain attempt to shuffle the feet in imitation of a dance.

SOHAG

Producers Circo Productions
Screen Play Nanubhai Dave
Music Timir Baran
Photography Vasant Jagtap
Audigraphy R. G. Pillay
Dialogues Pandit Indra
Cast Keshav Seth, Bibbo, Mazhar, Ashalata etc.
Released at Majestic Cinema
Date of Release: 11th June 1940
Director—BALWANT BHATT

The audience of a dozen persons, including two women in decorative posture hanging over a balcony, seems to be rooted to the ground (of course under instructions) as if it had seen a rattle snake. The dance over, a few coppers are thrown about and the people about having done their work of standing like lamp posts, get out of the way of the director and allow him to give some more sparks of intelligence.

BALWANT BHATT STARTS "TOUCHING"

Keshav Seth (Mazhar) comes in just when Raju is reminding her father of his promise to give her silver bells. A ten-rupee note passed on with a hint that a local jeweller has received new supplies of jewellery is the subtle hint to Dhanji to break into the shop that night. It is the first Balwant Bhatt "touch" which he seems to have brought from Prakash.

The second Balwant Bhatt "touch" is a shot in the jeweller’s shop where, while Raju is busy trying the bells, Dhanji is taking a panoramic view of the new goods.

The third Balwant Bhatt "touch" would have us believe that the fat overgrown woman Raju is still a child and does not know the shady activities of her father extended over several years.

The fourth Balwant Bhatt "touch" shows the conflict between Keshav Seth (Mazhar) and Ramesh his son (Kumar) where Keshav Seth quite casually tells his son to keep the safe open for the night which of course puzzles Ramesh (Kumar) and this expression is further intensified by the chukby and rotund face which Kumar has managed to secure recently. By the way, Kumar’s latest acquisition in weight is a piece of upholstery suitable for the most antique piece of Victorian furniture.

Dhanji of course commits the theft but discovers a smoking policeman
and quite obligingly kills him. That makes room for the fifth Balwant Bhatt "touch" in which the street lamp is broken.

The next day, the policemen in the village get going and in a characteristic Prakash way start their marathon flogging of all suspects. Dhanji is one of the suspects, who receives a few hits but is rescued by Keshav Seth through his influence on the Sub-Inspector of Police.

It is now time for the sixth Balwant Bhatt "touch." It comes in the form of Dhanji's death.

Dhanji is shown as a very strong man and yet he dies as quickly as Balwant Bhatt himself wanted him to after a short beating.

**HALF-BAKED CRIMINAL**

The death of Dhanji brings Raju to Keshav Seth asking for twenty rupees for the funeral expenses. But strangely enough a careful criminal like Keshav Seth refuses to help her and makes her give him a lecture on life and its sins.

The lecture is swallowed by the chubby-faced son Ramesh with an open mouth and no sooner does Raju leave the father and the son, Ramesh runs after her. But Raju has been quick about things. She manages to get her father's body burning to make her visit with the hero more dramatic in the burning place. The seventh Balwant Bhatt touch is the flame of love shooting out from the burning pyre of the father and enveloping the hero and the heroine.

Quick dissolves show the fast progress of love between the two, The father who has been sleeping so far now wakes up suddenly and tries to get his son married to frustrate his romance with the beggar girl. The boy naturally refuses, but submits when he sees the ghost of his dead mother at the doors of Raju.

**WHAT A BRIDE!**

So Ramesh is married to Kamla an angel in human shape.

On the wedding night the angel waits and sings, and sings and waits in the bridal chamber with a wide-awake sex-conscious look which is never to be found in a newly married bride. The Balwant-Bhatt touch here shows the husband shirking his responsibility. Ramesh runs out to Raju, But Raju has already a visitor in Keshav Seth who tries to force his attention on the girl only to die rather tamely at the hands of his own son.

Raju, as is expected, takes the guilt and goes to jail for three years for the murder of Keshav Seth. The judge, while sentencing, observes her young and beautiful age and gives her a light sentence of three years for murder. That judge certainly had eyes.

The three years are passed in memory by Ramesh. He gets more and more ill under instructions and his wife Kamla suddenly finds out that in Raju—her "elder sister"—is the cure for the life of Ramesh.

**IN MEMORY OF "DEVDAS"**

To make events picturesque after the release of Raju from jail, Ramesh goes out in the famous Devdas cart sitting like Saigal, but this time the cartman doesn't sing the song of philosophy. As no one is seen singing, and as the only thing observed is the tongue of one of the bullocks moving in and out, we are led to believe that the bullock is singing that song. We don't dispute it and give the bullock his due, He gives a better performance than the buffalo in "Dnyaneshwar."

Ultimately this tangle dissolves itself into something more tangible and Ramesh gets Raju as his second wife in addition to Kamla.

It is peace thereafter,

The numerous "touches" of Director Balwant Bhatt so many times touch the audience that they feel like running away from the picture with a touch-me-not gesture.

**TIMIR MUSIC**

The music of Timir Baran is either exactly 100 years in advance of our time or utterly useless and unsuitable. It is too mysterious to be melodious and too much out of tune to be musical. It belongs to the dark ages.

Photography of this picture calls for another award from the Technicians' Association (as in the case of "Laxmi"). We advise glare glasses for sensitive eyes, if they have to sit through the whole picture.

Sound is another case for Technicians' award.

Dialogues are good in parts. But at places they are too pedantic. No one has given a good performance, Mazhar came near to giving one, but his funny looking wig took the effect away.

Circo must revise their production plans, if they are anxious to give their shareholders a dividend next year. Pictures like "Sohag" don't pay dividends.
I have been wondering for some time past if most of the South Indian films of to-day are produced for the public. It may seem rather a strange statement, but I may assure the reader that it is not so silly as all that.

The one thing that strikes an average filmgoer who makes it a point to visit most films—foreign and Indian—is the distinct superiority of the foreign product. It is an all-round superiority—in technique, in story value, in presentation and even its purpose and design.

It is true that these qualities of the foreign product are fast being acquired by some of the enterprising men in our film industry. But they are few whose productions can stand a fair comparison with the foreign films.

But this notable advance—one could safely call it a revolution—in our film industry appears to be confined only to Western and Eastern India.

**BLACK-OUT IN FILM MAP**

What and where is the South Indian film industry? There are a few studios, especially the Madras United Artistes Corporation which produce pictures—pictures of value, pictures that have a purpose besides entertainment.

But Southern India is so vast a stretch of land that one can reasonably expect a good number of studios turning out more films worthy of the great South. There are a good many studios, but it is pertinent to ask how many produce good films or, for that matter, even successful films?

Nobody will or can deny that the South has a number of men with education and intelligence, that there are enough men with technical skill and experience; that there are clever story-writers and that there is plenty of finance. What factors are then responsible for the slow progress of the industry in the South?

If truth has to be told I would point out the financiers as the persons who are holding up the progress of the South Indian film industry. It is usual for the man who pays the piper to call the tune but it all depends on what tune the financier calls where an industry like this is concerned with its huge potentiality of elevating the nation socially, culturally and politically.

**LET HIM MIND HIS BUSINESS**

Men with the brains—directors, producers, technicians, and others in these days of capitalist exploitation depend for their jobs on the goodwill of the financiers. No one objects to the financiers safeguarding their commercial interest with all logical means strictly within the scope and interests of the industry.

But there is no sense in the financier indulging in ultra human weaknesses and interfering in the fundamental business of production of which he knows nothing.

This tendency is not exclusive to South India. One notices it in almost all provinces, but gradually, through constant propaganda and agitation, financiers have come to place greater confidence in their directors and producers.

In Southern India, however, the tendency is still unchecked. The financier by virtue of his position holds full sway over every aspect of production. Even before he invests his money he stipulates that a certain favourite girl of his be made the heroine; that he does not like a particular story or director; that in the film to be produced he should like to have certain tunes which were heard in some recent Bengal film and such other pet idiosyncrasies wholly inconsistent with the actual demands of production.

**EXPERTS AT THEIR JOBS**

It can readily be conceded that most of the financiers who are usually Chettiyars are expert at their jobs. In making money and manipulating it they would take a long time to be beaten in any part of the world. But picture-making is a different job calling for entirely different qualities.

Little do they realise that their unwanted and undesirable interference often in the shape of lust-goaded favouritism goes directly against their own financial interests. How, it may then be asked, do these expert money-makers allow their interest to suffer?

There is really the rub. These shrewd, and often crafty, businessmen haggle over a few annas of interest, but spend thousands when they take a fancy for a singing girl. It is not the wild statement it appears to be. Anybody who knows something about the actual conditions in South India will testify to it.

**NO GOOD FOISTING THEM**

One cannot complain if they confined their attentions privately to their girls. But it becomes a matter of great and urgent public interest when they impose these girls with their scanty equipment in music and acting on the intelligent brain workers who only want an honest chance to build up the industry.

One could have no interest in condemning these financiers or their girls but the point is that most of these girls are unfit for the film industry.

In fact one of the worst features of the industry in the South is the casting. When the financiers im-
pose girls of their choice on the producer or the director, the latter has no alternative, but to accept a lot of bad for a bit of good. In this process no effort is made to see if the girl can interpret her role satisfactorily. Thus, with rare exceptions, there are few “Stars” in the real sense of that word. This defect, too, is responsible for the fact that society girls now in the industry are few in number.

In such circumstances, progress for the industry is impossible unless fresh and suitable acting talent is given encouragement.

**INSPIRE CONFIDENCE FIRST**

So long as the present atmosphere in the studios prevails this is not possible. Let men interested in the progress of the industry make it their first duty to create confidence in the public, especially among the educated section. They can do that only if they produce films for the public.

Really progressive pictures there have been few. The highly educated South is quick to appreciate really good films. The unique success of several pictures from Bombay and Calcutta proves this. The South is fast becoming a profitable market to the Bombay and Calcutta producers, in spite of the fact that their pictures are produced in Hindusthani. Why should not the South take its legitimate place in the film map of India?

The film can do its part in exposing the ignorant ways of orthodoxy. In the South there is not only the problem of untouchability but there are unapproachability and, what can be called, “Unnamability.” An orthodox South Indian of the villages will not mention the barber at night, for it has been ordained (by whom one does not know) that the barber’s name must not be mentioned at night; God knows what the poor barber has done that even his name cannot be mentioned.

What is the contribution of the South Indian film industry to the solution of these outstanding problems? It is not suggested that the films can solve these problems, but the films certainly can set the people thinking about them by pointing out the right and the wrong and ultimately making them do the right thing.
MOHAN PICTURES

OFFER YOU THE MOST AMAZING PICTURES THAT HAVE UNUSUAL APPEAL Seldom, IF EVER ATTAINED IN THE REALM OF CELLULOID ENTERTAINMENT.

A THUNDERBOLT OF DRAMA
THAT WILL ROCK AUDIENCES BACK ON THEIR HEELS!

HATIMTAI
KI
BETI

Directed by
NANUBHOY VAKIL

FILMED AMIDST THE PICTURESQUE SCENES OF AGRA PALACE, AGRA FORT AND ELSEWHERE.

—WATCH THE DATE—
It Is Soon Coming to Your Town

STARRING:
The fascinating star of innumerable hits
MISS INDURANI
MISS SAROJINI
ANILKUMAR, K. JAN
SAYD AHMAD and others.

4th Week at DIAMOND TALKIES
JAGAT MOHINI
Directed by: CHUNILAL PAREKH.
Starring: VITHAL and KOKILA.

“CAPTAIN KISHOREE”
Directed by: K. AMARNATH
Cast:
NAZIR, LALITA PAWAR & YASMIN

COMING!!
DIPAK MAHAL
Direction: NANUBHOY VAKIL
Featuring:
INDURANI
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Another Social Hit by Director K. AMARNATH
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डायरेक्टर, ए.आर. कर्दार.
Cooing and Quarrelling
And Yet Building A Home!

Meet These Two Architects Of Our Homes
The Husband And The Wife

Surendra & Jyoti
In The Mighty Emotional Epic

WOMAN

National's Masterpiece
Starring: Sardar Akhtar & Yakub
Director: Mehboob

At Pathe
Bombay
Daily: 3-30, 6-30 & 10 p.m.

Karachi, Delhi, Ahmedabad, Madras,
Hyderabad (Dnc), Sholapur, Nagpur, Indore,
and it's "Odds on" that you'll be there . . . . right from the Starting Point to the Winning Post . . . . what pleasanter week end could one wish for? . . . . travelling G. I. P. through Monsoon-freshened country . . . . skirting the Hills of glorious Matheran to the foot of the Western Ghats . . . . up, up, you climb with the ease and grace of a thoroughbreds . . . . through gorgeous Khandala on to the Queen of the Deccan . . . . POONA !!!

For the convenience of the Turf Enthusiasts, the G.I.P. Railway will run 2 Race Specials— one I & II combined and the other III class Special—from Bombay to Poona every Race day. Cheap Day Return Tickets inclusive of admission to enclosures will be issued as usual. Also Week-End Return Tickets at specially reduced rates obtainable.
Madan Theatres, I was merely an observant journalist trying to get a hang of this industry.

And what did I find then? That several studios were no better than brothels. That most of the actresses were no worse than street prostitutes. That many of the directors were common profligates. That almost all story writers were just prize-fools of the day. That financiers took the girls on as an extra interest for their money. That several producers were mere opportunists—at times no better than pimps. That the dignity of labour was not even sighted. That there was no planning, no discipline and even no desire to improve.

It was at that time that I swore to devote myself to a crusade of cleaning up things—telling producers what other countries do—and pointing out to one and all the immense potentialities of the film for national and social progress.

My first six articles in a daily paper were merely suggestive of the improvements that could be made in the industry. No one read them and some who did, did not care.

I decided to wake them up and I came out with a blunt and unvarnished account of the actual state of affairs then existing in the industry. I called studios brothels, as indeed most of them were then, and their producers, brothel-keepers.

They sat up and looked askance. No one had attacked them before in this way. No one had torn the veil aside so roughly before. No one had told them previously what they have been.

"Who is this Baburao Patel?" was the question they asked one another, not so courteously, of course. The film people have their own language which good people of the world do not yet know. I did not allow them to speculate long. I went and met all of them. They were all surprised at seeing a young man doing all this. They advised me, warned me, threatened me and even offered me jobs. They said I wrote beautifully. Why not use the talent for boosting their pictures? It promised to be a more paying job, but I refused—refused the offers and refused to be cowed down.

I kept on writing in several daily papers. The producers stopped their advertisements of these papers. And those papers could not afford to lose their revenue. They stopped publishing my articles.

For months, I did not know what to do to prosecute my mission. I met a friend and with his help I started a weekly paper "Cinema Samachar," in three languages. It was printed in English, Marathi and Gujarati and within a month it secured a very good circulation.

In it I wrote what I liked—the truth always. In it I attacked pictures and condemned them when they pictured obscene items. Within a couple of months "Cinema Samachar" was boycotted and not a single producer advertised in it, but the paper sold. It sold on the treadmill when its ink was wet. Its big sales paid its way because of its cheap get-up. Often several exhibitors sent in donations on the quiet because they learned to rely on my reviews for their bookings. I was called to the Studios and threatened with physical violence. A dozen times I was man-handled by the Studio bosses and formidable looking sticks were flourished in my face as an extra warning.

Again and again they called me and I never refused to go. They were all beginning to be conscious of my merciless and seething criticism and whenever I went to the studios all were on their best behaviour.

Bed rooms attached to the offices of the studios bosses were fast disappearing. My heart and stature grew to see signs of improvement. At last my crusade was having its effect.

I was still an outcast but I did not care as long as my paper sold and secured good results.

One day a leading producer hit me on the head with a stick and flourished a knife as an extra intimidation. Being young and strong I gave him a sock on the jaw in return, and escaped through fear of being smashed to pulp by his pathans if I stayed there any longer.
That wound took 12 days to heal. It hurt me to think of it but it made me more careful. On the fifth day, the producer who had hit me, called on me and apologised for his action. In that moment I forgot both the injury and the insult and till today we are good friends. That is why I am not mentioning his name. But the incident is too well known in the industry and everyone knows my present friend who attacked me once.

But in this grim struggle my publisher was beaten. He could not hold out through threats, abuses and court cases. One day he told me that he had decided to stop the paper and in a week he did so.

I sat on my oars for three years—writing stray articles in the dailies. Then one day my friend and present colleague Mr. Parker asked me to edit a new film paper which he intended publishing, primarily, to feed his printing machines in his press. I warned Mr. Parker about the risk of taking me. I asked him whether he was prepared to face a general boycott. I asked him whether he had seen a stick raised in the air. I asked him whether he likes the look of a naked knife. And in the end I asked him whether he would allow me to write what I liked.

Mr. Parker smiled back and after what we have both been through for six years, I must admit that I have come across few men with his guts.

That paper is “Filmindia.”

During the last six years I have been carrying on the crusade which I launched fifteen years back. And truth today is as unpopular as it was fifteen years ago.

Today, those brothels have disappeared and in their place we have temples of art. Those prostitutes have vanished and in their place we have educated artistes with University qualifications. Pimping producers are no longer there and in their place we find serious industrialists. The whole order has changed and the film industry has come to occupy its own place of importance in the new order of things. Today, even the little Ahmad Abbas can write a stinging review of a picture and escape with a whole skin.

Because, once a single-handedly, I faced all the abuses, all the threats and all the beatings.

And yet today with all the progress made in every direction producers are still hyper-sensitive to criticism and I am still an outcast.

Bad blackmailers call me a good blackmailer. Rivals call me a rogue and producers say that I can be bought. I wish I could be all that. I would have at least been successful in material gains. In these sharp practices, I am a bad artist allround.

Even now when I say that Sohrab Modi is a good man, Sohrab Modi is the first man who does not believe me. How could I, of all people—with what Sohrab Modi thinks of me—tell the truth? Dear Sohrab works himself up with fancy grievances and actually believes that he is not a good man merely to disbelieve what I say of him.

If I say that a picture is bad, its producers think that I have an axe to grind. If I say that Shantaram is India’s greatest director, all other directors feel that I have abused them. If I say that Baburao Pendharkar is a great actor, my friend Kriparam asks me what is wrong with Prithviraj.

This film world is a queer place. You cannot tell the truth and get away. You cannot tell a lie either, without being punished. And yet I feel that what I have been doing, is the right thing and I still choose to go on with my mission in the hope that some day people, who condemn me today, will realise that while I lived, I worked for our film industry as sincerely as they did.

In all these years, the only solace I had, was the unanimous support of thousands of my readers all over the country. That in itself is a prize worth fighting for.

Baburao Patel

With tennis racquets and a motor car, romance begins between BABURAO PANDHARKAR and VAN-MALA in “Lapanday”

ZAHUR RAJA and SITARA make a splendid team in “Puja” an ABDUL RASHID KARDAR production at National Studios
Love is really blind......

BEENA:--How bad of him!
NIRMAL:--He hasn’t much sense!
B:--I don’t know what sense he has!
N:--He must be a little mad!

The “He” in this dialogue is Nirmal himself, whom Beena loved: and yet Beena did not realise it was Nirmal she was criticising to Nirmal!

RAVISHING ROMANCE
SET IN HILARIOUS HUMOUR;
and the Topping Star Team of
the Indian Screen to play it!
That is BOMBAY TALKIES’

Bandhan

STARRING
LEELA CHITNIS, ASHOK KUMAR,
WITH
V. H. DESAI, P. F. PITHAWALA, SHAH NAVAZ,
POORNIMA DESAI, SURESH, JAGANNATH.

ALSO
From Aug. 10, at

11 Songs that you will whistle!

ROXY TALKIES... BOMBAY
MIR, GENGE AND TALYARKHAN!

The war has brought out two documentary films "He is in The Navy Now" and "A Day With The Indian Army". The first is produced by Wadia Movie tone and as a pictorial record of the life of a naval recruit showing its different phases, it is better than the second one about the army which is shot with lack of imagination at every stage.

To the onlookers "A Day With The Indian Army" seemed like a week in the theatre—the affair being so boring.

The English commentaries with both the films were dull and disappointing. If Radcliffe Genge and Bobby Talyarkhan think that they have done a good job, let them get rid of the notion as soon as possible. While the former talked too much and often unnecessarily the latter was found unreasonably silent at places.

I think Genge and Talyarkhan contributed a lot to the unpopularity of these documentary films which to say the least had a very luke-warm reception.

In refreshing contrast to the commentaries of Radcliffe Genge and Bobby Talyarkhan, the effort of Ezra Mir in synthesizing Universal news-reel shots and making a film called "The Road To Victory" is most admirable. His English commentary, is a very thrilling piece of work ever executed on the screen and kicks up the instructional value of the film.

"The Road To Victory" opens with the world at peace "with smiling faces and happy hearts" as Mir says.

"Then one day the sunshine of life and happiness grew dim...as a shadow—an evil shadow spread its unhealthy menacing spell over the Earth".....

"Dictatorship proclaimed, that might is right and the very ethics of civilized society binding the most sacred principles of human codes of honour lay crumpled in the dust. .......

"Law and order became a mockery and the rights of man expressing freedom of speech, thought and action—a crime......"

"History shall one day record that fateful day of September 1st when the Nazi demons of war and destruction were let loose upon the Earth and the foundations of civilization were torn from its very roots. For, it was war—grim, cruel, ghastly."

Yes, never since the war began were we told in such thrilling and unmistakable words the horrors of war as Mir tells them on the screen with a world of feeling and emotion that does not miss its mark.

Yes, Mir has done it ten times better than Bobby Talyarkhan and a hundred times better than Radcliffe Genge and in doing so, given India perhaps its best commentator.

And we certainly want some more of his work in future.

NOT 5000 MILES AWAY!

War is still 5000 miles away—seems to be the thought of all the different propaganda committees appointed by the Government for carrying on war propaganda in our country.

It is an open secret that most of the members on the different committees are old fossils whose one game has been to hunt for honours and are therefore entirely useless for the job they are selected.

The Government has taken up overburdened men on these committees—men who have big industries to run and numerous directors' meetings to attend.

I doubt whether half of them even know how to spell the word "Propaganda".

Though the war is 5000 miles away to-day, its effect is acutely felt in India in the day-to-day economic life of the country. With the present day highly mechanized and speedy warfare, 5000 miles is not a big distance to bridge and any day an escaped enemy submarine may lead an assault on our ships or a stray bomber may drop a few bombs on our peace-loving population.

There is no wisdom in lullying ourselves into a false sense of security.

Something must be done to wake up India and done quickly. To this end, all the different propaganda committees have failed miserably so far.

With their slow-moving personnel and lack of imagination, they have not been able to do any substantial propaganda work Bar shouting about intentions.
Famous Films, (Bombay) Present

"Dharma Patni"

in

Telugu

Remember
IT'S A FAMOUS FILMS (Bombay) MASTERPIECE OF 1940

A CAST OF SOUTH INDIAN FAVOURITES WHO HAVE EARNED APPLAUSE:

★ Shanta Kumari
★ Hanumanthrao
★ Bhanumati

Directed by
P. Pulliah B.A.
of 'Balaji fame'

★ Hemlata, Raju
★ Kutumbrao
★ Baby Radha, Etc.

Music by
Annasaheb Mainker

Now in Production

Damaaji
(In Marathi)
"Tumcha Dev"
The Heartrending Tale of a Great Devotee of Lord Vithoba written by Bhal G. Pendharkar, the Celebrated writer of Maharashtra

Directed by: Gunjal

Exploitation Manager,

Famous Films, (Bombay.)

Golkhar's Bungalow, Kolhapur
THE FILM ADVISORY BOARD.

I am directly concerned with the Film Advisory Board which Mr. Desmond Young, the Chief Press Ad., v/ser to the Government established with Sardar Chandulal Shah as the Chairman and C. B. Newbery as the Vice-Chairman.

What has this Board, composed as it is of leading producers and distributors—both Indian and foreign—done during the month? Nothing!

After the inaugural meeting on the 4th of July, the Board held another meeting on the 17th July. For full thirteen days every one probably slept satisfied with the thought that the Associated Press had covered the first meeting and their names had been published in papers all over India.

They got the publicity and that is why most of them seem to be there.

On the 17th they met again—strangers to their work and the next day they issued an appeal to the public saying that any suggestions for short documentary films dealing with the country’s material resources and war effort and also cultural, industrial and agricultural aspects would be welcome.

A rider was added that no payment would be made for such suggestions. This is war and every one must make sacrifices—every one but the members of the Film Advisory Board.

Commenting on this flat Alex Hague of Pathe had something to say in a letter to a daily paper:

“One would have thought that the gentlemen constituting this Board are “experts” in the film trade and should know what the public should be given instead of asking the public to tell them what they themselves should do and that without payment—too. Moreover what have the subjects such as “Cultural”, “Industrial”, “Agricultural” got to do with War Propaganda?”

Alex Hague has never before said anything more sensible and I feel the same way as he does and ask the same question.

There are at least five active and leading producers on the Film Advisory Board who are daily stretching their imagination and creating new pictures for entertainment and incidentally making a lot of money for themselves.

Why have they suddenly become dumb-bells? All the intelligence and imagination which they exercise for the conduct of their own production business from day to day could easily suggest a hundred ways of making war propaganda films only if they sincerely tried.

Are they waiting for Hitler to do his worst before they start even thinking?

If the members of the Board are seriously thinking of being useful to the country and to the Government in these difficult times of war, let them meet every alternate day and pool all their resources and flood the country with propaganda films. If they can’t do that for one reason or other, let them vacate their places and make room for others who would actively work.

We do not want drawing room dumb-waiters to kill time by small talk while thousands are being killed in Europe and millions are threatened in India. We want men who can sacrifice their time, money and energy and who can go all out, or help us by keeping themselves out.

No one can conduct War Propaganda by fortnightly meetings, where members meet one another as greater strangers every time.

SOME GLARING “SACRIFICES”

Let me take stock of the “sacrifices” made by some members of the industry. This is not the time to mince words. Someone must talk honestly and bluntly. I am going to hurt many people by doing so. But one cannot afford to be decorous where the safety of our nation and of the entire empire is threatened.

I don’t approve of the way the Twentieth-Century Fox distributors under the guidance of Mr. Newbery are taking advantage of the war situation. Numerous prints of Fox news-reels with several regional commentaries are running at different cinemas in India today. On every one of them Twentieth-Century Fox is making some money as hire.

Do you like this gipsy? She is INDU RANI who will be soon seen in a gipsy picture of Mohan Studios.
Prabhat's next screen classic

Omar Khayyam

Here with a loaf of bread
beneath the bough,
A flask of wine, a book of verse
— and Thou
Beside me singing
in the wilderness—
And wilderness is
Paradise crew.

The colourful life-story
of the greatest poet and
philosopher of the Orient
In all its truthful grandeur
as only PRABHAT can present

Director
Mr. V. SHANTARAM
The exhibitors need very little persuasion to show these newsreels—a discreet hint from the local police official being enough.

The rub is that they have to pay and the money goes to the Twentieth-Century Fox.

The first news item of a little over thousand feet put up by the Fox people has outlived its usefulness. It has several scenes showing the might of France and a talk on what France is going to do for us.

After what France has actually done for us the whole episode in the said news-reel sounds ridiculous. But what do the Fox people care? They are making money and France our “ally” with her “mighty” resources is still there—an evidence of stupidity and inefficiency.

Some one tells me that for “The Day in the Indian Army” the military department paid the cost of production to the Bombay Talkies.

If it is true, here is another example of “sacrifice”.

The correct procedure is that the Film Advisory Board should buy newsreels and propaganda films at cost from the producers and distributors and hire them out from a central distributing organization to the exhibitors.

If any profits are made in the process, these profits should be spent on other items of propaganda.

In any case any individual exploitation of the present war opportunity must be stopped.

Had I been in Mr. Newbery’s place, hiring out war news to exhibitors every day, I would not have agreed to accept the membership of the Film Advisory Board and least of all to become its Vice-Chairman.

By the very nature of its purpose and mission, the Board needs members who can make sacrifices, and not turn war into one more opportunity for making money.

**TOPICAL THAT BECOMES HISTORICAL**

While I welcome the production of newsreels by Wadia Movietone and Bombay Talkies with the war as an excuse. I hope that some other producers like Prabhat and Ranjit also take advantage of the present news consciousness and launch a full-fledged news-reel and educational films production programme as it is time that our country is given this type of entertainment fare regularly.

By cutting down the length of our feature programmes by a thousand feet, a place could be made for film biographies, news-reels and educational films within the same programme time.

That brings to my mind the narrow-minded policy of the Indian National Congress in giving out the monopoly of filming the annual Congress Sessions to one firm, regardless of the inquiry whether the firm getting the monopoly is capable of doing the work satisfactorily and distributing the film all over the country quickly enough to retain its news value.

In all other countries of the world, all national meetings are open not only to all professional news-reel men but also to the amateur brigade.

To quote a recent instance: Nanak Motwani of Chicago Radio Co., as usual, got the monopoly of filming the Ramgarh Congress held on the 20th March.

Only in the second week of July—four months after filming the event—Nanak could show the films to the journalists.

The delayed enthusiasm has taken away all the news in the said news-reel and made it a historical document now.

And yet Nanak Motwani, with his sweet persuasive ways, continues to impress the unimaginative executives of the Congress and get his monopoly, depriving several more efficient news-reel cameramen in the country.

This is a good example of the Congress democracy in effect.

**OUR BEST NEWSREEL MAN.**

Talking of newsreel cameramen and their work, you can not escape Dr. P. V. Pathy, by far the best newsreel man we have in India.

Amir Bai Karnatki bursts into beautiful melody in “Narsi Bhagat” a Prakash devotional.
RISING TO REALMS OF ABSOLUTE GREATNESS

Screen's Greatest Devotional Picture

NARSI BHAGAT
PAGRIS DURGA KHOTE
RAM MARATHE VIMALA YASHISTA
PANDE AUNHDHAKAR AMIR KARNATAKI
BABY INDIRA

Directed by VIJAY BHATT.

A FIRST RATE EMOTIONAL SOCIAL HIT

MALA
ROSE JAYANT P. JAIRAJ
M. NAZIR HEERA MUNSHI KHANJER
DAYA DEVI

Directed by MOHINDRA THAKOR AND P. JAIRAJ

RAKHIn

RROMIO JULIET
BY KAMAL AMROHI

Chief AGENTS EVERGREEN PICTURES
15 QUEENS ROAD
BOMBAY
CALCUTTA
AND BANGALORE
August 1940

Taking his newsreel training in France, he worked as a second cameraman with Horace Ashton for the Explorers' Club of America and for three years worked on the outskirts of the Sahara Desert and in Algeria.

He has been in India for five years working on newsreels for the British Paramount and has shot several events like: "The Mysore Wedding", "The Bikaner Jubilee", "The Baroda Coronation," "The Wedding of the Viceroy's Daughter" "Haripura Congress Topical" and "The Quetta Earthquake."

I have seen some of his work and the least I can say about it is that it is as good as similar films coming from foreign countries.

A FILM LIBRARY.

What however, I liked about Pathy most, was his perseverance and his infinite enthusiasm for work in the face of a thousand obstacles.

All on his own—and his resources being individual are paltry—he has collected a splendid library of stock film shots during his five years' stay in India.

Shots of earthquakes, floods, gypsy dances, sunrise, sunset, camel caravans, temples, fairs, mountain peaks, landscapes, architectural grandeur, village life, rivers with their sacred associations etc., are all well filed and kept for use in his tiny little home in Sikka Nagar at Vithalbhai Patel Road.

And he sells these shots to people from Rs. 2-8 a foot for their films. Producers who keep their cameramen waiting along side a sea shore six days for a ten-foot shot of a sunset may as well pay Dr. Pathy Rs. 15 for the shot and save time and money.

And probably Pathy may give them a beautiful sunset that does not look like a sunrise—in our pictures we are never sure which is which.

FROM 30 TO 3000 A MONTH

A little over five years back Mehboob, the man who directed "Woman" was getting Rs. 30 a month for working as an extra in films.

Some one told me the other day that he had signed a contract with Mr. Dwarkadas Daga, the Banker behind India Artists for a series of pictures on Rs. 3,000 a month as salary plus Rs. 15,000 a year as a special bonus and another 25% of the net profits.

Mehboob will, of course, go with his faithful band of workers including Author Babubhai Mehta, Camera-man Faredoon Irani, Music Director Anil Biswas and several others who have in the past in one way or other helped Mehboob to make pictures that have been money-makers with quality.

But has success—this terrific success—gone to his head? I met Mehboob the other day at the Pathé and I found him praying (reeling his "namaz") on the fountain parapet in the garden.

I was closely watching for the look of triumph in his eyes—but it was not there. He is still the Mehboob I once met eight years back, taking pan for Director Chowdhary.

Strangely enough, he asked me whether I would take a pan. And he ordered one and gave it to me with the same humble gesture characteristic of the man.

Success has not yet spoiled him—not Mehboob. And probably because he feels that he doesn't deserve such a rich reward in life, he prays five times a day and keeps on thanking the Almighty.

But we know he does deserve. In the present day capitalistic world, only those who earn for others earn themselves. And that is what Mehboob does. He makes money for the producers.

DO NOT MISS

"Pagal" produced by Ranjit Movietone directed by A. R. Kardar, and featuring Prithviraj, Madhuri and others. It is our first streamlined photoplay and is distinguished by the unforgettable performance of Prithviraj. "Pagal" will seriously contend for the Film Journalists' Award of the year.

Baburao Patel

Here is an intriguing situation in "Narsi Bhagat." It is between Vimala Vashishta and Aundhkar.
“COMMONSENSE CROSWORD” No. 186

Putting two and two together correctly is a figure of speech for using one’s commonsense. By thus putting two and two together in this Competition you can make Rs. 7,500. But let us be frank. Our Compiler has so phrased the Clues that in solving them you may be tempted sometimes to say that two and two make five—particularly if you try to be too clever! However, the simple truth is that you can solve every single Clue in the puzzle by using just plain, ordinary, commonsense. The First Prize is Rs. 5,000 Cash Down plus Rs. 2,500 in interest bearing War Saving Certificates, or a lump sum of Rs. 7,000 Cash Down. A further Rs. 5,000 will be divided among Runners-up and there are Extra Prizes that must be won by even those who make four errors. Competitors who get busy now on the Practice Square below will be one jump ahead of those who don’t!

CLUES ACROSS
1. Those who have the least cause to regret the most
6. Colloquial term for potato
9. False
10. The sluggard’s favourite place
11. Jumbled spelling of beflag
14. Impertinence
15. Reasons why Nazis desire short war are indeed this!
17. Singular of No. 5 Down
20. Increase
22. Are apt to be susceptible to a strong man’s persuasions
24. It is usually wiser to restrain one’s feelings when one is irritated by this
25. Legal statement of facts
27. To become successful an actress must have plenty of this
29. We usually have cause for keen regret when we do too much
30. Person who is this generally has plenty of friends
31. One is sometimes strongly tempted to this a braggart
33. Solely
34. How often do many of us this for things which we cannot afford!
35. The success of many a German this in the war has been largely due to Fifth Column activities

CLOSING DATE, AUGUST 16th.

N.B.—The Entry Fee in this Competition is Rs. 1 for 2 Entry Squares and Entry Forms will be published in the issue of August 4th.

CLUES DOWN
2. Regret
3. Careless correspondents often send their letters thus
4. One often needs to exercise one’s this when attempting to pacify hysterical person
5. Slippery fishes
7. It seems to be Hitler’s firm conviction that the Jews deserve no this in the world
8. It is often better to ignore a savage one
12. Terror often causes these to be distorted
13. Typical Englishman is popularly reputed to be extremely fond of this
15. When we are young we often this foolhardily
16. Difficult problem
18. A desire to alter him sometimes causes a woman to this a man
19. Jumbled spelling of chorale
21. The older you are the more necessary it is to exercise discretion when you do this
22. Often a man’s best traits are revealed when he is this
23. Reception-room
26. Frame of the head
28. Reversed spelling of word meaning lost
32. Contrivance used for washing ore

COPIES AVAILABLE FROM ALL NEWSAGENTS
The EDITOR'S MAIL

[In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

Hamid-Kashmiri (Dar-es-Salaam)

Can you tell me why Jamuna and Barua have left New Theatres?

Probably to prove that they don’t need the New Theatres’ trade name to be recognised as great artists. I think, both will do well without New Theatres.

A. S. P. Bhimji (Dar-es-Salaam)

Do you think Motilal would have been a better hero in “Kangan” than Ashok Kumar?

Of course! But Ashok was not so bad. He seemed to match well with Leela Chitnis.

M. N. Tanna (Pretoria)

Who was that tall man who acted in “The Only Way”?

Sheik Mukhtar, 74 and odd inches! You’ll see him in another picture of Mehboob at the National Studios.

Why do some of the readers of “filmindia” ask silly questions?

Because they are fools.

Is “The Rains Came” an anti-Indian picture?

No! It is too stupid to be anti-anything.

I don’t think as much of Maya’s acting as I think of Padma’s. Do you?

You have said it.

Which is the better picture between “Pukar” and “Admi”?

“Pukar” was a better money-maker. “Admi” was a better picture.

Why do you dislike Surendra?

I don’t. He is quite a polite guy when not in pain. But he has to work better, for me to like his acting.

Y. Krishnaswamy (Bangalore)

I have a good personality. I know Kanarese and Tamil. Please help me to join a good company, I will bring you good name.

I know you will. But what am I to do with a good name. A good name in the film industry doesn’t pay grocer’s bills. I tried that sort of stuff for some time but no one seemed to appreciate it and the grocer wouldn’t wait. So I can’t risk it again.

S. S. Venkateswarao (Vizagapatam)

Who is the best and highest paid director from the following: Kardar, Jayant Desai, Chaturbhuji Doshi, Sarvottam Badami and Manibhai Vyas?

After “Pagal”, Kardar takes the place of honour, though Jayant Desai would be a close second. In earning Kardar leads easily. He gets Rs 2000, a month free of income-tax. His solicitor wrote to me so and it can’t be disputed.

S. K. Sinha (Patna)

The beautiful voice and the fascinating personality of Meera has stolen my heart. Can I meet her?

Oh, you want to surrender the rest to recover your heart. Let Meera keep it. The heart is after all so harmless.

N. V. Naidoo (Natal)

I desire to have a girl pen-friend among the stars. She should be about 22?

Write to Miss Bibbo of Circo Productions, Bombay. According to her producers she is far below 22. (vide “Sohag”).

K. Vasan (New Delhi)

Is it possible for me to correspond with the female stars (not with any bad intentions)?

Of course not! We always begin things with all good intentions. It is the female who misunderstands. I wouldn’t advise you to take the risk.

J. Osman (Pretoria)

What mark is that on Motilal’s face?

Which one do you mean?

On the sets of “Puja” a National picture directed by A. R. Kardar, Mr. Baburao Patel is caught perusing the shooting script.
Shobhana Samarth is evidently the wife in “The Husband” being produced by Hindusthan Cinetone.

J. H. Suleman (Pretoria)

How many classes of films are made in India?
Three—good, indifferent and rotten.
How do they differ from one another?
In their degree of stupidity.
Don’t you think you are a fool not to have visited South Africa while on your world tour?
I don’t regret it, having read your letter. I am a modest man and I don’t like being conspicuous.

M. H. Haji (Burhanpur)

Please name four first class pictures produced in India so far?

R. P. Pahalwan (Bhopal)

Writing about “the only three great directors of India” Ahmad Abbas has forgotten Devaki Bose. How could he forget pictures like “Sonehra Sansar” and “Vidyapati”. What is your opinion? Is he not one of the great directors of India?
In my opinion he is. Ahmad Abbas probably doesn’t think so. Why should I try to convert him?
I liked both the pictures you mention and on those two pictures alone Devaki Bose can claim to be a great director. Ahmad Abbas may not agree but I think so.

K. Srinivasan (Coimbatore)

Nowadays, when the film industry in India is catering for the audience rich, sumptuous and extravagant dishes, a friend of mine has produced a modest and homely dish of mere pepper water and rice. How best to push it in exhibition in the North?
Send us a sample of this homely dish which your friend has prepared. In the film language it is called a trailer. Let us first see how hot it is.

Cassim Osman Alli (Pretoria)

In which company is Miss Zubeida now and what is her latest release?
The last release I heard of was a boy. I don’t know the latest. She is no longer in the films. She is now a housewife, and what she once acted she is now living.

Dr. Wazir Chand (Jullunder)

How would you rank the following pictures: “Woman” “Dnyaneshwar”, “Chingari”, “India To-day”, “Azad”, and “Zindagi”?
Exactly the way you have done.

Even Ashok Kumar has started doing this in Leela’s ear. Well, people must progress. We’ll know what the secret is in “Baudhan” a Bombay Talkies release.
K. V. Hannurker (Raichur)

During leisure hours what games are generally played by the actors and actresses?

That depends on the environments in a studio. Cards and badminton are popular in some studios but in others there are plenty of games between a wink and a spooning.

Are there any sportsmen among the film artistes?

Oh yes! Motilal plays rummy and goes motoring for accidents. Surendra rides horses and finds himself in a hospital, Bibbo goes to the races and loses for fun. Shobhana Samarth plays tennis to get herself photographed. Chandramohan backs horses and makes thousands (according to him). Only we don't see them. Sohrab Mody goes hiking with his caravan of stars and collects caskets and addresses. Naseem goes motoring and meets a snake. Nadia does deep-breathing—the result is obvious. Barua goes elephant-riding to tease the elephant, Madhuri goes in for new coiffures and looks funny. Mubarak practises cross-country running and adds more weight with every run. Mcenazi goes in for the swimming costume—the swimming part being beyond her. From the rest several suffer from occasional sexual constipation and go long distance travelling to Ceylon and other places. The nearest favourite resort is a certain hospital in Santa Cruz. Oh, yes! And they are all sportsmanlike the way they take my criticism.

Once Shantaram had announced that he would produce a picture in English?

That was once upon a time.

R. N. Katiyar (Fatehgarh)

May I know the address of Ahmad Abbas.

11 p.m. to 9 a.m. Patanwalla Building, Byculla, Bombay—10 a.m. to 5 p.m. "Bombay Chronicle", Fort, Bombay. Whereabouts unknown between 6 p.m. and 11 p.m.

J. S. Kumar (Cocanada)

There is a rumour that Shanta Hublikar married a millionaire?

For her sake, I wish it is true.

Where is Nandrekar working now?

He is given a lead in "Hindusthan Hamara" a Ram Daryani Production.

Dharamdas Menghraj (Karachi)

Is it true that Modhu Bose is producing "Raj Nartaki" in English? Who is the heroine?

Too true! And who could be the heroine but the charming Sadhona Bose?

Abid Aslam (Bangalore)

After seeing Prithviraj in "Chingari" and "India To-day" I hope you will not make the most of Baburao Pendharkar as the greatest character actor of India?

I won't.

Jaswant Singh (Agra)

Please rate the talents of the following dialogue writers. Arzu, Shore, Kedar Sharma, J. S. Casshyap, Indra, Narottam Vyas and Madhok?

Taking into consideration their recent work, the order in which you have mentioned them can be taken as a rating of their talents.

What is your opinion about "Naked Truth" produced by Bhavani?

That is one picture I have no opinion about. To tell you the naked truth, I couldn't stand it for more than ten minutes.

V. Srivastava (Cawnpore)

Is Leela Chitnis married? If so to whom?

Yes! Married to one Mr. Gwalani, a film distributor.

Dharamdas Menghraj (Karachi)

Don't you think that Prabhat should give some rest to the saints?

Sinners always rush to the saints.

JYOTI, the sweet siren of "Woman" comes again in "Sanskar" a National Studios picture.
T WAS A SHOCK TO HER FAMILY AND FRIENDS,
WHEN MEENAXEE DECIDED TO
TO KNOW HER SHOCKING DECISION SEE

Story:
P. K. ATRE

Direction:
K. NARAYAN KALE

Producer:
BABURAO PENDHARKAR

Photography:
PANDURANG S. NAIK

NAVYUG'S MAIDEN OFFERING
LAPANDAV
AN ENGROSSING SOCIAL SCREEN PLAY ENLIVENED
WITH DELIGHTFUL HUMOUR AND LILTING LYRICS
Starring:
MEENAXEE
WINAYAK
SALVI

VANMALA II. A. B. T.
BABURAO PENDHARKAR
PAWAR

RUNNING TO CAPACITY HOUSES AT
NEW WEST END
TALKIES—BOMBAY

NAVYUG'S ""A WINAYAK NEXT:—"" PRODUCTION
Starring: LALITA PAWAR, MEENAXEE,
WINAYAK, D. MALWANKAR,
BABURAO PENDHARKAR and SALVI

Distributors: PEERLESS PICTURES 116, CHARNI ROAD, BOMBAY 4.
OLIVIA de HAVILLAND—

If beauty could kill, here is the sweet Warner "Killer". She is a great favourite with Indian audiences who rush to see her pictures.
Our Review

Director Kardar Gives His Best Picture!

"Pagal"—Ranjit's Streamlined Production!

Prithviraj Gives Supreme Performance!

Here is a picture that makes you forget Hollywood for a moment. It has that streamline-touch which makes Hollywood pictures smart and clever. It has a theme that intrigues and entertains. Its development is psychological and within natural limits of intellectual understanding. The main motif of the drama is love—love within the heart of Dr. Vasant or for that matter any doctor or any human being. And we are shown how this love passes through indifferent environment to emerge as an all destroying fire that maddens the man who struggled to harness it.

THE IMAGINATIVE HERO

The hero of the story is a well-known doctor, young, handsome, popular, honest and imaginative. He is in charge of a mental hospital and strangely enough he is also popular with his mad patients. He is the only son of his parents—two simple minded, well-meaning folks who, in their utter sincerity of love, wish to get him married well.

A combined photograph of two sisters is shown to the young man. He falls in love with one but somehow the parents misunderstand and get the other married to their son.

On the wedding night, the tragic mistake is discovered by the hero. He runs out of the bridal chamber and out of the life of the woman who had become his wife.

PRISONER OF CONVENTION

Though spiritually a stranger to his companion, the man is compelled to live in the parental home and pursue life with a pretence of apparent satisfaction. The honest doctor is too imaginative and of too fine a fibre to accept this compromise. The sight of his wife reminds him of his love for the other sister. Very soon this love kindles a desire. This desire gives predominance to the evil inherent in every man. The erstwhile glowing flame of love that had warmed the heart now becomes a fearful fire fed by desires.

THE DEVIL IS BORN

The young doctor rushes to his mind to find relief. Obsessed by desire the mind suggests only destructive methods. The doctor uses his knowledge of medicine to make his love-bird a helpless victim of his science. In the cradle of desire, the devil is born.

He injects a medicine and makes the girl mad and in her madness as his patient makes love to her. His assistant stumbles against the truth and tries to save the girl. The doctor gets furious, loses control of himself and goes mad. The girl is saved but her sister—the wife—is throttled to death by her mad husband.

One more young man gone west because two foolish parents did not study their son’s problem from his point of view and in their blind affection thought that they could not do any thing wrong. Was he not their only son? They knew as parents what was the right thing for him. This idea ingrained in parents through ages is often responsible for major tragedies in the lives of our young men.

THE SOCIAL IMPORTANCE

The modern youth, specially during this transitional period between orthodoxy and modernity, is a problem to be individually studied in the light of the day to day developments. The sooner the old-fashioned parents realize this truth the better will be the lot of our dreamy youths who in their thousands either shamefully compromise with life or commit suicide. Half the tragedies in the joint Hindu

A DIRECTOR AND A JOURNALIST—BEFORE AND AFTER "PAGAL"

Directors don’t seem to understand that journalists need good pictures to be friends. Here’s what Kardar would have liked to do to Baburao Patel

But perhaps wouldn’t risk it as Baburao Patel is equally capable of the same thing.

So Kardar produced a good picture like "Pagal" and met Baburao this way. And it is the better, way.
families are due to the orthodox outlook being applied as a measure of judgment to modern problems.

PRITHVIRAJ BEATS ME

In the symbolic role of Dr. Vasant, Prithviraj has lived his part and in doing so has made me swallow my own words: "Prithviraj can merely act but I doubt whether he can live his part." From "India Today," through "Chingari" to "Pagal", Prithviraj has gone from one great performance to another.

His artistry is supreme in this picture and admits comparison with the best talents in Hollywood.

Knowing that pictures are shot in stray bits and with sequences topsy-turvy, it is marvellous to note the psychological continuity of the progressive madness maintained by Prithviraj from scene to scene till it reaches the supreme climax of a riotous melee of emotions.

Never before has the Indian screen recorded such a great performance which has given India its truly great actor.

OTHERS ECLIPSED

Prithviraj's performance so completely covers the screen and the mind that one does not notice the faulty and unanswerable accent of Madhuri nor her immobile Anglo-Indian features, nor her inelegant and entirely unsuitable coiffure all of which contribute against the actual requirements of the role she plays.

Perhaps her most important role, Khatoon has played in this picture. While her effort was sincere, it fell far short of the ideal and only proved the strict limitations within which her talents can be framed. She killed many a good situation because of her inability to reach the intensity demanded.

Sitara once again acts the sophisticated college girl, a role for which she is not born, and does everything that a college girl does not do. However, her bit in the costume sequence of Romeo and Juliet is quite good.

For once Charlie's antics were correctly framed and because of the slight dose and restraint, the performance looked quite appropriate and became popular even among the intellectuals.

KARDAR'S GREAT DIRECTION

The greatest thing, however, about the picture is the direction of A. R. Kardar. After the fiasco in "Holi", he has come on surprisingly well with a stunning piece of work which is at once great and imaginative. Incidentally, this picture is his best directorial effort in his long career. The picture is not only a brilliant study in technical excellence, but is outstanding in the psychological use of the camera and the lights—not to mention the clever use of the scissors.

"Pagal" is Kardar's best. The other two good ones I liked were "The Kick" and "Chandragupta.'

The photography, while being least obtrusive, gives life to the picture. Though I wished the theatre had used a high intensity and had reproduced the sound better.

The songs in the picture have nothing much to recommend but the dialogues can be called brilliant in parts and good generally.

Well "Pagal" is a picture you must not miss. It is our first streamlined photoplay and you will like it in spite of yourself.

In "Pagal" Madhuri is seen again to the utter delight of her numerous fans.
Showers of rain over Bombay...
Showers of praise over Dnyaneshwar
Still popular at the Central Cinema Bombay

Next is:
V. Shantaram's
"Padosi"

Famous Pictures Ltd.
Bombay, Delhi, Bhusaval & Bangalore.
Shantaram Invades The South  
Wins a Million Hearts But Leaves  
His Own Behind!  

Mammoth Crowds Welcome India's Greatest Director  
The South Pays Its Supreme Homage To Art!  
(By: Our Special Correspondent)

A reception worthy of a royal visitor was given by the South to Director Shantaram of Prabhat, when he visited Madras recently to inaugurate the Prabhat Talkies.

In the words of a reporter of a local paper, a better reception was previously given only to Mahatma Gandhi when he toured the South.

Reports of our special correspondent who accompanied Mr. Shantaram without his knowledge and the photographs of the mammoth gathering that welcomed the great Director prove that never before, with the one distinguished exception, did the South display such a wild enthusiasm and deep reverence as was shown towards Mr. Shantaram.

In welcoming Shantaram so warmly, the South has raised the status of our film workers and given to our film industry a new position in par with the other important industries in the country.

Shantaram's personal popularity, accentuated by his loveable little tricks at which he has been a past master, proclaimed to the world the possibility of even film directors becoming national heroes, if in their work they set for themselves the high ideal of producing progressive and purposeful pictures for the uplift of the country socially, culturally and economically.

"SHANTARAMJI-KI-JAI"

As the Madras Mail steamed into the station, on Sunday, 14th July, even before it stopped a thundering roar of "Shantaramji-Ki-Jai" greeted the bewildered visitor, who knew within a moment what was waiting for him.

All along the route Mr. Shantaram had tested the several affectionate samples of his popularity when people woke him up at odd stations in the dead of the night to garland him and present him with green limes as concrete evidence of their love and sincerity for him.

The homage all along the route, however sincere, had kept him awake and when he heard "Shantaramji-Ki-Jai" and looked out of the window at Madras and saw the huge crowd waiting with anxious enthusiasm. I saw him form "My God" with his lips. But Shantaram the glamorous director of Prabhat is too polite to express any annoyance, however pressed.
HER TEARS OF HAPPINESS!

In the corner of the compartment sat Mrs. Shantaram overwhelmed and with tears of happiness. No longer could she call her dear husband her own. She had to share him with the world. The millions that had made him big and come to demand their share of him and because they demanded it with unequivocal affection, she had to surrender to them her proudest possession hitherto.

In that moment, she realised that no longer did her husband remain a master of a home or a citizen of Poona. He had become a pillar of a nation and he could not be tied down to a household, however affectionate and happy it be.

Mrs. Shantaram did give her husband to them who made him, but not without a tear. Amidst the surging crowds she was quietly led out to the car and taken to their residence in Madras.

PROTECTED BY HIS WINNING SMILE

Shantaram was delivered to the crowds. Even his wife had left him. He was now alone with an overwhelming burden of responsibility on his shoulders.

Autograph hunters, press photographers, newsreel men, reporters, Industrial representatives—one and all rushed forth to meet one man.

They shook his hands, they caught his coat, they climbed the rails, they shouted themselves hoarse with 'Shantaramji-Ki-Jai', they threw flowers at him, they even sniffed the air about him. Mr. Shantaram had come. And the expectation of years was unleashed. The love that was stored through "Amrit Manthan", "Duniya-na-Mane" and "Admi" now burst out.

Call them all mad if you like—they were mad for a man who richly deserved it.

How did Shantaram receive it all? In the words of K. Subramanyam "He is born with a winning smile and no wonder they all love him."

Yes, that winning smile caught the affection and kept it, for, Shantaram has left Madras more popular than ever before.

The slow painful walk to the car, the snail-like progress of the car through the crowds, the shouts of "Shantaramji-Ki-Jai", flowers and more flowers, the mad rush for a 'darshan' and other exhibitions of affection continued for another hour till the car in which Shantaram sat went out of sight.

It was the homage of unknown friends. As Jagannath Patel who accompanied Shantaram aptly puts it "It was humanity's supreme homage to Art."

They couldn't do it better. Thanks South India!
Prabhat Talkies Is A Thing Of Beauty

"The Public Is Our God" Says Shantaram

Shantaram Declares The Theatre Open

"Are you aware that it is your appreciation of our work that gives us the highest satisfaction and encourages us on to greater effort? To us, artistes, producers, directors, actors and others in the motion picture industry, the Public is one God whom we try to please and whose kind consideration we always accept with gratitude", said Mr. Shantaram whilst inaugurating the Prabhat Talkies, Madras, on the 15th July, 1940.

With modesty characteristic of the man, he continued "Prabhat has always attempted to serve the high and noble purpose of heralding the dawn of our land and it will always live up to the highest and noblest sentiments that have actuated all its efforts. I do not for a moment intend to suggest that we have reached the goal of our ideals; we have, as is only human, faults and shortcomings in our work, and our greatest success will depend upon your co-operation with healthy, helpful and constructive criticism, which is not only ever welcome, but will urge on us to the highest ends of our work!

Stressing the higher purpose of the film he said, "It has long been recognised that the film has a purpose, besides mere entertainment—that it has to educate public taste and opinion and elevate its ideals and morals."

Declaring the theatre open to the public, he continued, "The Prabhat Talkies is the latest house of entertainment in Madras. This building typifies the progressive spirit which animates those in charge of public entertainment activities in this city. A thing of beauty is a joy for ever. The Prabhat Talkies, you will agree with me, is a thing of beauty."

What "Sunday Times," Madras says:

"Madras film journalists gave a modest but loving reception to Prabhat's ever-smiling, charming ace director Shantaram last Wednesday. Chagrined were those who had come rehearsing speeches, while all were sorry the great man wouldn't speak. Said one journalist in bright consolation: "Man-bites-dog" is news. If Shantaram had spoken, it'd be just news. His not speaking at a film journalists' reception is news extraordinary. It's a scoop!"

"Feted practically to indigestion, lionised to a degree that might have turned the head of a lesser mortal and kept busy on engagements virtually to insomnia, the tireless considerate and appreciative Shantaram spent a packed five days of stardom as a visitor in Madras. And he never asked either for sleeping draught, indigestion pills or an aspirin tablet!"
"No admission without permission" was the first prominent board that stared at me, when in my teens, I made my way to a studio," said Mr. Shantaram, during the course of his broadcast arranged by the A.I.R. Madras, on the 17th night.

"Since then," continued Mr. Shantaram, "I have got into a film studio physically, but still a small voice within me tells me that I have yet to gain entry."

Mr. Shantaram described his early efforts to gain an entrance into a film studio and still felt grateful to Mr. Baburao Pendentkar for the guiding hand which was given to him once.

Describing his first work as an artist in a silent picture, Mr. Shantaram continued, "It will show you how charming that first engagement in a leading role really was, when I tell you, that I kept out of some pictures which followed while I did extras in many others. All the time I was utilised as a jack-of-all trades in the studio and spent gruelling hours in all the departments—running up the ladder to fix a set-confined to labs for hours on end with processing work, cranking the camera at odd hours, wiring up the electric connections, editing films, and facing the camera for all odd roles. Only after all that I decided to take the motion picture as my career."

Advising the newcomers Mr. Shantaram said, "To those young men and women who seek permission to enter this industry, I warn that it will not be a bed of roses. It is bound, for a long time, to be a bed of thorns—if hard work and industry should be termed a bed of thorns. But it will give ample scope for the play of idealism and provide unlimited room for service."

It is a between-you-and-me photo of the great director moving about. The man looking like Rajagopalchariar (without smoke glasses) is in fact Mr. Jayantilal Thakore. Forget that smile of his. It is always there and is given gratis.

The South Indian Film Chamber of Commerce entertained Mr. Shantaram. In the centre is Mr. Shantaram with Baby Saroja.
The Memories Shantaram Brought Home!

Recommends Lansing Sound - Admires Madras Journalists - Meets Filmindia Readers - Returns A Sadder Man

(Exclusive Interview For "Filmindia")

"It was one sweet dream to me" said Shantaram when asked about his visit. "Everyone was kind to me. Everyone was good to me. And I often asked myself "Why?" Had I really done something so great? I have not yet found an answer beyond the one impression that people in the South are noble-hearted and as I was their guest 'they did all that can be done to make me happy.'"

"Yes, the tour was a success. My box-office value went up", said Shantaram laughing, "when I went they gave me limes but on my return trip, I had baskets-ful of oranges."

"If you say, I have won a million hearts" retaliated Shantaram, "what about my heart which I have left behind. Glad, I went. I know more of my countrymen—how noble, kind and great they are."

Knowing that a new sound system was being tried in India for the first time in Prabhat Talkies. I risked a question: "What do you think of the Lansing Sound?"

"I think it is great!" said Shantaram and then reflected a little and continued "I think it is clear and beautiful. It should be in all our theatres. And I should like its agents to fix a price which would make it possible for even the small cinemas in our villages to purchase it. The Lansing Sound System has, in my opinion, a great future in India."

"Did you see any local pictures in Madras?" "Yes, I saw "Sumangali,"" said the great director, "In my opinion, it is a beautiful picture, with very good technique and suitable performances. Particularly Mr. Nagayya's performance was superb. I'll take a long time to forget his work. He didn't act, he lived his part. If "Sumangali" is to be taken as a standard of production the South Indian film industry has progressed a lot.

"They have good screen faces there and very good studios, and good technical talent and with a little luck, they should give everyone a good competition. I wish they do."

"Did you come across "Filmindia" anywhere?" I asked.

"Ask me another. I couldn't dodge your readers. They will probably report to you" said Shantaram. And the readers did. Shantaram is probably afraid of the other producers, but our readers are not.

"The kindness was so overwhelming that many a time, I was ashamed of myself" said Shantaram describing his grand reception by the people of the South. "There was something more than mere hospitality in it. There was love in it. There was faith in it. And all this made my heart tremble. So many times, I prayed to God to give me courage to live up to all this. If I fail in the future, I won't be so much worried. Failure is a part of success and I have failed so many times before. But the thought of letting down so many people, shattering their faith in me, disappointing them, almost kills me. I have returned a sadder man. And only the love of those who received me so well can support me in the days to come."

"What do you think of the journalists in Madras?" I ventured.

"Why go to Madras to meet a journalist of the South?" said Shantaram in reply. "Don't we have them all over India? Journalism is a profession of letters and few can beat the educational attainments of the South. The men I met in Madras were smart and quick. Too often, they anticipated my replies and in the film field with its technical nature, I think that is excellent work. They were polite and considerate but what I admired most was their poise consistent with the traditions and dignity of their calling."

"Do you think of going on a North Indian tour?"

"Well, after 'Padosi' perhaps."

At the Hotel Connemara, the producers of the South gave a gala dinner in honour of Mr. Shantaram. Mr. Shantaram is seen here telling them everything but his secret of success.
A THREAT

As the train moved, Baby Saroja, the great little star of the South shouted to Shantaram,

"I shall learn Hindi and join your studio." In that sweet threat the little girl gave her big heart away.

Come, Saroja, come and join Shantaram. He alone can frame your genius in a world setting. As a child of Art you are as much our daughter as of the South.

A PROMISE

"Though he goes away, he will soon give us "Padosi", said a member of the farewell party.

Like the American, Shantaram didn’t say “Sure, old boy” but like a true Indian he kept silent. The remark made him realize his greater responsibility.

THE BLUSHING SECRET

At the reception given by the Maharashtra Mandal at Vepery the young, beautiful and talented Miss Anand Rao found out Shantaram’s secret of success. Pointing at Mrs. Shantaram she said, “There, she is, the secret of Shantaram’s success and greatness.”

The “secret of success” blushed and Shantaram got a glimpse of his early wedding days.

INVOKES SAROJA’S BLESSING

When Shantaram asked Baby Saroja in which picture she was working then, the little star replied “Kamdhenu.”

Up went the hands of the director in a prayer: “Grant me the boon of greater success in Art, little Goddess.”

“Tathastu” said Saroja.

AMATEUR THIEF?

At the Madras station some one passed a photo of Shantaram and asked for an autograph. The man gave his purse to hold below the paper. Shantaram signed the photo but kept the purse in his pocket.

“Keep it” said the man, “I wish you would take my heart with it.”

SHANTARAM RISKED A QUESTION

When Messrs. N. V. Chari and P. Balu, two readers of Tirupathi point...
nath Patel and asked: "Where is Mr. Shantaram?"

"He is sleeping and you can't disturb him now. He has had a tiring day."

“But we have come sixty miles for his darshan. We only want to see him for a minute.”

That settled it. J. J. Patel, the smart, hustling businessman of Bombay couldn't imagine people coming 60 miles to see a man—and a film man.

"I guess you have a right to disturb him. Come, I'll take you to him."

And they met Shantaram. Hadn't they come for it?

WHO SAID "NO"?

B. L. Khemka the Calcutta producer told Mr. Shantaram; "In Calcutta also, there are numerous admirers of yours."

Was that an invitation?

BELIEVE IT OR NOT

At the Connemara dinner a man asked Shantaram: "Who can be an actor?"

"Everyone is an actor" said Shantaram. "When you go home and you want something from your wife or want her to do something, you play up to it. And when she does what you want, you are a good actor. Acting begins in the home. Every man is acting every minute for some reason or other."

That guy, Shantaram is a smart one. He has a reply for everything.

RIGHT FROM THE HEART

At the inauguration of Prabhat Talkies, an old man—who looked like a Brahmin—came close to Shantaram and said, "I bless you my son. May you prosper and let not that smile die from your hand-some face."

All that Shantaram could do, was to choke off a tear. The great director was visibly moved.

THE REAL PRODUCER

Someone asked Shantaram why he had sent away good stars and why did he not take new stars.

"We are motion picture producers" replied Shantaram. "And not star producers."

Helping her to greater heights. Go up yourself, Shantaram, and the wife will follow as a Hindu wife has done through ages. You must lead the way, old boy. Go ahead, the world is yours today.

The Diary of a Great Director

13TH JULY

Grand send-off at Poona station by Studio Executives. Umpteen minor receptions at several train stoppages. Time not recorded, but every hour seemed to be a good hour to those who came.

14TH JULY

Arrival in the evening at Madras. Grand reception by the trade and the people of the City.

Another reception at the local residence.

15TH JULY

Newspaper interviews, press photographers, etc., in the morning.

Attending “Satya Narayan Pooja” at Prabhat Talkies. Inaugurating “Prabhat Talkies.”

Dinner with Mr. S. Satyamurthy, Mayor of Madras.

Return visit to Prabhat Talkies for public appearance.

16TH JULY

Reception by Maharashtra Mandal at Triplicane.

(Contd. on page 30)
The name Shearer is synonymous with the best in sound. That is why you will find Lansing Shearer Horn Sound System installations in practically every country throughout the world. It will pay you well to give a serious consideration to the profit possibilities of this well-known line.

The ideal sound system for every theatre, both large and small, is one which operates so smoothly, with an even uniform response throughout a long tone range, so free from extraneous noises, echoes, and distortion, that the patrons never become aware that the sound is produced mechanically. The Lansing Shearer Horn Sound System is just such a sound system. Two years’ of extensive research followed by intensive testing have gone into the development of this system. During this period every make of loud speaker on the American market was exhaustively investigated in conjunction with every possible style of horn and baffle. The present Lansing Shearer Horn Sound System was the outcome.

Lansing theatre sound reproducing systems are manufactured by the makers of the well-known and internationally used Lansing-Shearer two way horn systems. The name Lansing has long been associated with the ultimate in loudspeaker reproduction. The makers of this fine loud speaker equipment, after long and diligent research and development now come forth with coordinated theatre reproducing equipment which makes available, to all sizes of theatres, complete sound systems which maintain the same high standard of quality and dependability throughout.

Since then, as the result of direct, side by side comparison with the best competitive systems, the Lansing Shearer Horn Sound System has been installed in many of the finest theatres in the world. We unhesitatingly assert, without fear of refutation, that the Lansing Shearer Horn Sound System, as made by Lansing Manufacturing Company is the finest sound system that you can obtain for your theatre.

These systems are licensed by Electrical Research Product, Incorporated, under patents of American Telephone and Telegraph Company, Western Electric, Incorporated, and Electrical Research Products, Incorporated.

The Lansing Manufacturing Company now offer 3 complete sound systems as follows:
1. The “CHALLENGER” system for House seating up to 1,000.
2. The “METROPOLITAN” system for House seating up to 1,500.
3. The “PREMIERE” system for theatres seating up to 4,500.

A Shearer Horn System means satisfied patrons and increased profits and is sold in India by International Talkie Equipment Co., Queen’s Road, Bombay.

Diary of a Great Director
(Contd. from page 29)

Tea Party by Vel Pictures, Velnagar.
Visit to different studios.
Dinner party by Mr. K. Subramaniam of United Artists at San Thome.
Reception by Maharashtra Mandal at Vepery.

17TH JULY
Party by Film Journalists of Madras.
Special show of “Sumangali.”
Tea Party by Madras Theatres at Hotel Connaught.
Broadcast speech from A.I.R., Madras.
Dinner party by Madras Producers at Hotel Connaught.

18TH JULY
Morning: Departure for Poona.
KHURSHEED—

This charming siren of Ranjit will be soon on the screen in "Musafir" directed by Mr. Chaturbhuj Doshi.
Two Women ....

The one that has won his heart —
The other whose intellect attracts him —
and
the HEART triumphs over INTELLECT!

See this great
FAITHFULLY
in
BAHU

Adapted from the original
of Pandit
ANUPLAL MANDAL

Direction
JUNNARKAR &
MUBARAK

A KISHORE SAHU
Two Men....

While one cannot even believe that such a thing could happen, the other dares defy society and her laws by marrying a girl of questionable parentage.

Conflict

TRAYED

RANI

HU
HA
E
EVI

Music
RAFIQUE GHANNAVI

Cinematography
RAJNIKANT
We shall see this celebrated artiste in “Narsi Bhagat” the Prakash devotional picture coming to the screen.
ROXY—The Best Indian Theatre In Bombay

The Roxy—on which Kapurchand Brothers spent a hundred thousand rupees in renovating—has today become the favourite rendezvous of all film fans. It begins its new career with "Bandhan" a Bombay Talkies' production.

FILMINDIA'S agitation for better theatres has borne its first glorious fruit in the renovated Roxy Talkies, which has now become the best Indian theatre in the City. Incidentally, this is the only theatre in the town which now provides well upholstered seats in the second-class in a ticket of As. 9-. That is a bold enterprise seeing that people who use these seats very often tear open the upholstery with pen-knives particularly when they do not like a programme. The renovated Roxy is a better theatre alround, being continuously charged with fresh air in addition to having numerous exhaust and ceiling fans. Beautifully painted in soothing colours, tastefully decorated with attractive mural paintings and comfortably furnished, the Roxy has become certainly our cleanest show-house in the City. Equipped with the Western Electric Mirrophonic Sound, the Cinema with its naturally perfect acoustics provides an ideal place for daily entertainment. The Roxy Estate is owned by Messrs. Kapurchand Brothers and the Cinema is directly under the personal management of Mr. Kevalchand N. Mehta.
THE COMPLETE INTERIOR DECORATION of The ROXY CINEMA was DESIGNED AND EXECUTED BY WILLIAM JACKS & Co. Ltd. DECORATING DEPT—

USING SISSONS BROS—ENGLISH PAINT SPEcialities, FLATOMUR-BONOGLOSS-TUNGAMEL

SPECIALISTS in FIBROUS PLASTER CEILINGS INTERIOR DECORATION AND ALL TYPES of DECORATIVE WORK BOTH PERIOD AND MODERN SCHEMES & ESTIMATES—UPON REQUEST—

TO, WILLIAM JACKS & Co. Ltd. BALLARD ESTATE — BOMBAY PHONE 22044
Three Magnates of High Finance

Mr. KEVALCHAND MEHTA

Eighteen years back when Mr. Kapurchand Mehta first came to Bombay, all that he could get as his share from the world was Rs. 5 a month as an accounts clerk in a jeweller's shop. Today, he is the biggest financier in the film field whose transactions during the last ten years have gone into eight figures.

The jeweller who first took him on, could never have dreamt that in his five-a-month employee he had a multi-millionaire of the future. He sent him to Bangalore as his trusted lieutenant and young Kapurchand was soon earning Rs. 500 a month.

What could Kapurchand do with all that money? One thing he had learned in life was to spend less which he did by cutting down his needs. So he brought out his two brothers Za
erchand and Kevalchand and gave them a c
ap manufacturing business in Bangalore. Very soon that business also needed Kapur
crand and he chucked his job and himself went into it. The cap manufacturing business grew and new lines in piece goods were added. And soon enough Kapur
crand Brothers secured monopoly of Lalimli Woollen goods.

Money was coming in, whether the three brothers wanted it or not, and they had to meet someone to find new avenues of investments. Dr. Ambalal Patel who then controlled some theatres in Bangalore suggested to the brothers the possibility of financing the film industry. Thought has been action with Kapurchand who with his characteristic quick decision financed the Sagar Film Company which Mr. Chimanlal Desai had started.

It is a long way since and almost all companies including Ranjit, Paramount, Saroj Hindu	han, Mahalakshmi, Saraswati, Jayant Pictures, Prakash, etc., have been financed by Kapur
crand Brothers at one time or other.

Film finance is not such an easy job as it seems to be. It is a highly speculative pursuit in which there are more chances of losing money than of making it, especially so when the security offered is a picture that takes shape—certain or uncertain—after the finance has been spent, often in illegitimate pursuits by some irresponsible producers. Kapur
crand's hard earned money had a tradition of stability and when producers trembled between success and failure, the three musk
eteers of finance poured in more money and saved the producers from crashing.

Mr. KAPURCHAND MEHTA

A hundred times during the last ten years has the Indian film industry been saved this way. And though Kapurchand made money doing so, one must still admire his courage and enterprise in lending money to such people who never earned money enough to maintain even a current account in a decent bank.

Today the business of Kapur
crand Brothers is spread on three fields of activity; piece goods, film industry and real estates. As sole monopolists of the Cawnpore Woollen Mills in Bombay and South Mr. Zaverchand Mehta controls a very prosperous trade.

The film business which includes film finance, film distribution and exhibition in Bombay and Calcutta is controlled by Mr. Kevalchand Mehta—the youngest brother of Mr. Kapurchand whose sharp tongue and quick decisions are so well-known to our film producers.

The real estate and general finance are controlled by Mr. Kapur
crand himself who as a man is perhaps the most modest amongst the financiers of the city.

And yet eighteen years back Mr. Kapurchand Mehta was earning a pittance of rupees five a month. Could life be more romantic?
KEEP YOUR THEATRES
COMFORTABLY COOL BY
INSTALLING
“BOMBAY FANS”

NEAT
ATTRACTIVE
EFFICIENT
BALANCED

SMOOTH RUNNING, SILENT WORKING, LOW CONSUMPTION, CHEAP IN PRICE AND MODERN IN OUTLOOK ARE THE SALIENT FEATURES OF BOMBAY FANS.

GOOD NEWS

EXHIBITORS NEED NOT DEPEND UPON IMPORTED RECTIFIERS, TRANSFORMERS, BATTERY CHARGERS, DIMMERS, AUTOMATIC CURTAIN OPERATING APPARATUS AND FANS, ETC., ETC.

‘MALIK’ MANUFACTURES THEM FOR YOU IN BOMBAY. RECTIFIERS ARE WELL-KNOWN FOR ECONOMY, EFFICIENCY AND SIMPLICITY AND ENSURE STEADY ARC FOR PROJECTORS.

RECTIFIERS, TRANSFORMERS, CURTAIN OPERATING GEARS & FANS ARE INSTALLED IN MOST OF THE THEATRES IN BOMBAY AND UP-COUNTRY.

FOR DEMONSTRATION AND TECHNICAL ADVICE PLEASE APPLY TO:

MALIK ELECTRIC WORKS
VICTORIA ROAD • BOMBAY 10.
T'Gram MALIKTRIC      T'Phone 42248
Rai Bahadur CHUNI LALL whose keen foresight and business acumen not only assured the success of Bombay Talkies but made the Roxy a successful theatre.

Six years back when Kapurchand Brothers took over the Roxy Cinema it had hardly any pictures to show. With a seating capacity of 1,100 people, which incidentally is the biggest Indian house in the City, the theatre was being wasted.

Mr. Kevalchand Mehta whose job it was to make it paying looked around and took stock of the film industry. He knew well that theatres paid only when they showed good pictures.

Beautifully situated on the Queen’s Road within easy reach of the train, the tram and the bus and in a clean and respectable locality, the Roxy still had not earned a name for itself. Producers looked at the theatre and lost faith. But young Kevalchand was not to be beaten. He purchased “Achhut Kanya” outright from the Bombay Talkies and ran it successfully for several weeks at the Roxy.

In a month Roxy had become the favourite rendezvous of all the film fans. The Bombay Talkies, Ltd., guided by the business acumen and keen foresight of Rai Bahadur Chuni Lall, its General Manager, soon secured the theatre for themselves and till today the alliance effected five years ago has stood the test of time for mutual benefit.

Bombay Talkies, Ltd., who are our leading producers in the city and who have given to the film world pictures like “Achhut Kanya”, “Bhabi” and “Kangan” are now again presenting “Bandhan” at the renovated Roxy. Looking at the Roxy today this picture is being presented under most ideal conditions in which entertainment can be enjoyed by all classes.

Kapur Mahal—Keval Mahal and Zaver Mahal—the three palatial buildings of Kapurchand Brothers, at Marine Drive, Bombay in the most exclusive quarter of the City. Don’t they deserve them after sweating for eighteen years?
FURNITURE

That Adds Personality To A Theatre!
Made to Guarantee Maximum Comfort
With Long Time Service!
Turns Theatres Into Homes!

ROXY
BOMBAY'S BEST INDIAN THEATRE
has the
‘Wimbridge’
TOUCH OF PERSONALITY!

BETTER FURNITURE
makes
A BETTER THEATRE

Wimbridge
MAKE FURNITURE THAT CATCHES THE EYE

INTERIOR ARCHITECTS,
PERIOD AND MODERN FURNITURE
MANUFACTURERS & DECORATORS

E. WIMBRIDGE & Co
SLEATER ROAD :: :: :: :: BOMBAY

Agents for: BURROUGHES & WATTS Ltd.

ESTIMATES AND DESIGNS IN ANY PART OF INDIA SUBMITTED WITHOUT OBLIGATIONS.
FURNISHED FOR COMFORT

Two and a half years back when Mr. Reginald N. Wilson secured the business of Messrs. E. Wimbridge & Co., he began with six carpenters but today eighty and odd that are working with him are not enough. Supplying several Indian Princes modern furniture for the hour must be a ticklish job. No wonder Mr. Wilson has taken Gold Medals, one after another. And now this furnishing genius has applied his supreme craftsmanship in furnishing the Roxy with the result that patrons of the theatre will secure home comforts while viewing their entertainment.

SPECIAL DECORATIONS

The Decorating Department of Messrs. William Jacks & Co. Ltd., has been responsible for the special decoration of the Roxy Talkies. The result without being too pretentious or costly is very pleasing to the eye. The main features of the decoration are two murals in the Indian style on either side of the proscenium arch—the arch itself being a distinctive feature serving the dual purpose of decoration and lighting. This work which was carried out so efficiently with the cinema open to the public all the time only goes to prove what can be done in the way of renovating old theatres of the city by the judicious employment of paint and plaster decoration.

DIMMERS

To intensify the beauty of the theatre it is equipped with a curtain with automatic shifting arrangement for this operation. This automatic curtain operating apparatus is manufactured and supplied by Malik Electric Works. This firm manufactures several other articles such as fans, transformers (high and low tension) welding transformers, rectifiers, battery chargers, dimmers and water heaters. From the number of fans, transformers, rectifiers, etc., which we find in almost all theatres in the city it seems that they have specialised in their jobs. It will pay the Exhibitors, to get in touch with this firm for all their requirements.
Only the Brave deserve the Fair...

Only a Bright Theatre Like The

ROXY

Deserves a Beautiful Motion Picture like

Bandhan

BOMBAY TALKIES’ Picture of Love - Life
STARRING THE BRIGHT SCREEN TEAM
★ LEELA CHITNIS ★ ASHOK KUMAR
with
★ V. H. DESAI ★ P. F. PITHAWALLA ★ SHAH NAWAZ
★ POORNIMA DESAI ★ SURESH ★ JAGANNATH

RELEASE, 1 P.M., SATURDAY, AUG. 10.

IT TAKES THE PERFECT SOUND SYSTEM AT THE ROXY TO REPRODUCE THE DELIGHTFUL DELICACY OF “BANDHAN” SONGS AND MUSIC.
BOX-OFFICE ANALYSIS

***Average: 80% and over—Excellent.
***Average: 60% and over—Very Good.
*Average: 40% and over—Good.
Average: 25% and under—Poor.
(Mainly Intended For The Exhibitors)

This is a box-office forecast based on a very careful consideration of the different production values of a picture purely from the view point of the returns it is likely to bring in.

Exhibitors are advised to follow our rating faithfully, if they wish to avoid losses in their bookings.

***WOMAN (National Studios)
60% Story Value
75% Music
80% Technical Efficiency
75% Performances
80% Entertainment Value
60% Star Value
Box Office Average: 72%

As this is the maiden picture of a new company, it needs suitable advance publicity boosting the human angle in this epic village drama. While the appeal is universal, the picture will be taken up by the women

***DNYANESHWAR (Prabhat)
60% Story Value
50% Music
75% Technical Efficiency
60% Entertainment
80% Performances
80% Religious Appeal
90% Trade Name
Box Office Average: 70%
The main appeal of the picture lies in its devotional subject and its humanitarian theme. Eminently suitable for women and children.

***SAUBHIAGYA (Hindusthan)
40% Story Value
65% Music
50% Technical Efficiency
40% Entertainment
40% Performances
Box Office Average: 47%
The picture has a special appeal to women—particularly of the orthodox kind.

***PAGAL (Ranjit)
80% Story Value
40% Music
75% Technical Efficiency
50% Entertainment
75% Performances
60% Star Value
Box Office Average: 63%
The picture has a good thought-provoking theme and needs suitable publicity to float it successfully. In educational centres, with good publicity the picture should attract the intellectuals.

***AZAD (Bombay Talkies)
40% Story Value
40% Music
60% Technical Efficiency
30% Entertainment
50% Performances
50% Trade Name
45% Star Value
Box Office Average: 45%
Quite a harmless entertainment with a trace of a rebel theme. Needs suitable publicity before release.

***CIVIL MARRIAGE (Sagar)
50% Story Value
30% Music
50% Technical Efficiency
60% Entertainment
50% Performances
Box Office Average: 48%
An orphan picture that will bring in average returns with moderate publicity.

*SOHAG (Circo)
20% Story Value
10% Music
25% Technical Efficiency
20% Entertainment
15% Performances
15% Star Value
Box Office Average: 18%
Minimum guarantee not advisable. Suitable for bi-weekly change on flat percentage.

*ANDHI (New Theatres)
10% Story Value
15% Music
25% Technical Efficiency
Nil Entertainment Value
10% Performances
10% Star Value
50% Trade Name
Box Office Average: 17%
As the picture is a New Theatres' release, it will draw on the first day but thereafter no amount of publicity can be helpful. Minimum guarantee will be a great risk.

***BAHURANI (India Artists)
50% Story Value
30% Music
50% Technical Efficiency
40% Entertainment
50% Performances
Box Office Average: 44%
Being the first picture of a new company, good advance publicity is essential before release.

***GHAH-KI-RANI (Huns)
50% Story Value
40% Music
40% Technical Efficiency
80% Entertainment Value
60% Performances
50% Star Value
Box Office Average: 53%
A humorous angle to the pre-release publicity will help the box-office

*ZINDAGI (New Theatres)
10% Story Value
30% Music
60% Technical Efficiency
15% Entertainment Value
40% Performances
60% Star Value
50% Trade Name
Box Office Average: 38%
The picture can not bear the burden of any special advertising. We advise drawing on star value and trade name which need no extra publicity.
PRINCIPAL
P. K. ATRE

The celebrated humorist, playwright, journalist, screenwriter, the author of several record-breaking screen-hits like 'Brahmachari,' 'Brandichi Bottle,' 'Ardhangi' & 'Lapandav' the author of the Prabhat's great forthcoming international picture Vasantsena.

NOW STARTS HIS PRODUCTION CONCERN

ATRE PICTURES

The First
SENSATIONAL SOCIAL COMEDY

MARATHI
PAYACHI DASI

HINDI
CHARANOKI DASI

STORY & DIRECTION BY PRINCIPAL ATRE
WILL SHORTLY COME OUT

FEATURING
THAT GLORIOUS FIND IN THE CINE—WORLD
IN THE STELLAR ROLE

VANMALA
(HEROINE OF 'LAPANDAV')

AND THE SECOND GLORIOUS PICTURE WILL BE

MAHAKAVI KALIDAS
(HINDI and MARATHI)

The Romantic Tale of the Life of the Great Indian Classical Poet

TO BE PRODUCED AT HINDUSTAN STUDIOS

ALL TERRITORIAL RIGHTS AT
The PEERLESS PICTURES
BOMBAY 4.

OFFICE
ATRE PICTURES
7, RAIL VIEW, DADAR, BOMBAY.
OUR SHOWMEN ARE FOOLS!

TAHER—THE BOHRI, NARSI—THE BANIA, AND DHANJI—THE KALAL

A True Story Which Every Exhibitor Must Read!

By: BABURAO PATEL

It is an everyday story in the life of an exhibitor in India, whether he is placed in a big flourishing city or in a small prosperous town.

The location of this particular story is a prosperous little town in the Central Provinces with a population of 50,000. One third of the population is employed in the local ginning mills.

Three primary schools, two high schools, one technical institute and one apologetic college between them claim an attendance of a little over 4,000 students, half of which are drawn from the outlying districts—students whose parents are cotton growers and who allow their boys a little pocket-money for cinemas and other entertainments.

But in this small place there are three picture houses—two exclusively for Indian pictures and the third one taking both Indian and foreign pictures according to convenience. The competition is keen and the rates of admission often go up and down to suit the importance of the entertainment fare.

The people who see the pictures naturally get the advantage of unhealthy competition and they get an extra kick in the knowledge that all the three theatres are mortgaged and are run at a loss.

TAHER—THE BOHRI TAKES THE PLUNGE

The town doesn’t need three theatres. One would have been enough. But ten years back when Taher Ali the local hardware merchant built the first stable-like structure and called it the Royal Cinema. Narsi the prosperous grocer thought that the Bohri had stolen a march over him seeing that even his own family had to see the shows there.

He allowed Taher Ali to continue uncompetted for five years, but he could no longer see him becoming more and more popular with the local police and often inviting the District Magistrate and other officials and behave in other ways as the Lord Mayor of the town.

Taher, the Bohri was beating Narsi, the Bania. Impossible! What would Narsi’s ancestors think of him if they found a scion of their race licked by a bearded Bohri.

The Bohri and the Bania have been natural enemies. Their pro-

(Contd. on page 50)

TAHER, the Bohra could swallow screws and nails and digest them, but NARSI’S poster of “Tukaram” gave him constipation

NARSI, the eternal Bania—even his mistakes are good investments
SHEELA—

Coy and modest, she is perhaps the best artiste Minerva Movietone has got today. But wait till you see her in "Bharosa" the latest social production planned on an ambitious scale.
TO ERR is HUMAN!
He erred - but his WIFE prompted HIM to make AMENDS!
How?

SEE IT IN A STORY OF TODAY
Sindhoo's Maiden Social Picture
AJ-KI-DUNIA
Featuring:
Ashalata-T.Kapur-Jivan-Vatsala-Gulab & S. Nazir

An Evergreen Circo Release
Running in Second Glorious Week
at S U P E R Talkies

Booking:
EVERGREEN PICTURES
New Queens Rd., BOMBAY.
II. Esplanade, CALCUTTA
51, Gandhi Nagar,
BANGALORE.

69 YEARS OF PROGRESS

EVERY POLICYHOLDER & SHAREHOLDER

BOMBAY MUTUAL LIFE ASSURANCE SOCIETY LIMITED

Agents all over India, Burma, Ceylon and British East Africa
Glowing with Gaiety
Glistening with Joy
Glittering with Glorious
ENTERTAINMENT

Directed by
Homi Wadia
Fearless
Nadia

with
John Cavas
Radharani
Sardar Mansoor
Sayani
PunjabkaBeta
& others

Diamond Queen

Wadia Brothers Production
fession may be different but their methods were the same. And their goal is identical: MONEY.

NARSI TAKES HIS BANK BOOK

So after five years Narsi, the Bania comes to Bombay with his bank-book and a local Jack-of-all trades as his principal adviser.

Narsi knows that the sound in the Bohri’s theatre is bad because the walls are made of corrugated iron sheets. So in the new structure which he built on the quiet he has guarded against this by putting up brick walls. As the cheap cane chairs also accommodated bugs in addition to the customers, he has ordered wooden chairs to be made. To please the officials he has a few sofas put in, which had come in lieu of a grocery bill from the local vagabond son of a rich father.

In every way within the scope of his intelligence Narsi the Bania has improved on Taher the Bohri.

JACK—THE ADVISER

He has now to buy a good “talking machine”. His adviser, the Jack-of-all-trades, has been a film fan. He reads “Filmindia” and knows that Sabita draws over two thousand rupees a month, that Gohar is a partner in Ranjit, that Saigal draws crowds because of his beautiful singing. He also knows some intimate confidence talk about how the girls and the boys in the films live. He overwhelms Narsi with all the news and Narsi knows that he cannot get a better manager than the Jack to beat Taher the Bohri. He feels his bank-book with confidence bequeathed to him by his ancestors. In that bank-book is the power to teach that bearded Bohri a lesson of his life.

THE ETERNAL BANIA

Narsi is the Bania who has not been beaten and cannot be beaten. In his weak moments he often brags about Mahatma Gandhi also being a Bania, particularly when the old Mahatma has come out triumphant after another historic fast. It brings to mind his great race and he doesn’t fail to remind others about it. In such moments Narsi was even known to weigh the ghee less and would apologise profusely when the customer pointed it out. Narsi was so well tuned to his traditions, that even while making mistakes he would err on the safe side. His mistakes were good investments and he knew it.

Even now he was sure that it was a mistake for a grocer to be a showman—but he knew it would pay him. Taher the Bohri had made a fool of himself and seemed to be more prosperous. Why shouldn’t Narsi have his share of the folly and prosperity both.

THE BIRTH OF A CINEMA

Narsi’s cinema is called the Golden Talkies. The gold in his mind, the gold in his life, the gold in his family, the gold round his wife’s neck and his envy of gold in the neighbour’s house—all suggest the name. Taher the Bohri was a fool to call his theatre “Royal.” How can a businessman be royal? He must have gold. And therefore the new cinema must be “golden.”

The film distributors, the watchdogs of the film trade, know that Golden Talkies has become a better theatre than the Royal Cinema. So in a moment, the Maganlals and Chunilals, the Bapubhais and Lahbhaibis dub Narsi, the Bania as “Narsidas Seth.”

From a humble grocer Narsi, the Bania becomes Narsidas Seth the proud proprietor of Golden Talkies. The Lalls and the Bhaits of the distribution trade said so.

THE BOHRI REACTS

Taher the Bohri caught cold the day when the Collector of the District opened the Golden Talkies with “Devdas”, a New Theatres’ picture.

“Devdas” ran for four weeks and drew huge crowds. All seemed to go to it except Taher the Bohri. The Bohri’s condition is getting worse. He has now fever and discovers that he has rheumatism in addition, due to sitting for years in that hardware shop. He wonders how Narsi didn’t get the cramps all these years. Someone tells him that Narsi gets his wife to massage him with oil every evening. “Yes, yes, that oil he robs from his innocent customers,” says Taher and starts thinking. The Bania has beaten the Bohri at his own game.

HIS HALF AND HALF PHILOSOPHY

The Bohri looks forward to his bed with a romantic relish. His life is divided equally between his bed in the home and his hard seat in the shop. To him, half the life is pleasure. So he steps into the bed with a clean dress and a per-
fume to refresh the air. Fatmabi is all smiles and small talk. She knows that Taher, her bearded lord, had the better of the world during the day and she gives him a willing chance to have the better of her. She knows, it is the battle he wins but the victory is hers.

For days, however,—to be precise nights—Taher is not himself and Fatmabi is worried. Narsi, the Bania has stepped between them. Curse him!

Narsi of the Golden Talkies gets all the good pictures of the leading producers like Prabhat, New Theatres, Ranjit etc. All the poor pictures and second-runs go to Taher—now "that Bohra" to the film distributors. Narsi is making money fast and sure.

TAHER GETS MOVING

"I'll beat him" says Taher and comes to Bombay to see the Lalls and Bhais of the distribution trade. He has brought with him six big parcels of choice C. P. oranges. He knows his way about. He has not been in the exhibition trade five years earlier than Narsi? He knows the men too. What did he care for them when he was alone in the field? But now, that damn Narsi! Curse him!

He decides to tackle a Bhai and goes straight to his home. Bhai knows exactly when the cinema-wallahs come home instead of to the office. Bhai is a mere manager and has a large family to maintain apart from the overhead of a few evening drinks.

Mrs. Bhai—the Bhai's better half—is also initiated into the intricacies of film booking. She has always a welcome smile for Taherbhais and Narsibhais that come along for "business."

The conversation proceeds on traditional lines.

"Oh, come Taher Seth", says Bhai the booker, "welcome home".

The fruit parcel is pushed into position with the words "I thought you would like the C. P. oranges."

"Oh, thanks! Why did you trouble yourself so much?" (To the wife with extra affection) "Taher Seth is come after a long time. Do you wish to give him some tea or not?"

Reply from inside is proverbial, "Bhai (Brother) is come after a long time and he can not go without Behn's (Sister's) tea."

Money has bridged the gulf between two religions, between two communities and between two towns. The Gujarati woman has become in a moment a sister to Taher, the Bohra. Money has brought them together. The stern necessity of living has knitted them into an understanding.

"But I'll be ruined at this rate Bhai. If you like I'll keep a percentage for you."

Bhai laughs at this. He knows his game well.

"Percentage? How can I know what you actually get there?"

"Alright, if you don't trust me, I shall pay you Rs. 100 for each picture. Here's Rs. 300 for the next three?"

He places three hundred-rupee notes prominently before Bhai. Bhai looks round the room. So many things are needed for a comfortable living. Well, well, one must live.

Taher, the Bohra has won one battle against Narsi, the Bania.

Taher goes on his other calls. Out of six he wins three rounds. He is now even with Narsi and he returns home with pictures of three companies for his theatre and is better equipped for his competition with Narsi the Bania.

NARSI IS PUZZLED

That day Narsi, the Bania can not understand why Taher, the Bohra is moving about with an extra swagger and a smile lurking in the corner of his mouth.

A week later Taher the Bohri is seen putting up the poster of a picture at the Royal Cinema. That picture was to come at the Golden Talkies. A local idler watches Taher and wonders how Narsi could let go a picture like that. The news spreads that Narsi is not going to get good pictures in future and that Taher has bought them all outright.

Narsi doesn't believe the news but when he himself passes in a tonga across the Royal Cinema, he sees the poster. The news is too true.

He writes an urgent letter to the film distributor. He remonstrates and is told that Taher, the Bohri has given to the film distributor a minimum guarantee — much more money than the share Narsi ever gave.

THE SUPREME WEAPON

Minimum Guarantee! What in the devil is that? His Jack-of-all-trades
had read in “filmindia” that minimum guarantee is the weapon of torture which induces the exhibitors to confess. It is used when two exhibitors are carrying out a throat-cutting competition between them. It is the distributor’s prize for the fight put up by the two exhibitors.

“Write to those distributors that we shall pay Rs. 10 more than that Bohra” says Narsi to his Jack.

The distributors retort by saying that this is not a grocery business but the film business and people talk in hundreds and thousands and not in tens.

Poor Narsi! He gives it up. For months thereafter, people went to Royal Cinema because it showed better pictures in spite of a bad theatre. Very few went the way of Golden Talkies, though Narsi had built a better theatre and installed a better “talking machine.”

The unfaithful people! These are dark days for Narsi. Mani, Narsi’s wife, can’t understand what has gone wrong with her lord. She risked a guess once and Narsi thundered, Narsi remains sullen and sulks when his managing Jack asks for instructions.

COMING OF “TUKARAM”

One day the Jack tells him that Prabhat has produced “Tukaram” which was taking Bombay by storm. What Golden Talkies wanted is “Tukaram” and the whole town would see it for months.

So an offer of Rs. 1,000 minimum guarantee is sent to Famous Pictures, Bombay, with instructions to confirm the picture by telegram.

For the next two days Jack is sent to the post-office thrice a day, for fear that the post-master would not hasten the delivery.

Narsi is on tenter-hooks and is afraid to come out of the house for fear of being seen by Taher, the Bohri and giving him a clue.

On the third day the telegram arrived. It read “Confirmed Tukaram remit 1,000 Dispatching Publicity—Famous.”

That was a great day for Narsi. He pressed the telegram to his heart and blessed Prabhat.

That very day the money was remitted telegraphically. Narsi gets a temporary poster printed in a day with the following: “World’s Greatest Picture “Tukaram” is coming to Golden Talkies. Remember it’s Prabhat.”

TAHER POISONED

That night the poster was pasted everywhere. Half-a-dozen were specially pasted on a lavatory opposite Taher’s house. Taher the Bohri always used the public lavatory to keep his own in the house clean.

V. H. Desai, a comedian who looks it too, will be seen again in “Bandhan.”

No one can say what the morning has in store for one. Taher, the Bohri walked across the road next morning. He suddenly stopped in the middle of the road and looked up. That poster stared at him. Taher pinched his bottom to see whether he was fully awake. He was. He couldn’t go further. He got sudden constipation. Narsi had poisoned his constitution. He could not evacuate the poison in a public lavatory. The process will need pressure and persuasion and must have complete privacy. So after a long time he decided to use the lavatory in his own house. There he could abuse Narsi and the damned distributors.

“Tukaram” comes to the town and brings every one to the Golden Talkies. Narsi is minting money. The only unhappy man in the town is Taher the Bohri.

GUARANTEES GALORE

Narsi knows another trick of business and very soon he sends out minimum guarantees to all—500—750—1,000.

The film distributors get a better bargain now—a better theatre and guaranteed money. One by one, all the pictures are booked by Narsi, the Bania.

Taher shouts that Narsi is spoiling the market. But Narsi doesn’t listen. He is flushed with success. Taher must do something about it.

So Taher, the Bohri also gets into the minimum guarantee game and soon raises the prices. 750—1,000—1,250—1,500. New figures, which the film distributors had never seen before. They are now acquiring a new zest for the game. This town has suddenly become prosperous.

BALLYHOO WAKES UP DHANJI

Taher and Narsi are competing and cutting each other’s throat. To cover up the ever increasing minimum guarantees, they are compelled to advertise far and wide.

Even the sleeping villagers in the outlying districts were woken up by the ballyhoo. Between Narsi and Taher the town was on fire.

Narsi talked of Shanta Apte and Taher talked of Kanan Bala and the way they did it made people suspicious.

They are both in a new game. They have forgotten grocery and hardware. They didn’t care when they lost money. They were gamblers now.

But all the sound these two made, in spite of the fact that both of them often mortgaged a complete programme to recover the V.P. parcel of the film, attracted the attention of Dhanji Kalal, the local country-liquor man.
He had been wondering for eight years about this film business.

Dhanji Kalal had watched Taher, the Bohri and admired him. He had also seen Narsi, the Bania in action and praised him.

The ballyhoo of these two showmen had made him look small. The workers in the ginning mills while sipping his liquor often talked of "Tukaram" and discussed ways of going to heaven.

Dhanji didn't like this talk of heaven. Through generations he had monopolised the transport to heaven and opened the gates of hell beyond. He had lots of money accumulated and something had to be done with it.

**BROTHER-IN-LAW PESSI**

He thought it over and wrote to Pessi, his wife's brother, who was a motor mechanic in Nagpur.

Pessi proved a god-send. He knew everything about mechanics and was a bus driver. He even knew how pictures were made in Hollywood. That was a distinct advantage over Taher, the Bohri and Narsi, the Bania.

Secretly the plans were made and within six months a new cinema was born with Pessi Jamadar as the manager and partner.

The new cinema was called Rialto and was an improvement on Royal and Golden. Pessi came to Bombay and moved about among the Indian film distributors and instantly acquired a hatred for them because of the minimum guarantee system.

"If your picture is good why do you want the minimum guarantee? I give you the best theatre, send your man and collect the money on a flat percentage." That was the burden of his talk, but no one seemed to listen.

**IN THE LAP OF THE FOREIGNERS**

He pronounced the verdict: "Sala Baddha Chor chhe" (all are damn thieves) and turned elsewhere.

Desperate, Pessi went to the distributors of foreign pictures and booked a series of thrillers beginning with Errol Flynn.

The Rialto swore allegiance to the foreign films and the District Magistrate—a white skin official—often saw the pictures and affectionately called the manager "Pessi." He even invited Pessi and Dhanji Kalal to his home for dinner with his wife.

So Dhanji Kalal scored over Narsi, the Bania and Taher, the Bohri.

That year at the auctions of the country-liquor shops, Dhanji easily secured a monopoly of the whole district and acquired some toaddy shops in addition.

The people of the town seemed to like the foreign thrillers for a time and Narsi and Taher were set thinking again.

But the English language beat the Parsi enthusiast. It would not pull the mill workers who, after the period of novelty, turned again to the Indian pictures brought in by Narsi and Taher.

The Rialto became a lonely place and became useful for spooning couples among the collegiates. These couples sometimes sat through three shows continuously.

Their own romance had more thrills than the one in the picture.

The Rialto soon became a real liability. Dhanji and Pessi thought that Narsi and Taher were prospering because of the Indian pictures and the noise they made.

**THE CLIMAX IS REACHED**

So the minimum guarantee scales were once again shuffled. 1,200, 1,500, 1,750. New figures in a new three-party game for the film distributors! The town was now really becoming prosperous to the film producers. Dhanji Kalal became "Mota Seth" and Pessi Jamadar became "Pessi Seth." The film distributors unleashed their special language. They knew that Dhanji Kalal had made a lot of money by selling country liquor and they had to have some of it.

Now the Rialto shows several Indian pictures, alternated by foreign ones. The foreign pictures never pay because its clientele is disturbed. And the Indian ones do not pay because the minimum guarantees are too heavy.

Taher—the Bohri, Narsi the Bania and Dhanji the Kalal all now compete with one another.

And in doing so they are playing the game of the film distributors.

The net result of this game is that it has eaten up all the profits of grocery, hardware and liquor and left the owners in debt.

Is the game worth playing?

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CHANDRAMOHAN and MAZHAR KHAN both good character actors, are teamed together for the first time in "Bharosa" a Minerva Picture.
The Menace of Devaki Bose

“Call It Mysticism, Call It Inspired Poetry, I Call It Hocus-pocus!”

By K. Ahmed Abbas

Devaki Bose is not a film director. He is a tradition. He is a legend. He is a menace. He is a menace all the more because he is a genius. Indeed, he is worse than that. He is a poet.

I have told the truth and nothing but the truth. So help me God.

From Kumbakonam to Kashmir, from Karachi to Rangoon, I can visualize thousands of young men and, of course, young women, too—gnashing their teeth as they read the above lines. If only they could lay their hands on me they would like to tear me to pieces.

I know the type. He is mostly to be found in colleges and universities. He generally begins the day by reading Tagore or Radha-krishnan and ends it by seeing a Devaki Bose picture for the umpteenth time. He says he is a patriot but actually he is an idolater worshipping the “Glory That Was Ind.” He would prefer to dream about the alleged golden past of India than to join those who are fighting to secure a better future for their country. He struts about in silk kurta and spotless dhotie and thinks he is a great Desh-bhakt but ask him to put on a greasy blue over-all and work in a factory and he will say something about the vulgarity of the industrial civilization. He is the sort of man who finds beauty in any dirty pile of stones if only it is a thousand years old and will condemn a fine hygienic building simply because it is something new. Everything that is vague and misty and smells of the past he adores; everything that is definite, real and modern he regards as cheap and vulgar.

I know the type because many of my friends—indeed, an alarmingly large section of the educated Indians—belong to it. To analyse the origin and growth of this species of past-worshippers is a historical task. Briefly, it may be traced back to the inferiority complex produced by foreign domination and the consequent desire to take refuge in the rosy visions of ancient India. Escapism manifests itself either in romanticism or in glorification of the past. The latter is the especial province of Devaki Bose and his fans.

FROM “SHADOWS OF DEATH” TO—

The first film that Devaki Bose directed was called “Shadows Of Death”. It has haunted him ever since.

DEVAKI BOSE—Is he really a menace?

Bhakt”, “Seeta”, “Raj Rani Meera”, “Vidyapati”—and you find the same glorious past being glorified all over again.

That by itself is not such a social crime. I believe that even the story of Adam and Eve can be given social significance and a progressive slant if it is judiciously dramatized. The past is of value only when it can help us to understand and interpret contemporary life. Prabhat make their mythologicals and fantasies instinct with progressive social purpose inspite of miracles and magic. “Amrit Manthan” and “Beyond The Horizon” were eloquent denunciations of religious tyranny and the hypocrisy of priestcraft; “Tukaram” was so great not because he flew away on the back of a bird but because he gave away the last sugar-cane to the neighbour’s child rather than to his own, because he defied high-caste orthodoxy to claim every man’s right to study the scriptures, because he and his wife worked and lived like any other peasant family; “Gopal Krishna”, the eternal boy, pitted himself against the might of a tyrant and “Dyaneshwar” found the simple masses more spiritually elevated than the highborn priests. Each of these stories could have been filmed merely as spectacular sagas, glorifying the material and
spiritual greatness of ancient India, but they were made purposeful and progressive by treating the subjects realistically and properly emphasizing the social and economic background.

"The Hunchback of Notre Dame" was filmed many years ago on an ambitious scale but the emphasis in that picture was throughout on Lon Chaney's hideous make-up and on the spectacular scenes. The same story when made by William Dieterle gained in contemporary social significance and the mighty sweep of a people in revolt against injustice and oppression gave a definite meaning and purpose to the tragedy of the ugly Hunchback.

PAST MASTER IN THE PAST

Devaki Bose would have done an incalculable service to the cause of progressive films if he had similarly given a social significance to his pictures. But then he is interested in the past and not in progress. To him the glorification of ancient legends is an end in itself, not a means to the better reorganization of the present-day human society.

"Chandidas", which Devaki Bose produced in Bengali, passively accepted the inequalities and inequities of the social system. The high-born poet and the low caste washerwoman sang a few songs and parted, accepting the verdict of fate. And "Puran Bhakt" took the "long unending road of Ahimsa and renunciation" leaving his wife and family behind. As for "Vidyapati", it still remains a mystery why the Queen put greater trust in the words of a patently villainous Minister than in the repeated assurances of her husband and committed suicide directly causing her already ailing husband's death. I have seldom seen two more useless deaths.

Now I am certain that few of Devaki Bose fans believe in such things. I know people who went mad over "Puran Bhakt"! but if it came to a renunciation of the world they would not be able to give up smoking cigarettes much less abstain from drinking wine. I do not blame them. Lost in a world of rapidly changing ethical values, unable to grasp the true significance of social and economic phenomena and bewildered by the paradoxes of our hybrid present-day culture, they are easily impressed by metaphysical abstractions, misty idealism and high flown talk of Bhakti and renunciation. It is the same phenomenon that makes millionaire American women ready victims of the glib tongue of swamis and spiritualists.

DEVAKI'S FANATIONAL CULT

The secret of Devaki Bose's success thus lies not in his directorial competence or the technical quality of his picture but in the popular acceptance of the pseudo-mystical and romanticist melodramas he caters to the public. You don't believe it, of course! Then, why is it, that Devaki Bose is remembered for his "Puran Bhakt", "Seeta" and "Raj Rani Meera", and not for a longer list of flops like "After The Earthquake", "Life Is A Stage", "Sonehra Sansar" and "Sapera"? Think about it and see if you arrive at the same conclusion as I have.

The trouble is that the Devaki Bose cult is so fanatical that he has come to assume an almost religious and sacrosanct position. Thus very few of them will be able to dispassionately study and analyse the work of their favourite director. The dozens of letters that came to me and the hundreds that came to the Editor of "Filmindia" after the pu-
blication of my last article on “The Only Three Great Directors of India!” are fully representative of this widespread sect.

Among these piles of abusive epistles, angry denunciations and indignant protests, there was one suggestion, the unconscious humour of which struck me as rather too cute. I was asked to write an article on “Devaki Kumar Bose Made Easy.” Yes, he does need a lot of explaining to be intelligible to the plain and simple folks!

WHAT I THINK OF HIM

Speaking strictly for myself, I would like to briefly put on record my evaluation of Devaki Bose as a director. Here it goes.

I was one of the few people, who thought “Seeta” to be superb. I would still place it among the six best Indian films ever produced. “Puran Bhakt” I did not like so much though, for that time, it was a great advance on the general technique of pictures. To Devaki Bose goes the credit of rescuing the Indian film from the crudities prevalent at that time. Being a man of education and aesthetic taste he considerably helped the growing refinement of the Indian films. His ability to interpret the legends of “Puran Bhakt”, “Seeta” and “Meera” in a soaring manner bordered on sheer genius.

But—and here comes the snag—while his flair (call it genius) for recreating the atmosphere of faded splendour and spiritual grandeur has remained with him, his technical skill as a motion picture director has not matured with the passage of time. I dare to assert that, technically, “Vidyapati” was not a wee bit of improvement upon “Seeta”, which, of course, does not bring down Devaki Bose to the level of the average Indian director who will take another twenty-five years to make a picture half as good as “Seeta.” But surely a man whose technical skill remained static for five years cannot be classed among the topmost three.

If Devaki Bose fails, it is by his own standards. I would not waste my time and the pages of “Film

India” on a third rate director. If I deplore his present stagnation it is because of what he might have been, if only he had cared to study and follow the progressive trends in filmcraft instead of continuing to exploit the reputation he had once made for himself.

COMEDY OR HOODOO HOCUS

Let me give but one example of the antiquated notions of dramatic construction still followed by Devaki Bose. Even the greatest admirer of Devaki Bose will admit that comedy is his weak point, that every time he wants to put a humorous situation in his picture it degenerates into the crudest banal episode. But more important to watch, is how like the old stage playwrights, Devaki Bose clumsily introduces the comedy element in his pictures, something brought in from without instead of it being inherent and arising from within the theme pattern. A gem of a picture like “Seeta” was vulgarized at places by the presence of the two slapstick comedians, Motu and Du-

HEAR THE MELODIOS SONGS OF
WAHIDANBAI
(Agra)
T. M. 8372
"JO TUMSEDUR RAHETAHE"
and
"BALAMA CHUNDARA NA LAYO"
Sitara Begum (Cawnpore)
D. A. 6059
"Ari ka Karun Shingar"
and
"Are Rama Chhaye Balam Pardesh"

HEAR FILM SONGS
of
PRABHAT'S
"SANT DNYANESHWAR"
and
HINDUSTAN'S
"SAUBHAGYA"

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August '40
The Hindusthan Cinetone promise to give a better picture in “The Husband.”

bla. This Laurel-Hardy type of clowns reappeared in “Life Is A Stage” as “Fat Tummy” and “Thin Leg” (both specifically mentioned as “Comedians” in the cast!) and, finally, we saw them in “Vidyapati” as Vidushak (Nemo) and Pitambar (Kedar Sharma). I won’t be surprised to see them again in “Nartaki.”

“Sonehra Sansar” began the “Merry Gang” menace and after vulgarly lampooning the life of the educated unemployed in “Sonehra Sansar”, they reappeared in “Saperas”, waving tree branches and jumping and dancing to music that suspiciously sounded like the hoodoo hocus of the African Jungle pictures of the Tarzan variety. It is still a mystery how a man of undoubted aesthetic taste like Devaki Bose can tolerate such nonsense in his pictures.

The only reason that can suggest itself to me is his continued adherence to the old dramatic technique which is again illustrated by the presence of the same blind singer right from “Seeta” to “Saperas” in every picture!

**FAR FROM REALISM**

Now the point I wish to make is this: that in spectacular costume dramas, overflowing with devotional and romanticist sentiments, such lapses are easily glossed over. Everything is done and said with an extra flourish and no one expects realism. It is in pictures with a modern background, however, that technical excellence—in sound and photography as well as in scenario construction—counts and the slightest crudity is noticed. Hence the seeming disparity between the standards of his ‘social’ pictures like “After The Earthquake” and his ‘costume’ pictures like “Vidyapati.”

And if anything more were needed to conclusively prove Devaki Bose’s lack of grasp on modern cinema technique it was provided by “Saperas.” Here was an out-door subject full of possibilities for being turned into a first rate documentary. But what do we get? A few chalky exteriors and studio-made backgrounds! The landscape, the very earth, that is the background of the snake charmers’ life was nowhere seen. Contrast it with the authentic rural shots of “Woman” and you know what can be done to synthesize atmospheric effects as an integral part of the dramatic pattern. Here was a subject that demanded hundred per cent realism and instead we got that jumbo-jumbo dance of “Merry Gang”!

**MEANT FOR EMOTIONAL ESCAPISM**

Devaki Bose’s persistent failure to make purposeful modern films is patent. And so, after every such ‘flop,’ he reverts to those tales of bygone days, of Gods and Goddesses of Kings and Princesses and romantic poets. Being essentially a poet and a conservative, he will make these pictures with no desire to put any progressive ideals into them. And being a genius he will breathe into them a certain emotional appeal and charm that will be like a soothing balm to the frustrated souls of the romantic youths of the country to whom his pictures have come to mean one more escapist formula for emotional satisfaction. Call it mysticism, call it inspired poetry, I call it hocus-pocus.

And in a country already suffering from an excess of religion, superstition, poetry, mysticism and fatalism, anyone whether he is a Tagore or a Jinnah or a Devaki Bose—who radiates these reactionary influences is a menace.

**YAKUB and INDU RANI** in a gipsy situation in the next gipsy picture of Mohan Studios
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'HIS MASTER'S VOICE' Radiogram.
PICTURES IN MAKING

Prabhat Producing “OMAR KHAYYAM”
“Narayani” To Be Revived on the Sets!
Bombay Awaits “Hindusthan Hamara”

RANJIT MOVISTONE

Ranjit’s “Pagal” directed by A. R. Kardar has become a superb production and is attracting good crowds at the Imperial Cinema in Bombay. This picture takes the Ranjit standard of production high up.

The Hindi version of “Sant Tulsidas” is on the screen at the Opera House.

At the studios “Diwali” and “Musafir” two social stories are ready in tins for release.

Jayant Desai, Chaturbhuj Doshi and Manibhai Vyas—each have a new picture in hand.

BOMBAY TALKIES

By the time this issue is in your hand “Bandhan” should be drawing crowds at the Roxy Cinema. It is scheduled to be released in the first week of August. With Leela Chitnis and Ashok Kumar sharing stellar honours, the producers confidently expect “Bandhan” to be a worthy successor to “Kangan.”

In the second week of August “Narayan” the social story in which Devika Rani stars, will be revived on the sets.

Before the end of the year, Bombay Talkies are likely to produce two more pictures.

INDIA ARTISTS

“Bahurani!” their maiden picture had quite a good run in Bombay. At other centres in the country, the picture is being given a good reception as a quality product.

“The Nest” is the new social comedy which will soon go on the sets under the direction of Zia Sarhady.

Homi Wadia—the man who has never failed at the box-offices. Every picture of his has brought in twice its cost. How many directors can say that and get away.

The second picture to go into production is “Amrit” written by Khandekar. Mr. Vinayak will direct the picture and Pandit Indra will be in charge of songs and dialogues of the Hindi version.

SARASWATI CINETONE

By the end of this month “Devi Devyani” the mythological extravaganza will be completed in Marathi.

Dadasaheb Torney is busy persuading the script of a social story by P. K. Atre called “The Bridegroom.”

NATIONAL STUDIOS

Next to Ranjit probably this is the busiest studio in India.

The remarkable success of their maiden production “Woman” has given them a decided impetus for new and more ambitious pictures.

Before the month is over, A. R. Kardar will probably complete “Puja” a powerful social story starring Sardar Akhtar, Sitara and Zahur Raja.

“Sanskar” another social angle on the eternal daughter-in-law problem in a joint Hindu family has been completed by Director Virendra Desai and will be released after “Woman.”

Director Virendra is busy on another sensational social subject called “Radhika.” It will be distinguished by the debut of a new society artiste, Miss Nalini Jaywant—a beautiful piece of creation.

Mehboob can’t rest on his laurels of “Woman.” He is in the midst of another social plot with Sheik Mukhtar, the 74 and odd-inch man of the movies who gave us all a nodding acquaintance in Sagar’s “The Only Way.”

PRABHAT FILM CO.

Shantararam has returned from his triumphant tour in the South. The South Indians cheered him and lionised him and no one grudges Shantararam the glory he got. For he has earned it by his intense devotion to art all these years. It is reported that in their utter sincerity of affection, the South Indians mobbed India’s first director and though considerably embarrassed the great director took it all good humouredly.

Back to his field of activities, Shantararam has plunged into the shooting of “Padosi” and is reported to be making it hot for Date and Mazhar Khan.

“It is an experience one must live through,” said Mazhar about Shantararam’s methods of direction and an old and experienced
artist to say that certainly deserves attention.

The paper work on “Sant Sakhu” has been completed by Washikar and probably Damle will get going soon with this woman saint of Maharashtra.

All on the quiet, for the last five months preparations have been going on in the Prabhat Studios for the production of “Omar Khayyam”—a biographical film of the great Persian poet, philosopher and astronomer.

After an extensive research by several famous scholars who even delved into the ancient Persian manuscripts perhaps the most authentic story based on the colourful life of Omar Khayyam has been made ready for the screen.

Costumes true to the times have been designed and settings, stupendous but authentic in every detail, have been made ready in models. In the setting department of Prabhat the once famous city of Naishapur where Omar Khayyam lived and worked has been built in a model under the jealous and watchful eye of Syed Fatehali.

Several studio scouts are scouring the country for suitable talent to make up the imposing cast of this epic drama, which will, they say, feature the greatest events of Emperor Malik Shah’s reign in its dramatic sweep.

Director Shantaram will begin shooting the actual scenes immediately after “Padosi” and the picture is expected to be ready for the screen very soon.

Little AKBAR GULAM ALI gives a big future promise in “Woman” a National Studios’ picture.

It is strange, how this news has been so carefully guarded for so many months by a studio which is visited by thousands every week.

TARUN PICTURES

Their maiden picture “Trust Your Wife” is now nearing completion Lalita Pawar that buoyant siren of the screen is reported to have taken the picture on her shoulders with her lively performance. If fast tempo is an asset to a picture, this picture is going to give plenty of entertainment.

FILM CORPORATION OF INDIA

Every fresh report that comes along from Calcutta confirms the excellence of Ram Daryani’s “Hindustan Hamara.” They say that it has become a very powerful picture and is bound to be a great success at the box-offices. Padmadevi, Jamuna and Gope are said to have given really marvellous performances and Ram Daryani is quite a proud man in these days to have taken maximum work from such excellent artists.

Director P. C. Barua, none the worse for his divorce with New Theatres, is giving finishing touches to “Shap Muktii” in Bengali with himself and Padmadevi in the lead. Barua’s picture is going to be another great contribution to the Bengal screen.

With Barua and Daryani active, the Film Corporation is very much in the news today and with a lit-
When MR. EDEN S. BUSHELL, Director of National Studios retired to join the Army, he was given a hearty send-off by his colleagues and staff. Left to right: MR. CHIMANLAL DESAI, MR. BUSHELL and MR. Y. A. FAZALBHIOY

Wadia Movietone

Wadia Movietone is a very busy studio these days and few producers can stand up to the strain of several complicated production problems that face J.B.H. Wadia from day to day. But the man's utter politeness and good breeding see him through several embarrassing moments.

"I have never met a greater gentleman" said Kishore Sahu of J. B. H. Wadia when I asked him how he was treated during the shooting of "Fahurani." It is rare for one producer to say good things about another, but Kishore Sahu who is still not a producer in the hackneyed sense of the word, doesn't mind telling the truth. And to be called a gentleman is the utmost a producer can expect. We have so few of them.

"Vijay Kumar" was well received at the Lamington Talkies in Bombay. The picture that will grace the screen after this is called "Diamond Queen" with the fearless Nadia starring. Fearless, because she doesn't mind the criticism.

Is Modhu Bose busy?

Ask me another. A picture in Bengali, Hindi and English and a costume picture at that must be a brain-twister. "Raj-Nartaki", it is called and it has a splendid cast led by the sweet and charming beauty Sadhona Bose. I am worried only about its music, the rest seems to be excellent.

PRAKASH PICTURES

Is Mughni the new publicity man going round? Ask the journalists in the town. It is difficult to miss him. At every street corner you turn, he is there trying to tell you how great his picture "Narsi Bhagat" is going to be with Vishnupant Pagnis and Durga Khote in the lead.

But it will be on the screen in the last week of August and we'll all know whether Mughni has been right.

"Mala" is another picture with a social theme that is on the sets and Mughni says: "It won't beat "Narsi Bhagat" but it won't score less." Ah! This guy Mughni! Sohrab Mody has lost a good and loyal publicity man.

ROSE and HARISH play leading roles in "Sanskar" directed by Virendra Desai for National Studios
“Oh, go on, get off” says MEENAXI to WINAYAK in “Lapandav”. But
WINAYAK seems to be used to getting what he wants

and no story can be complete without it. No amount of histrionic display will put a picture through if it lacks the essentials of the true drama—no amount of stage dialogue will carry the audience if it does not help in the development of the plot based again on proper dramatic lines. In every successful motion picture therefore it is safe to assume that there is always some sort of drama that has helped it through. If then the drama is so essential to success is it not the duty of every one engaged upon the picture to give his best towards the development of this important feature.

GOOD TECHNIQUE CONTRIBUTES TO THE DRAMA

And here we come to the second most important contribution of technique to the success of the motion picture. We hold that a dramatically photographed production in the appropriate settings and with the proper sound effects will definitely enhance the value of any picture. Besides its original purpose of mere reproduction, technique must and often does help the director in the development of his drama. If he fails to take advantage of these aids, this particular director has failed to play his hand to its best advantage, and to stress the analogy further, he has allowed his aces to lie idle while he has been wasting his time with inferior cards. Can we blame anyone else for the failure of this director or his producer?

But there will always remain the one undisputed argument that in spite of what we may have to say, there have been pictures with a very low standard of technical quality that have been great successes at the box-office. Our contention is that these only help to strengthen our argument instead of weakening it. We have always stressed the importance of drama and how every individual effort must be directed towards its development. It is possible that in these pictures the dramatic values have been inherently extremely strong, helped by factors such as an unusually powerful story, the dialogues, or probably the performances, and these have together contributed the sum total of dramatic requirement for a perfect success.

The amount that could have been contributed technically became therefore superfluous and was therefore not missed. It is possible (and there have been such pictures) where instead of this position being occupied by technique, it has been the performances that have fallen short, and still so great were the contributions by other matters that the pictures became outstanding successes and the weak performances were never missed. But, as we have said before, the perfect motion picture must still require the best of everything including intelligent technique. And that is saying a lot.

VANMALA and RABU-RAO PANDHARKAR have a moment of worry in “Lapandav” a Navayug picture
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OFFER YOU THE MOST AMAZING PICTURES THAT HAVE UNUSUAL APPEAL Seldom, IF EVER ATTAINED IN THE REALM OF CELLULOID ENTERTAINMENT.

A Picture Produced at a tremendous cost of Rupees 1,25,000

A THUNDERBOLT OF DRAMA THAT WILL ROCK AUDIENCES BACK ON THEIR HEELS!

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FILMED AMIDST THE PICTURESQUE SCENES OF AGRA PALACE, AGRA FORT AND FATEHPUR SIKRI

Directed by: NANUBHOY VAKIL
Starring: BABY BAI, KHALIL KHAN, MISS ANWAR, MISS INDIRA, MISS SARDAR, MISS INDURANI, BABY BAIG, KHALIL KHAN

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Gay
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ROMANTIC
COMEDY

which
will make our
roar with laughter

You
WILL
RElish
YOU WILL
ENJOY

a Ranjit picture

MUSAFIR

Starring
CHARLIE
KHURSHID
VASANTI
ISHWARLAL

Directed by
CHATURBHUJ DOSHI

मुसाफिर
THOSE WHO OWED THEIR LIVES TO HIM CONSPIRED TO DESTROY HIM
SARASWATI'S
SUPER MYTHOLOGICAL HIT
DEVI DEYYANI
Director: PANDURANG TELEGIRI
Written by: S. A. SHUKLA
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and it's "Odds on" that you'll be there . . . right from the Starting Point to the Winning Post . . . . . . what pleasanter week-end could one wish for? . . . . . . travelling G.I.P. through Monsoon-freshened country . . . . . . skirting the Hills of glorious Matheran to the foot of the Western Ghats . . . . . up, up, you climb with the ease and grace of a thoroughbred . . . . . through gorgeous Khandala on to the Queen of the Deccan . . . . . . POONA!!!

G. I. P.

For the convenience of the Turf Enthusiasts, G.I.P. Railway will run 2 Race Specials—one I & II combined and the other III class Special—from Bombay to Poona every Race day. Cheap Day Return Tickets inclusive of admission to enclosures will be issued as usual. Also Week End Return Tickets at specially reduced rates obtainable.
Septic Germs Lurk Everywhere

The Least Scratch will let them in!

To leave healing to chance is to invite trouble. Practise SAFETY FIRST by keeping a tin of Cuticura Ointment handy and using it promptly on all Cuts, Scratches and Abrasions, however trifling. Cuticura Ointment kills septic germs and repels them. No germ can get into a cut once Cuticura is applied. No germ can live in contact with Cuticura. It gives you the protection of the finest antiseptic, PLUS great healing power.

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Sample of Cuticura Ointment, Soap and Talcum sent on receipt of 3 annas. Address: Muller & Phipps (India) Ltd., P. O. Box 773, Bombay.
War And Our Homes

Though 5000 miles away, the war is in our homes to-day. It is not a war of Britain or of India. It is humanity's war against inhuman forces. This will perhaps be our last war. And therefore we must win it.

One way of helping to win it is to do our bit—however small. Here is one opportunity Mrs. Camilla Walter has offered us.

Buy a "Defend India" flag. It costs Rs. 10/- and the money goes for the defence of our homes. This blue flag with the yellow bomber-decoration must sell in thousands to buy one real bomber to police the skies over our homes.

The flag which can be fitted to any car bonnet or mudguard while adding to the dignity of your car, becomes the symbol of your sincere desire to win the war.

Remit your money to Mrs. Walter c/o Warner Bros., Eros, Bombay and do your bit in this war.

Annual subscription inland Rs. 5/- Foreign Rs. 8/- or Sh. 12. 3 dollars in U.S.A.

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Give Our Writers A Square Deal

There was a time when "the writer" in a film studio meant a shabby-looking Munshi, who would chew paan and spit out what passed for stories in those days. In a six-pice exercise book the literary inspirations of the Munshi would be recorded with the stub of a pencil and handed over to the director who would immediately start shooting, only skipping through "the story" to make sure that there was in it a role each for Sulochana, Billimoria and Gulam Mohamed.

No wonder the epics of those forgotten days made no pretence of art beyond placing a porcelain vase wherever the heroine stood and no pretence of drama beyond a sword fight on a staircase between the hero and the villain. Now and then, of course, youthful enthusiasts like Naval Gandhi would get hold of a story by a real writer like Tagore and make a film of sorts, like "Sacrifice". But these were exceptions that only proved the rule. In the studio, the Munshi still reigned supreme.

Then came along Devaki Bose with his bundle of scenarios, the first real screen writer in India. Few persons know today that the great D. K. began his career as a writer and only later on became a director. Since then Bengal studios have increasingly made use of authentic writers both for acquiring original stories and for getting the actual shooting scripts written.

The success of New Theatres pictures (upto 1938) was largely due to the original and thought-provoking stories of writers like Sarat Chandra Chatterjee being transferred to the screen by a band of efficient scenarists.

In this part of the country V. S. Khandekar's "Chhaya" made people sit up and take notice of the
Filmindia

writer as a factor in film production. Here was a picture, produced by an unknown concern, technically poor and with hardly any star value, and yet it scored due to the sheer merit of its powerful story. Since then an increasing number of Maharashtrian authors like Vashi- kar, Bhaskar Rao, Atre, etc., have been closely associated with production companies like Prabhat, Huns and Navyug Chitrpat Ltd.

Someone once made a tentative attempt to film Premchand's "Sevasadan" and later Bhavnani made a hash of his "Mill" but the great Hindusthani writer died without seeing one of his stories decently translated on the screen. Sagar added dignity to its activities by producing some of the stories of the renowned Gujerati scholar and novelist, Mr. K. M. Munshi and Prakash who had been specializing in stunt pictures turned a new leaf by producing Ramanlal Desai's "Poornima". With Bombay Talkies productions have been associated the names of two Bengali writers, Niranjan Pal and Saradindu Bannerji.

It is gratifying, no doubt, to see that now and then producers do wake up to discover creative writers and seek their co-operation—with a varying measure of success. But surely, in a country producing nearly 200 pictures every year, it is not enough that a dozen writers should be occasionally 'patronized' and asked to write stories for the screen. If the producers are really serious about giving us better and more progressive pictures, they must secure the co-operation of original literary talent in the country.

As matters stand, to-day, we can well understand why creative writers—intelligent and sensitive people—hesitate to approach the studios. In most of the studio the procedure invariably is that after a poor write has daily sat waiting on a bench near the studio gate for a week or so, he is asked to come and relate the story to the Seth and his half-a-dozen henchmen and relations. It is needless to mention that everyone of these is the wrong man to sit in judgment over a literary effort, not having even a nodding acquaintance with letters. A less intelligent and more uninspiring audience is difficult to imagine.

As the writer proceeds to read out or tell the story, he is interrupted by silly remarks made by the Seth, his third cousin and his son-in-law. So many—often mutually conflicting—suggestions are made for change in the story that, if carried out, hardly anything would remain of the original story.

And one a writer who had based his story on the struggles of an independent girl in a city was told, "we don't mind the city but change the girl into a boy and we will take the story." The inquisition does not end here. Back and forth goes the poor writer, like a shuttlecock, from producer to his partner, from him to the director, and then back to the producer. He has to repeat the story which he himself has by now begun to hate. Then, if his stars are lucky, he is offered a princely sum of a couple of hundred rupees!

Can anyone imagine front rank writers submitting themselves to this sort of treatment?

At one time the situation in Hollywood was not much different. Bernard Shaw was right when he refused to give his stories to ignorant producers who only wanted to exploit his name and make money. But to-day things have changed. Each studio has a galaxy of first rate writers on its staff, writers like Robert E. Sherwood, Clifford Odett, William Saroyan, etc. They can not only write good stories themselves but they also know where to get other good stories themselves. That is why even world-famed authors like Sinclair Lewis and Somerset Maugham can be persuaded to write for the screen.

We don't expect our producers to suddenly turn intellectuals. But at least they should have on their staff men who understand and appreciate literary values who possess a dramatic sense and who can really judge the merits of a story.

The acquisition of a good original story, however, is only the first step in the production of a picture. The more important task is to picture this story, to convert its literary flow into the continuity of screen images—in short to construct a film scenario on its foundation.

Raktha Rani has a voice as sweet as her face and she uses both with good effect in "Diamond Queen" a Wadia picture.
We have purposely used the word 'construct'. Scenarios are not 'written' but 'constructed'. It is not a literary process but a highly involved and specialized technique which requires, besides fertile imagination and flair for drama, a close acquaintance with every stage of the process of film production. This technical knowledge is of the utmost importance because the scenarist, while writing the script, actually produces the picture on paper! He must be able to split the story into sequences, sequences into scenes and scenes into shots, yet smoothly dovetailing one into the other and giving the whole drama a natural rhythm and flow. He must know the use and significance of technical terms like "fade-in", "fade-out", "dissolve", "wipe", "montage", "symbolism" etc., and must be able to utilize all these cinematographic 'tricks' to convey the ideas of the author in the most effective manner.

On the screen, we do not see what the author writes. We see what the scenarist wants us to see. Therein lies his importance. The world's best story can be 'murdered' by a bad scenarist but a good scenarist can redeem and improve the weakest possible story.

That elusive 'Hollywood touch' which we admire so much and find so difficult to achieve is nothing but the efficiency of their scenarists who, by their skilful manipulation of incidents, make the dullest subject interesting and create an illusion of reality in the most absurd and fantastic story.

Compare the British with the Hollywood productions. With the same stars, the same directors and equally good technical equipment, why are the British studios unable to give polished slick pictures like Hollywood? Because the British scenarists still hugging a literary tradition, have not yet acquired the technical perfection of his American brother. No doubt, until recently even Hollywood pictures were all screen-play and no story—brilliant but superficial and inconsequential. That, too, should not be our aim. We want our pictures to be slick and smart but, even more than that, we want them to mean something, to have a better design than crazy comedies or cheap exhibition of sex. Our ideal should be to have good, purposeful and progressive stories and to ensure their most perfect presentation on the screen by entrusting the work to efficient scenarists.

But how many of our studios realize the importance of good scenarists? Indeed, how many of them believe in getting scenarios written at all? One—two—three—four—not more! Even in these studios, usually directors themselves have to work on their scripts which may yield good results for the time being, some of these directors being versatile and clever, but as a general policy it is dangerous, almost suicidal for the director to do the nerve-exhausting paper work which a scenario involves. A commendable example has been recently provided by Bombay Talkies who have organized an efficient group of young and educated scenarists. The result is "Bandhan" which proves our contention that an intelligently constructed scenario can turn even a weak story into a polished and popular picture.

In most of the other studios, the six-pice exercise book may have been replaced by a thick and swanky file but the technique of scenario-writing seems to have advanced very little beyond the studio Munshi stage. No wonder, then, that a few flukes notwithstanding, even the general standard of their pictures has not progressed any further!

The foreign screen first invented the stars. Then it realized the importance of the Director, who could make or unmake stars. To-day the screen has discovered the writer—original writer as well as the studio scenarist—and restored him to his rightful place of eminence.

The Indian producers have tried the star as well as the Director, both of whom continue to draw huge salaries inspite of repeated failures of their pictures. Let them now give a break to the writer. May be, this humble individual will still save the industry and build a new future.

Leela Chitnis looks younger with every scene in "Bandhan" the latest hit of Bombay Talkies.
The worldly hope
Men set their hearts upon
Turns ashes—or
It prospers; and anon,
Like snow upon
The desert’s dusty face
Fighting a little hour or two
Is gone.

Omar Khayyam

The colourful life-story of the greatest poet and philosopher of the Orient
In all its truthful grandeur as only PRABHAT can present.

Director:
Mr. V. Shantaram
A MODERN BLACK HOLE

People who wish to see a modern "Black Hole" may visit the Imperial Cinema, at the Lamington Road, Bombay. Bombay has got several bad theatres, —some of them no better than repainted stables—but this is worst in a City that claims to be the home of the Indian film industry.

From every point of view—hygienic, public health and popular comforts—the Imperial Cinema has out-lived its usefulness and it is high time that the Commission of Police, and we know him to be a conscientious officer, withdraws the license for this theatre.

Cramped, ill-ventilated, choking and badly kept, this picture house is a disgrace to the first city in India. It is not in the interest of public health to continue a performance license to a theatre like this which may veritably be a breeding place of disease.

One has only to sit in any one of the shows, whether crowded or not, to verify the truth of our remarks. It does not need an expert or any extensive investigations to realize the filthy atmosphere in which entertainment is doled out to the public.

We and many others have been writing about this sorry state of affairs and about the irresponsible way they are allowed to continue, but for some reason or other, only known to the authorities concerned, no action has been taken.

We only hope, we won't have to remind again, as after doing our duty of pointing out an evil, we expect the Police authorities to do theirs of removing the evil.

PREMIER VOICE OF THE INDIAN SCREEN

We are pleased to note that the Film Advisory Board has accepted our recommendation and found some more work for Ezra Mir, India's ace commentator.

After producing "Making Money" an attractive documentary for the Government, Mir has been entrusted with the work of producing a clever propaganda film called the "Voice of Satan." This short feature will be produced at the Wadia Movietone studios who have accepted the work at a little sacrifice, realizing its vital importance in the present times of national emergency.

"The Voice of Satan" very rightly expresses the sharp practices of German broadcasts in Hindusthani and divulges the actual conditions of cruel coercion under which the unfortunate Indians in Germany are compelled to broadcast to their people a continuous tissue of lies with a gun between the ribs.

Those gullible fools, and India has many, who believe in these broadcasts will get a shock of their life when they see the truth on the screen, when this picture is released.

Go on, Mir, give us some more of these. That is the way war propaganda should be done and to that extent we congratulate the Film Advisory Board.

It will, however be a good idea to centralize these efforts by organizing a useful propaganda department and placing Ezra Mir in charge. We can not think of

Baburao Pendharkar never looked more natural than as a toddy tapper in "Amrit" the Navyug picture in making.
a better and more sincere man than him. And he knows his job. He'll be ten times better than the others to whom an accent of a word is more important than the meaning of what they speak.

**COLOURS STILL FLYING**

"Bandhan" is not merely a good picture of Bombay Talkies. It is a lot more than that. It is the most convincing evidence of what good training, correct discipline and institutional loyalty can achieve in the film production field.

Its thundering success restores the people's faith in the Bombay Talkies,—faith which for some time the late Himansu Rai had taken away with him. So great was the death of one man, that it had not only shaken the present but shadowed the future with an anxiety too acute to be expressed.

Trade rivals indulged in rash speculations about the future of this concern and rumours of all sorts were set afloat.

The undoubted success of "Bandhan" silenced all and to-day other producers have come to realize that there was method in the madness of the late Mr. Rai when he kept himself scrupulously away from his trade rivals, their associations and petty intrigues and pursued a lone path of silent progress.

His 'boys' in the studio are faithfully following in the footsteps of the dead pioneer and it remains to be seen whether Rai Bahadur Chuni Lall will pursue the same old and well tried policy with the trade in general.

Whatever the future, the present is too brilliant not to dazzle the world and the people who represent Bombay Talkies to-day deserve every praise.

**WEDDING BELLS!**

It is reliably understood that Film-actress Snehal-prabha Pradhan will marry Actor-producer Kishore Sahu very shortly. At present both of them are working in the next social picture of Bombay Talkies—probably in the hero-heroine roles.

This must be called a lightning romance seeing that Film-critic Ahmad Abbas, a respected friend of the Pradhan family, introduced Kishore Sahu to Miss Pradhan only a month back.

What a speed! The news, when it came to me, took my breath away. Are we after all going Hollywood? In any case, all the parties concerned deserve congratulations for sheer speed.

I hope Miss Pradhan won't contradict this news also.

**FAILURE OF STARS**

The miserable failure of "Chingari" and "Sajni" two Sudama pictures shock the bottom out of the star system of the film business. Sudama Productions seemed to rely a lot on the "star-value" of Sabita Devi and in trying to feature her overwhelmingly in the publicity campaign made the people forget the pictures about which the whole row was.

Sabita's name appeared in bold headlines, while the names of the two pictures were too inconspicuously displayed to catch the eye.

The net result of this stupid publicity campaign was that both the star and the pictures failed and the pathos of both the pictures being transferred to the producers brought tears to their eyes.

Even now, it is not too late for the producers to realize that stars don't pay. There is not one star in India to-day who can be relied upon to pull a weak
picture through. It is the story and the picture in whole that count and not the individuality of the star.

And yet the stars keep on getting huge salaries, entirely disproportionate with their merits. In these days of war stringency, instead of cutting down publicity budgets and technicians’ salaries, why not axe the star salaries?

The best star in India, assuming that he or she has a life of 10 years’ usefulness, ought not to get more than Rs. 1,500/- a month.

And Sabita Devi, for instance, is drawing Rs. 3,000/- a month. Why? May we know why the producers are playing this losing game, when it is within their gift to make the losing business a paying one?

A ‘SECRET’ IN MAKING

The first Indian picture in English “Raj Nartaki” is getting ready in the Wadia Studios. Modhu Bose in pursuit of his personal ambition to launch his charming wife Sadhana Bose in Hollywood some day is taking every precaution to make the picture as attractive as possible.

But contrary to the usual practice followed by producers hitherto whenever they did something new and enterprising, the producers of this English picture seem bent on keeping it a good secret and ultimately the picture will probably be released as a good secret without any publicity.

One wonders whether there is something about the picture to be ashamed of.

REORGANISING NEW THEATRES

My last note on New Theatres, in which I wrote about their gradual decline in quality and production standard, was well received at the New Theatres studios where the general consensus of opinion seemed to be that what I had written did well and truly represent the real state of affairs.

But some film weeklies not being able to realize the sincerity of my writing have chosen to attribute other motives to me and what was in my opinion a perfectly friendly warning to stop and think has been termed as an “attack on New Theatres.”

My close personal friendship with Mr. B. N. Sircar is in itself a retort to these weekly scandal-mongers. I would be failing in my duty as a friend and journalist who has devoted the best part of his life to the Indian film industry, if I did not sound a note of warning in time. Similar warnings, though of a different nature, have been given before to Prabhat, Ranjit, National Studios etc. and they have taken the hint in time and benefited by it.

No one had then suggested that I was trying to pull down these producing companies. But strangely enough, I have been accused of doing so in case of New Theatres.

Abusing me does not lend any quality or standard to pictures like “Street Singer,” “Sapera,” “Kapal Kundala,” “Jawani-Ki-Reet,” ‘Zindagi” and “Andhi.” They still remain the miserable failures which they have been.

Mr. Sircar is following the better way to silence me—that is by overhauling the entire production system. I am sure this will yield better results and we shall soon have the N.T. standard flying high again.

SOHRAB PULLS “BHAROSA” DOWN:

Sohrab Mody’s “Bharosa” has become a good picture—good in comparison with his own standard previously established. As our reviewer says it has more purpose than “Pukar” and it is the best picture Minerva ever produced.

And yet Sohrab Mody himself is trying to pull the picture down by wildly advertising that “Bharosa” is the Pukar of 1940.” That is condemning “Bharosa” and praising “Pukar”. “Pukar” may have made more money for Sohrab Mody but that doesn’t mean that it was a better picture than “Bharosa”. “Dnyaneshwar” will collect more money than “Admi” but that doesn’t mean that the former is a better picture.
Sohrab Mody, if he calls himself an artist—and he does so unblushingly so often—should by now realize that quality has a different value of its own often separated from the monetary returns of a picture.

What Sohrab Mody should advertise is that “Bharosa” is a better picture than “Pukar” and the best Minerva ever produced. And that will be telling the truth.

If Sohrab Mody of all people can not appreciate his own picture in the right way, how does he expect others to do so?

STOP AND THINK, CHIMANLAL!

When Chimanlal Trivedi—one time story-writer of Sagar floated the Circo Productions, we had hopes of a new well-organized producing company springing up.

Those hopes were further continued when in association with New Theatres, Circo produced a few pictures and took the Film Journalists’ Award for “Adhikar.”

Then Chimanlal Trivedi shifted his activities to Bombay and with this change the tale of woe seemed to begin.

His dreams of producing quality suddenly seemed to have disappeared. The producer of “Adhikar” fell a victim to the quantity urge. He probably wanted to beat the market with numbers, thinking that the demand being far greater than the supply, any product—good or bad—would be accepted with open hands.

Circo Productions set out on a competitive scale and took away artistes from other studios, collected an awful crowd of writers and directors and like a bitch in constant heat yielded productions one after another.

“Laxmi” “Sohag” and “Anuradha” came to the screen with a big publicity bang but failed to maintain the standard set up by “Adhikar.” More pictures like “Geeta,” “Deepak” etc. are threatened. It is too early to say what way they will take. We only hope, they don’t go the way of others.

Cheap rumours of stars joining Circo and big directors signing up with Circo endorsed and advertised by the studio in a cheap way were set afloat to sustain the prestige of Circo.

That is not the way production business is done. Let Chimanlal Trivedi produce a really good picture and every one will welcome it with open arms.

We hardly expected an educated man like Chimanlal Trivedi to indulge in such cheap advertising stunts which leave a bad taste in the mouth and a suspicion in the mind.

It is still not too late to stop and think. And Chimanlal should do so if Circo is ever to regain its “Adhikar” standard.

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S. H. MANTO
The Editor.

1C4, Apollo St., Fort, Bombay

Shah Nawaz, Leela Chitnis and Suresh make many a situation interesting in “Bandhan” a Bombay Talkies picture.
LEELA CHITNIS—Seeing “Bandhan” some one remarked that “she looks younger with every scene” while others say “she works better with every picture.” In “Bandhan” she sings better too.
"COMMONSENSE CROSSWORD" No. 189

What Commonsense Crosswords offer you might well be shouted from the house-tops, but that is scarcely necessary if for no other reason than that huge prizes have been won by our competitors in virtually every corner of India, Burma and Ceylon. The trifling fee in this competition is Re. 1 for two entries, so that you can win a prize of Rs. 8,400 with an entry costing you only As. 8. If your solution is All Correct you will receive an elegant wrist watch as well. But even if others do better, you may well share in the further Rs. 5,000 that is set aside for Runners-up. And that is not all, because there are also Extra Prizes that must be won by even those with four errors. You cannot make a better start than by starting now on the Practice Square below, because you will have more time to think.

CLUES ACROSS
1. We are now accustomed to such tricks by the Nazis.
4. Thin transparent part of the blood.
7. Discreet.
12. Salesmen cannot afford to look this with critical customers.
13. One's sense of proportion is apt to be distorted when one is this.
15. Funeral vehicle.
16. Large monkey.
18. Self-confident men are usually the quicker to make this.
19. Affirmative answer.
20. The bigger this is the more embarrassing it often proves.
21. Practical joke that makes a person this is foolish.
27. Many people who cannot afford to gamble are tempted to do so by these.
28. Reversed spelling of word meaning narrow.
29. We are the nephews of our these.
32. As a rule the bigger this is the harder it is to control.
33. Usually quickly and widely spread about convicts when they escape.
34. We are apt to find people who are inclined to do this irritating companions.

CLUES DOWN
1. Often when one feels this one's greatest desire is to be alone.
2. Appropriate.
3. Physically weak person is comparatively seldom this.
4. Reptile.
5. To put to some purpose.
6. A man is often this by a woman without realizing it.
8. Bewitches.
10. Lasting or inveterate.
11. Even the most attractive women's charms are apt to be impaired when they do this.
13. Month of the year.
14. Jumbled spelling of score.
17. Woman's capriciousness often this a lover.
20. Often utterly confounding.
22. Young women are prone to believe any which flatter them.
23. Reversed spelling of word meaning a joint.
25. The world's art galleries contain many Old Masters which are this.
26. Sensitive person usually feels a bad this intensely.
30. Born.
31. By way of.

CLOSING DATE, SEPTEMBER 20th.
N.B.—The Entry Fee in this Competition is Re. 1 for 2 Entry Squares and Entry Forms will be published in the issue of September 8th.

ONLY ENTRY FORMS CUT OUT FROM
"THE ILLUSTRATED WEEKLY OF INDIA"
of September 8th will be accepted.

COPIES AVAILABLE FROM ALL NEWSAGENTS.
The EDITOR'S MAIL

[In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

D. V. Sanghvi (Poona)
Has Chandramohan gained in any way in his film career by leaving Prabhat?

He doesn't seem to have lost much. Perhaps the best performance of his career, he gave in "Pukar". He has followed it up with another good one in "Bharosa." And now he earns four times more than he used to at Prabhat. Chandramohan is a born actor and should stand out anywhere.

V. M. Asher (Calcutta)
Why does Mahatma Gandhi condemn the cinema?
Can't you prevail upon him to change his attitude and encourage the film industry?

The Mahatma is too old to improve now. And I don't want to waste his and my time in trying to prevail upon him. The film industry doesn't need the blessings of Mahatmas but the patronage of the masses to do its part in nation building. Let us all apply to getting more people to see our pictures and we shall have done our bit. That is the substance of the problem. The blessing is the mere shadow.

Madhava Rao (Chicacole)
To perpetuate the glorious memory of the late Mr. Himansu Rai I have a plan: (1) A biography of Mr. Rai by K. A. Abbas to be published at the expense of Bombay Talkies Ltd. (2) The net profits of the sale proceeds of the book, subsidized further by voluntary contributions from the public and the people in the industry, to be utilized for establishing an annual award called "Himansu Rai Memorial Award" to be given to the picture which has in the best way tried to spread the ideals of the late Mr. Rai. The Award should be a gold medal. (3) The Committee should be constituted as follows: Mrs. Rai, (President), Mr. Shantaram (Vice-President), Rai Bahadur Chuni Lall (Treasurer), Mr. Ahmad Abbas (Secretary and Organizer) and representatives of the different trade and technical and professional associations in the industry.

Don't you think that we can perpetuate the memory of a great artist in this way?

Sure, we can. Now, it is for the Secretary to move further in the matter. My support will always be there, whole-hearted and sincere.

B. K. R. Rao (Mysore)
It is a pity that Prabhat and N.T. pictures are released in Mysore at a small, rotten theatre with a single projector and bad acoustics. And this while there are good theatres in the City. In doing so, the charm of the pictures is lost. If these pictures are shown at better theatres, the producers will get better returns and people won't complain.

You have appealed to the conscience of the producers by showing them how to make more money. Producers have their conscience in their pockets. I hope, the producers concerned look into this matter carefully.

V. V. Karantha (Voderhobly)
Why are you so reluctant in publishing the photos of New Theatres' pictures and colour plates of their stars? Don't you think it is unjust?

It would be unjust if I was reluctant. But where are the photos to publish? Surely you don't expect me to run after B. N. Sircar and his provincial minions asking for photographs. I have no patience with people who do not know how to

That is Sarojini in "Deepak Mahal" a Mohan picture.
In “Bandhan,” they sing and singing they step into your heart. Leela Chitnis and Ashok Kumar draw crowds at Roxy.

run their own business. I am always prepared to give free publicity to N. T. pictures for the sake of my numerous readers. But New Theatres seem to care a damn for my readers. They do not want to tell us what pictures they are producing. Then why talk of photos and art plates?

B. Saxena (Kasganj)

I wish either to marry or to act with Vasanti. What should I do?

Now, make up your mind first. You can’t do both.

I am very much interested in the film industry. Will you please tell me in which company there are vacancies?

Sohrab Mody of Minerva Movietone, Sewri, Bombay, needs a hero. Had he had one he would not have given a role to Naval in “Bharosa”. Sohrab helps every one, so you can safely apply to him.

Murthi Matam (Anantapur)

Scenes of drinking and smoking on the screen offend both imagination and sentiment. They look artificial and are quite disgusting. Why don’t you with your paramount influence, lead a campaign against them?

Before I do that, they will ask me to stop drinking and smoking and I am not in a hurry to be a Mahatma. I shall leave the agitation to Ahmad Abbas—but even he smoked seven cigarettes when he saw “Andhi”. And when he came out he looked as pale as when stepping out from a Chinese opium den. That picture made him a sinner, and since then he doesn’t mind people doing things.

S. Abraham (Bombay)

Will Snehaprabha Pradhan go up the ladder of fame and beat the top liners?

Well, the girl can act and she has brains and talent. But pictures need good-lookers and she is definitely not one. Her features are not at all photogenic. But Ahmad Abbas thinks that she has the same chances as Kanan Bala. And Kanan Bala is not much of a good-looker either. Well, if Pradhan goes up as high as Kanan Bala, she will have gone enough. But I doubt, unless a new producer like Kishore Sahu takes a personal interest in her future career. I have no faith in the old brigade. And yet, let us see what she does in the next Bombay Talkies’ picture!

U. Abdul Gafoor (Bangalore)

Why did Mr. Najamul Hussein, the hero of “Jawani-ki-Hawa” leave Bombay Talkies?

For the first time, the Indian screen gets an educational subject in this Naga dance picturised by National Studios. It will be released with “Sanskar” their next social picture.
September 1940

It is too late to ask why. Other heroes have come in his place.

N. V. R. Sastry (Repalle)
Who is the best film journalist in India?

Baburao Patel. If you are disappointed, don't tell me. Keep it a secret. It is something, I, too, don't believe.

Akbar Ali Khan (Amritsar)
The actress whose photo you have enclosed with a request for her name and address, is Miss Yasmin (Betty Gomes in private life) and stays at Rail View, Vincent Road, Dadar, Bombay. She is a great girl to know and remarkably intelligent.

P. C. Mathur (Barreily)
Please let me know the names of Mathur actors and actresses?

I know one in Motillal. Isn't he enough? Why do you want more? They seem to be a boisterous clan.

M. S. Vedantham (Madras)
Almost all the fans of Madras say that the recent pictures of New Theatres like "Kapal Kundla", "Jawani-ki-reet" and "Zindagi" ("Andhi" is not released here) are far below their old standard. It is a pity that a studio which once produced very good pictures should so miserably fail in recent productions. Who, do you think, is responsible?

Fans in Madras are right. They pay for the pictures and they have a right to expect better value for their money. But when I say that the N. T. standard has come down, the producers' minions get wild, though I tell the truth. I blame only one man, Mr. B. N. Sircar. If he makes up his mind to give us better pictures, he can in future as well as he did in the past.

Are they in love? Bhanumati and Hanmanthrao in "Dharma Patni."

Charan Singh (Sargodha)
Which is the best managed cinema in Bombay?
The Roxy Talkies, where "Bandhan" is drawing huge crowds at present. Mr. Kevalehand Mehta who owns this beautiful theatre, manages it himself. That is how it should be. He is not a contractor taking up stables and turning them into theatres with paint and machinery on credit.

V. Bhadrirajan (Masulipatam)
It is the huge sale of your "filmindia" in the South that has been entirely responsible for the popularity and success of Hindusthani pictures in South India. Schools, colleges, clubs, libraries and even in hair-cutting saloons, we find "filmindia" in the South. I am sure that the paper is equally popular in other pro-

In "Raj Nartaki" the first Indian picture in English, Sadhona Bose makes rhythm a slave of her dainty feet and gives melody a breath of emotion. It is a Wadia enterprise.
vinces in India. Why don’t you help the South Indian producers by popularizing their films in the other parts of India? Don’t you think you will be doing a great service by balancing their economic budgets? You must do something to get them extra revenue from other provinces.

So often I have said that I am only too willing to do my bit for the South Indian film industry. But I can’t serve unwilling masters. Look at your producers. Are they really anxious to spread their activities beyond South India? I doubt otherwise my constant appeal for news and photographs would not have fallen on deaf ears. A business which for its very existence needs country-wide publicity is being denied its vital demand. How do you then expect the South Indian films to secure a market in the North? Even the free publicity which I offer is not being taken advantage of by your producers. I guess some of them are too busy with their girls to worry about business. If that teaser excites them to action, I shall be only too happy.

P. K. Satpute (Sholapur)

What has become of K. C. Dey?

See “Andhi” and you’ll know what has become of him. It is a cruel thought and still this is one occasion where his blindness is a blessing and saves him from heart-burning.

Daryanomal Dudani (Larkhana)

Why are the film actors called stars?

Probably because they are seen at night and shine in the dark.

Hardial Singh (Amritsar)

Have Sikhs a place in this industry? I can sing and act. I am educated and good looking. But I have a beard—a beautiful beard.

There is nothing wrong with Sikhs. They are as welcome as others, but in the acting side of the industry that beautiful beard of yours is going to prove a stopper. A beard for our heroes is not in fashion yet. The producers will have to find special roles for you. Try Sohrab Mody who will soon be producing a costume picture and it will save him the expense of a make-up if he takes you. We have some Sikhs already working in the industry. Two, I remember now, are Mula Singh, a sound-recordist and Harbans Singh, secretary to Rai Bahadur Chuni Lall. Both are very popular in spite of their aged beards on youthful faces.

V. Chhatra Pati (Hyderabad)

Who is Miss Sharda Ram Krishna who wrote that brilliant article on “Admi”?

She is a school teacher and teaches in a school at Dadar. She had promised to see me but she did not. Don’t you think she writes well?

D. Appa Rau (Cocanada)

What is the age of Baburao Pendharkar?

That is one man whose age is difficult to tell. He is as old as the man of the mountains or as fresh as a new born babe. He has been playing the villain so long and villany has an uncertain age. Still, a safe way to find out his age is to look at his playmate of the day. He is the age his mate wants him to be.

R. N. Vinaya (Agra)

Why are the actresses paid more than the actors?

Because the industry is run by men.

Narayana Arora (Simla)

I want to invest about three thousand rupees in some good film company. Can you tell me in which film company can I invest?

You can choose any from the three in the news: Bombay Talkies Ltd., National Studios Ltd., and Navyug Chaitrapat Ltd. The first two are in Bombay and the last one is in Poona.
Ruined by the Glamour of the Screen?

A Heart-rending Story of Hundreds of Young Boys And Girls Who Go Astray

Dreams That End in Gutter

By: Zahir B. Kureishi

If I were shooting this article rather than writing it, I would start with a fade-in on the personal columns of a newspaper, for it is there where, I have often in the course of my investigations, come upon the most miserable wreckage of youth possible.

More times than not the column reads:

“Darling Hari, I am willing to forgive you. Please come back or inform us of your whereabouts. Your old mother heart-broken. Your suffering father.”

Now let me flash the pathetic story behind these ‘distress’ columns:

Gorgeous! Glamorous! Glittering! That is how the world looks upon the panorama of love and romance that is unfolded in the murky darkness of a cinema hall. The beautiful, clean cut profile of the bewitching heroine, the tender love scenes, the dazzling array of picked beauties—all give to this magical art of make-believe a charm of irresistibility.

But...

There is a sinister aspect of this ‘glamorous’ life that is hidden. It never sees the light of day. It just grows in the dark and dies in isolation, taking with it the pathos, the misery and the heart-break of many a tortured life.

THE HERO—a la MAJNU

It is this story that must be told. The tale of thousands and thousands of shattered hopes must be exposed. The filmey glitter of the silver screen must be smashed and every bit be made to tell a story more pathetic, more grim and more dreadful than all those human dramas the film industry gives us.

It usually starts at the end of a show with the younger imagining himself to be madly in love with the heroine. He begins pining a la Majnu fashion; and then it suddenly dawns on him that he, too, can fondle her, enjoy her caresses, smash bad ‘uns to the point of jaws. He looks into the mirror. It conspires with his thoughts. Seen through his own eyes his face appears beautiful. There is no difference between him and the hero. In fact, he suspects, he is a wee bit better.

This handsome young man, M. D. Jaini of 309 Barrack Street, Meerut, a matriculate, seeks a job in any film studio. He is prepared to work as a clerk, peon, bearer, cooly, floor-cleaner or any work—as long as the work is in a film studio. This young man also hopes to come to Bombay one day. Will it be the Mecca of his dreams or will he also be shipwrecked on the rocks of glamour?

That is the beginning. “Bombay” is the Mecca of his dreams and to Bombay he comes determined to smash the gates and be flashed in huge neon lights.

He does not come alone. His kind is legion. They come from far and near. From the heights of Srinagar, from the heat of Madras, from Delhi, Punjab and all the four corners of India. And it is not a ‘he’ always. SHE also comes. The glamour of paint, the sheen of silks, the smooth indolence of an easy life attract them... and like moths to a burning flame they flock.

The trek to Bombay is often a nightmare. Without money, friends and clothing they catch the first train to Bombay. They have not gone very far before they are detected by the ticket checkers and forced to alight. Nothing daunted they wait for the next train and thus one day they reach Bombay, the City of gold and glamour that has lured them from their homes.

PILGRIMS OF THE SILVER SCREEN

A youth that once came into my office with the appearance of a hunted convict confessed that he took six weeks to reach Bombay from Gujranwala in the Punjab. It was a harrowing story he told me through sobs and tears.

With tears trickling down his cheeks, the boy, he could have hardly been out of his teens, relat-
"THESE FIVE"
is truly
A GREAT
"MIRACLE"
in

PRABHAT'S FILM BIOGRAPHY
DIRECTED BY
DAMLE and FATEHLAL
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5TH MONTH
at
CENTRAL
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PADOSI
A Stirring
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ed to me how for days and days he had walked towards Bombay, picking up scraps of food from fakirs, sadhus and even beggars. He was repentant and begged to be sent home.

He had learnt his lesson and when I saw him off at the station he solemnly swore to me that he would continue his studies and never again think of becoming a film star.

Unfortunately these types are rare. Those who reach Bombay in comparative comfort and who still have some money left seem destined for worse plights. More often than not the whereabouts to reach Bombay are either stolen from parents or borrowed from friends. But whether they come in comfort or not, it does not matter for my story....the end is almost the same.

The first disappointment is met at the studio gate. The unromantic pathan, the Cerberus of the studio, brings them back to reality.

"NO ADMISSION" he thunders and with the wave of a menacing club convinces.

Nothing daunted, they come again the next day. The story goes on. Days fade into weeks and weeks become months....the pathan grows more familiar and with familiarity shows more contempt.

The presentable youth, who, on the first day had approached the studio gate, with knife-edged trousers and a coat to match, has now undergone a startling change. The pants have worn off, the coat is shabby (sometimes there is no coat, having been exchanged for a few meals) the shoes have lost their shine and shape....he is now a sorry figure, doubly so with the hungry look of abject misery dropping out of his very countenance. He is now hunted by hunger and hopes.

MOHAN—THE MAJNU

But, let Mohan tell you his story as he told it to me, so that you can yourself realize the terrible toll 'glamour' is taking of our youth.

I met Mohan in one of those shadowy and miserable looking hostels down Frere Road. It did not take me long to sum him up. His long hair, side chops and the gaudy coloured scarf knotted around his neck....all told me as vividly as they could that here was a youth yearning for the screen.

When he learnt that I was a sort of a paperwalla he almost jumped with joy. "Probably you can introduce me to some film director?" he asked.

"Why?" I demanded.

It was then that he gave me a brief history of his career. Mohan, that is not his name, came from the Punjab after failing in the Matriculation Examination. He was of respectable parents and his brother is still a high railway official.

He had played a few roles in college dramatics, and evidently the success of them had gone to his head. So one fine day, he collected a hundred rupees and came to Bombay. The dreams he had fancied of film managers falling round his neck and offering him hero roles soon disappeared in the course of time. With the dreams vanished his small capital. A silver watch, a present from his mother on his 21st birthday, was pawned. His clothes one by one followed the watch, till he could no longer pay his rent, and was forced to work as a service-boy in the very hotel, in which he had once landed with great hopes of a glamorous film career.

I pitied the young man. He looked so forlorn and battered, and when I asked him what sort of a job would suit him he eagerly replied "anything from a coolie to a star, but in a film studio."

This is only one case. I could recite so many. But it is hardly necessary to do so. By the side-walks of Bori Bunder, on the pavements of Apollo Bunder, along the stretch between Dadar and Parel, outside the gates of every film studio you

---

E. Billimoria and Lalita Pawar make a splendid team in "Nirali Duniya" a Tarun picture.
Here's a Picture You'll Remember as you remember the day of your wedding, the day your first baby was born. And for the same reason it is one of the half-dozen great emotional experiences of a lifetime. A film milestone you can never forget.

Starring: SURENDRA SARDAR AKHTAR & YAKUB

Director: MEHBOOB

Featuring: ROSA HARISH JYOTI & others

THE NEXT ATTRACTION

SANSKAR

Directed by VIRENDRA DESAI

Masterly production on An Indian Home And Its Intimate Problems!

FROM 3rd SEPT. AT ZAMMUD MAHAL THEATRE HYDERABAD (Dr.)
can see hundreds of these aspirants to film fame, begging, cajoling threatening the pathan to grant them entrance.

There they flock in their tawdry finery. Rain or shine, they are always there...living monuments of human despair.

GONE WITH THE WIND!

They no longer covet 'hero' roles nor do they hanker for careers any more....all that has gone with their respectability deep into the sloth and slush of Bombay. It is jobs they want now; whether coolie, servant or tea-boy does not matter....so long as they can cross the forbidden frontiers of the film studio outside whose gates they have come to realize all the pangs of starvation and all the miseries of the damned.

How long can humanity suffer? How long can the pangs of the stomach be suppressed? Alas, not for long. Man must eat, and from then onwards it does not matter from where the food comes....no job is too bad, no occupation too gross, no work too low. Gone with the wind are those dreams of glamour which once a heavy stomach helped to illustrate restless nights. The stomach was empty now and its pangs kept the eyes open through days and nights. Only the weight of food can now close the thin eyes lids.

If you are observant enough and if you happen to be as inquisitive as I am, you may probably see the dreamer of film fame selling newspapers in the streets, or serving you single cups of tea in hotels, or you may even find him lurking in shady lanes waiting to guide you to brothels and prostitutes.

Even this is not the end. From this desperate plight to crime is but a small step, and most of these 'glamour' struck young men take the fatal step.

I cannot relate here within the confines of this short article all the sordid details of the gradual decline of the hapless youth who happens to come to Bombay in search of film fame. Homeless, friendless and penniless his end is slow but sure.

LEILA IN SEVERAL BEDS

The woman's story is still more pathetic. Her's is a problem that affects the very roots of society.

The young girl who leaves a sheltered home and hearth and sometimes even a college for the glamour of the screen is soon disillusioned.

Unlike the male of the species, she is often received with open arms, literal embraces. Unscrupulous men in film studios, like hungry birds of prey, await her arrival as a choice tit-bit.

She is flattered, petted and fawned. All the artifices of the seducer are practised on her. She is promised a film career and made to believe that she is to become the 'screen sensation' of the year.

The promises, hopes and dreams meet in the morning when she wakes up in a foreign bed. That is the beginning of the end.

The story goes on, she drifts from bed to bed. Her glamour gradually wears off — the end is written with a red lantern or a parrot case in the window of some decrepit building—an eloquent epitaph over a soul that was once a woman.

Countless are the women in Bombay who will tell you with tears in their eyes of the happy homes they left behind in search of film fame. Some are bitter, some just shrug their shoulders and resign their fate to kismet, while most of them develop into hardened hussies. This is where the trail of the elusive film glamour ended for them....in the gutters of Bombay, where food demanded the price of human flesh and blood.

I could give you an endless list of the women who have had to sell bodies and souls to appease the hunger in their stomachs while in search of a film career, but would it be any use?

No. It would not. For as long as there is glamour attached to the screen, youth will come. And we cannot take away glamour from the screen and leave anything behind.

Thus an industry that is born of make-believe has to be fed with the blood of battered youth, the agonies of despair and shattered hopes of countless hearts—a sad case of realism helping illusion.

But cannot the juggernaut of destruction as it passes on, from glitter to glamour, pause awhile to look upon the pulp it has left behind of them who have sacrificed their everything on the altars of film fame?

No! Fools rush in, where angels fear to tread.

And here's Sarojini and Bacha together in “Dipak Mahal” a Mohan picture.
MAN OF MANY MOODS, AND MASTER OF EVERY SITUATION!
HE WON HEARTS LIKE A GOD; AND CONQUERED HIMSELF LIKE A MAN!

The Headmaster Hero
OF THE PICTURE THAT HEADS BOX-OFFICE RECORDS...

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Bandhan

STARRING

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WITH

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AND

ELEVEN SONGS

that are the Season’s Sensation

AT

ROXY TALKIES

BOMBAY

Producer: S. MUKERJI,
Director: N. R. ACHARYA,
Screen Play: GYAN MUKERJI, AMIYA CHAKRABARTY,
Dialogues: J. S. CASSHYAP,

Lyrics: PRADEEP,
Music: SARASWATI DEVI, RAMCHANDRA PAL,
Photography: R. D. PAREENJA,
Sound: S. B. VACHA.
College Girls Think Aloud in Private

Startling Secrets Revealed For The First Time

Which Pictures Do They Like And Why?

By: Miss Zeenath Zahara B.A. (Hons)

Public taste has been and still continues to be an important factor in all popular Art, a factor the importance of which cannot be underrated or ignored by one who creates a Film. For, unlike the drama, the film is essentially a "Thing of the Hour," and the producer cannot set any store by posterity or the better judgment of generations to come. Hence it is of vital importance that the producer should keep his fingers on the pulse of the public and while catering to their taste, should endeavour to reform and refine.

Producers are continually being kept in touch with what men want; but it is of equal importance for them to know what the demands of the other sex are on them. I don't presume to speak on behalf of all my sex, but I know with what expectations a college girl goes to a picture-house. Considering the over-whelming number of cine-goers from among college girls, their opinions should have some weight with our producers, if they wish that more and even more college girls should see their pictures.

This article, which is written at the express request of Mr. Baburao Patel, is frankly a labour of research amongst numerous college girls who were questioned and counter-questioned with regard to their demand in their daily entertainment fare. The girl's spoken without any reserve and as I have promised not to divulge their names I give below a short summary of their views:

THIRTY-MEN-AT-A-STROKE PICTURES

Thrillers, to say the least, are our abhorrence. What purpose, human or divine, is served by presenting on the screen the gymnastics of horses and dogs, one fails to understand? Is it the escape of our producers from the study of man whose mystery is beyond their comprehension? The sight of an unnecessarily large woman clad in an apologetic knightly costume, knock-

Thanks Zeenath Zahara!
You have done it well.

Sitara plays a great role in "Pooja" an A. R. Kardar picture of National Studios.

ing down "thirty men at a stroke" is plainly not inspiring, not to say repulsive. It is nauseating. A stupid-looking sandow is shown as a young man who embodies all that is good and desirable. He fights single-handedly a band of scoundrels who have no streak of humanity in them. They are, in spite of their numbers, vanquished by the hero, who, while brandishing his sword on their dead bodies, becomes a text-book "Romeo" to a coquetish "Juliet."

If this is life, the world is not a desirable place to live in, and "the sheer joy of living" can no more be ours. I have yet to see a girl who does not shrug her shoulders or make a grimace at the mention of a thriller. And yet, however, a slight interest has been aroused, of late, in Nadia. A student of psychology, while unravelling to us the mystery of the mind of man, startled us by uttering what seemed an utter blasphemy. According to Freud, she said, women like such women who are manly in bearing. To strengthen her argument she gave two instances. Queen Christina from history, and from the contemporaries "Fearless Nadia."

GIRLS RUSHING TO SAINTS

Pictures with mythological themes are not much to the taste of college girls; though they wax enthusiastic before elders on such films and their moral content. Even among themselves they don't openly express their dislike, for fear of being stigmatised "too modern" by the rest. After listening to their vociferous admiration of "Saints" it is singularly surprising to see the small number of girls who see the mytho-
logical films. But there are some who sincerely appreciate films with mythological themes, and let go no opportunity of "rushing to a Saint."

If a girl sees a mythological picture, be sure she is either a theosophist or a research scholar in Sanskrit and there are not many scholars of Sanskrit or theosophists among college girls. They are more this-worldly and materialistic. This is no disparagement of pictures like "Tukaram" and "Tulsidas", but it is just how they feel about them.

**THE TAJ—THE SYMBOL OF HUMAN LOVE**

Historical pictures are liked and appreciated provided they are well presented and cleverly directed. Mere chronicling of facts is the business of the historian, and to attempt to emulate him in his job is futile for a producer. Human emotions ought to be diffused into historical facts, and the past should be made to rise before the eyes of the spectators as a living, pulsating reality to guide the present. It should not be merely history—for better qualified men are in charge of that branch of knowledge—but a piece of art vividly reviving life as it existed then. The Taj commemorates the death of a Queen, but the imagination of the artist has brought human emotions to bear on the cold marble, and the result is a monument to love which has beauty, poetry, music, and, more than all, a message.

If a producer wishes to produce a historical picture he should have the Taj as his ideal. Of the historical pictures, "Pukar" came near it, but a few but grievous faults marred an otherwise artistic perfection. Undue importance was attached to Sangram Singh, and he, with his convulsively stately gesticulations, was a sore to the eyes.

Sheela was wrongly cast. Was she put in to set off the proverbial beauty of Nur Jehan? The high light of the picture was, however, Chandramohan whose beautiful diction and superb performance eclipsed the convulsive Sohrab Modi and consumptive looking Sheela and a hundred small and big things which without Chandramohan's overwhelming personality would have gone unnoticed. Naseem looked Nur Jehan, beautiful and queenly.

Yakub seems to be doing things in other studios too. Here he is in "Thief of Tartar" a Mohan picture.

**OUR FAVOURITE PICTURES**

Social pictures are undoubtedly the most favourite with us. But it is here that our producers are most disappointing. The number of the worthless social pictures that have been produced in recent years is appalling. The directors set out to give both instruction and entertainment, and end by giving neither. When they stick to instruction, they sermonize, and make the characters speak out-of-character. long, tiring and artificial speeches on morality, goodness, and other time-worn virtues. If they wish to give us entertainment, they end by being funny themselves, and the spectators return laughing at their own stupidity in having seen the picture. One admires the unending courage of our producers in repeating these mistakes over and over again.

It is refreshing to find about a dozen really good social pictures like "Admi", "Unexpected", "Adhikar," "Bari-Didi", "Thokar", "Woman", "Bhabi" etc. These are by far the best social pictures that have been produced in India. These are the pictures which satisfy to a more or less extent all the essentials of a good social film. Each was an attempt in its own way, to solve the social problems of India which are many and varied: pictures, which, while they portrayed life in all its stark and grim reality, infused in us the courage to shake off languor and shedding the rotten time-honoured conventions, to head on towards progress and happiness.

**CHOCOLATE-CHEWING GIRLS**

"Admi" has been, perhaps, the most hotly discussed picture of the year. There is a "strong minority" (to borrow from Jinnah) of girls who quarrel with its title and its ending. They are, most of them from the upper middle class, who talk to dazzle and are intolerant of opposition. They get to know life through romantic novels where the hero rescues the damsel-in-distress, and marries her as the prize of his bravery and prowess.

The death of the hero or the heroine is unthinkable to them; for it is not in keeping with their knowledge of the world which is peopled by men who are brave and chivalrous and damsels who are all darlings. They are escapists like Keats, but without his genius. There
is no one who has not liked “Admi” —the majority for its all-round excellence, and the minority for the dance and the many-language song of Shanta Hublikar. One college girl even went to the extent of giving a mimicry performance, and it was not in vain that she had seen the picture half a dozen times.

A student of literature who has a passion for epigrams, went to see “Adhikar” with us. She sat through it to the end. When asked her opinion she held her head high and in an affected voice said “I enjoyed two things—the Interval and the Chocolate”. “Brilliant”, whispered another, ‘but where did she get the latter?’

BETWEEN BARUA AND SHANTARAM

Barua pictures are as popular as those of Shantaram’s. Shantaram is more universal in his appeal, and Barua more deep. I am afraid girls of lower classes fail to understand him, but Barua always guards himself against it by putting in some singing idol like Kannan or Saigal. “Zindagi” was in the beginning dismissed as a “glorious irrelevance,” but it took three pilgrimages to the picture-house to call it “a beautiful child of the fatalistic Barua.”

There are a considerable number of girls—all from the lower middle class—who are steeped in the philosophy of life of the Victorian era. They read Wordsworth and Browning all day, and talk of “messages”. They cannot bear to see any weakness in a hero or a heroine, even though the very weakness is a point of strength. Men are either Gods or Devils. They are never human beings—erring and repenting. After seeing “We Three” one such girl, flushing with indignant horror, remarked of the heroine who happened to beget a child without marriage “she is a prostitute.” But many less morally indignant girls liked the heroine for the strength of her character.

POOR ASHOK KUMAR

“Bhabi” and “Kangan”, the two good ones of Bombay Talkies, were exceedingly popular. Renuka and Leela Chitnis exacted unqualified praise. When, after seeing “Kangan” we came out of the theatre, a girl remarked “who was the hero”? I saw two heroines, “Kamal” (acted by Ashok Kumar) and “Radha”. “How naughty of her, yet how true!” wondered another.

“Vidyapati” was simply adored. It was a poem, a lovely lyric with the mellifluous music of a lyric. It elated, it intoxicated. After seeing the picture one felt like having read an exquisite lyric of Shelley or of Tagore—sheer poetry, melodious music that lingers in the memory and mysticism that defies—analysis and is beautiful because of that.

Pictures like “Bramhachari” and “Ardhangi” are a craze. Will our producers take note of this? If this kind of satirical comedies are produced they will keenly compete with the artistic triumphs of Shantaram and Barua.

Durga Khote in “Narsi Bhagat” a Prakash picture.
Kardar—India’s Ever-Smiling Director!

Is That Charming Smile An Act?

Life-Story Of The Man Who Made “Pagal”

“Come, dear, have dinner with me”, said someone in a sweet and melodious voice and a soft hand touched me lightly on the shoulder.

I turned round in the hope of finding a bewitching beauty angling for a colour plate in “filmindia”. Instead, I found Abdul Rashid Kardar smiling sweetly as courtiers have smiled in India through ages.

They were all there. For, Abdul Rashid Kardar, true to the one-time traditions of his ancestors, moves about with a court of his own. Sunny, Sadiq, Bapuji, Nawab Khan and ten others—their names don’t matter as their trade-mark is “Kardar”—they were all there, burning incense of emotion to their deity and in their faces I found the reflection of their master’s imitable and charming smile which often cloaked a laugh within. For these courtiers laugh when Kardar smiles and scowl when Kardar smiles less. For, Kardar never scowls. Nor did his ancestors.

A RELIC

Elegant, polished and artistic Kardar is born more for a Nawab’s drawing room than for the rough and tumble life of a hard-working studio executive.

It is the art in him that has made him a devotee of the screen.

In his business of creating illusion, Kardar himself is a charming reality of an illusory past when courtiers smiled politely in the face of death and men fought courtesy-duels for their sweethearts. Not that Kardar does any of these things now, but for some reason or other, his sweet chivalrous manner conspiring with his cold disarming smile does remind one of the times of Akbar and Aurangzeb when men claimed their descent from nothing short of the Sun and the Moon and took to bed the woman which the eye loved and the heart craved for.

To the stranger, Kardar is still an illusion—a relic of the old times—mystic and difficult to read.

And strangely enough, the hot sweltering plains of the Punjab, in their intense fury of mid-October yielded this cool customer to the world of movies.

Abdul Rashid Kardar was born on the 11th October 1904 at Lahore.

To him we cannot credit with the thrilling romance of poverty and its time-honoured struggles. The Kardars were a prosperous family of Punjab, and Abdul Rashid opened his eyes in a comfortable household rich in the material gifts of life.

His childhood was spent under the devoted care of his parents and Abdul Rashid was soon sent to a school.

NoONE ever accused young Abdul Rashid of being a scholar and perhaps to remove all possible doubts from loving minds he managed to fail in the Matriculation. With impressionable kids like Kardar school studies ill-matched with picture shows and Kardar would run to a show house with greater zest than to a school.

Very soon Francis Ford, Eddie Polo and Ruth Roland took the boy in hand and the day these screen idols took their places in the young and anxious heart, Kardar, the movie artist, was born.

ACTOR FOR A DAY

From then onwards young Kardar became a dynamo of action. Dressed with a disarming smile, that incomparable ally of his success, he came to Bombay in 1922 and presented himself before Mr. Homi Master at the Kohinoor Film Company as an actor who knew “every thing from stunt-riding to tea-cup balancing.” Homi Master asked him to give an acting demonstration and young Kardar made faces and got into the company.

But the very next day, tired of sitting in the actor’s room he strolled into the studio, presumably to observe and learn. Cameraman Narayan Devare was shooting for Director Homi Master and Devare caught Kardar watching the stars with a too frank admiration.

Devare, always a man of nerves, ordered the young man out of the studio. He didn’t stop at that. He compelled the proprietor Mr. Dwar-kadas Sampat to dismiss Kardar immediately. The studio pathan did the rest.

Little did Devare know that in the man he had sent out, one of India’s future prominent directors was driven out. To-day as fate would have it, when Kardar shoots at the National Studios, Devare looks on from outside.

Fate has its cruel little jokes on men and the joke is on Devare to—
day, the once proud cameraman of Kohinoor. Dwarkadas Sampat, the proprietor of Kohinoor Film Co., is an unknown man to-day. Director Homi Master is also an obscure name. While Kardar who was once kicked out of a studio so uncervenously is to-day a much-sought-after director in our film industry.

And still the smile with which young Kardar once came to Bombay has not left him. As a successful man, he needs it more now than ever before. Its full effect is felt when it is turned on with a sharp focus on producers and journalists.

The next man to give Kardar a chance of acting as an extra “Arab” was Director Misra. Disgusted with these chances, Kardar returned home to Lahore and for three years took up sketching and painting. The art in him cried for individual expression and painting the canvas allayed for a while the itching of the soul.

PROSPECTING ON HIS OWN

In 1926, however, Kardar got his first real part in “The Daughters of To-day” a Pioneer production of Lahore. Encouraged by this, he again came to Bombay and played another role in “Heer Ranja” featuring Sushchana and D. Billimoria.

Not satisfied with what he had done, he started his own producing company in 1928. It was known as the United Players Corporation. With finance on the mind and art in his soul, Kardar produced and directed seven pictures: “Mysterious Eagle”, “Saidar Jung”, “Brave Heart”, “The Shepherd” “Golden Dagger”, “The Masked Bandit” and “The Wandering Dancer”.

And then the talkies came and the silent smile, that had sustained a pretty-sized producing company faded for a time.

In 1931, again Kardar caught fire and produced the talking version of “Heer Ranja”. But it failed and for the umpteenth time Kardar again found himself a pauper, rich only in that inevitable smile of his.

ON THE TRAIL AGAIN

By now, this indomitable hunter had tasted enough blood to leave the chase. He took himself to Calcutta in 1932 and joined the East India Film Company as a director.

And then came pictures like: “Aurat-Ka-Pyar”, “Chandra Gupta”, “Baghi Sepahii” and “Sultana.”

Shooting “Sultana”, he fell ill and for a full year that charming smile of his was constantly shadowed by impending death. But once again he won smiling through that illness.

“Baghi Sepahii” had given him a good reputation and making two more pictures “Milap” and “Mandir” in Calcutta, Kardar joined General Films Ltd., and came to Bombay exactly twelve years after his previous debut as an actor in the city.

Kardar’s first picture in Bombay was “Baghban” and it proved a tremendous success. Offers poured in from all sides and since then he has directed “The Kick”, “Holi” and “Pagal” for Ranjit Movietone of Bombay.

To-day he is working on “Pooja” a social picture of National Studios and still that haunting smile of confidence which often mocks but always pacifies is yet the best asset of the man.

Kardar has now settled down in Bombay with his family and courtiers and the way he has entrenched himself in the hearts of the cinegoers, we expect many more pictures from him.

STILL SMILING AS EVER

The producers remember “Baghban”, “Baghi Sepahii” and “Holi” and say that Kardar is a paying director. The critics remember “The Kick” and “Pagal” and say that Kardar is a good director.

Between the two, Kardar smiles and one doesn’t know whether he is mocking or appreciating. Eighteen years back he started from home, dressed with that smile to conquer the film field. Many a victory has he won in all these years and to-day he can afford to cast that smile aside.

But he still wears it, perhaps as his only armour of defence. Is the smile natural or does the man act? Let the future answer that question.

“Come, dear, let’s go for the dinner”, comes again the smiling, suave request and inspite of yourself you allow yourself to be gently pushed into a chair to partake of a generous hospitality for which the Kardars have been known.

That is Abdul Rashid Kardar the ever-smiling film director of India.

Kardar must shave every day. His winning smile needs the sheen of a smooth skin to make it more effective. Mrs. Kardar is the loving, devoted wife who understands her husband probably as much as the world does.
JAISHREE—Look at her and see what a charmer Shantaram has made of her. He seems to have put new life into her and looking thus she will come to the screen in "SHEJARI" and prove what an art-loving director can do to a budding artiste.
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ANIS KHATOON—Returns to the screen in “Padosi” the next social picture of Prabhat which Mr. Shantaram is directing. Renewing her acquaintance is going to be a pleasure seeing that Shantaram has taken her on.
THE CHINESE FILM
ITS SHORT HISTORY AND SCOPE

By D. G. TENDULKAR

The advent of motion pictures in China precedes the formation of the Chinese Republic by some eight years, for it was in 1904 that motion pictures were first brought into the country by an enterprising Spaniard, Senor Ramos.

Since then the cinema industry in China has made a steady progress. Films are shown today even in the remotest districts and into the well-nigh inaccessible interior, where communications are yet undeveloped and in some cases transportation of films by airplanes has to be resorted to.

Prior to the outbreak of Sino-Japanese hostilities it was estimated that there were slightly over 300 theatres (excluding of course the improvised cinema houses in the Chinese villages) with an aggregate seating capacity of approximately 255,000 persons. Of this total which includes Hong Kong and Macao, but excludes Manchuria, about 250 theatres were fitted with sound projectors with seating accommodation for 214,000 persons.

Certainly not an imposing achievement for a nation of 400 millions. But the immense possibilities ahead and the intelligent and forceful use of the cinema and the quality of pictures and the intelligent and selfless people engaged in the film industry today assure a great future for the Chinese cinema.

WHY PROGRESS IS SLOW

For us in India the study of Chinese films is useful because their problems are more or less similar to ours. Though several dialects are spoken in China, vast majority of the Chinese understand Mandarin—the standard Chinese language. The nature of the Chinese script is such that it conveys meaning to all whatever dialect one might speak in different provinces of China. Naturally all pictures speak Mandarin (except in Kwantung, a Province with a population of 30 million, where they produce pictures in their own dialect for local consumption and overseas Chinese from Burma, Singapore etc.)

The motion picture business in China may be conveniently divided into the distribution of foreign films and the production of the Chinese. Prior to the coming of sound, the exhibition of foreign films was highly remunerative—because pantomimes are easily understood everywhere—but the advent of the talkies and of the Chinese films have changed the situation.

Production of motion pictures in China started as early as 1909. It was under foreign management and capital; but it did not last long.

There was another attempt during the Peking regime. The late Chow-Tzu-chin, sometime Finance Minister and Prime Minister organized the Peacock Motion Picture Company with the co-operation of certain Americans but owing to his death the production of films was discontinued. The most successful picture of this company was "The Dream of the Red Chambers".

The Commercial Press Limited was the pioneer Chinese concern to enter the picture production field and made its advent in 1917 but abandoned production in 1927. Its important role was to give an opportunity to Chinese cinema workers to train themselves under foreign film technicians, whose services were later dispensed with because their pay was much too high.

So the real Chinese film production is only twenty years old.

SOUND FILMS AND AFTER

First Chinese sound film was made by the Star Motion Picture Company from a play by Hung Shun, a noted Chinese dramatist. It was exhibited in 1931.

Before the outbreak of the Sino-Japanese hostilities there were probably 50 studios in all and most of them in and about Shanghai. Over half of the total production goes to the credit of three companies—The Star Motion Picture Company, The United Photoplay Company, and The Unique Pictures. Aggregate raw film used in China in 1936 was 265,520 feet.

The most popular picture—"A Fisherman's Song" which had a first run release of 81 days (a record run
in China) was produced by the United Photoplay Service. The picture was shown at Soviet Cinema Festival (1935) in Moscow, which was my first opportunity to get acquainted with the Chinese films. In Moscow this picture was highly commended and received Honour Certificate for ‘the bold attempt at realistic portrayal of the life and noble qualities of the Chinese people in the film.’ Eisenstein, Pudovkin and Dovzhenko were among the members of the jury.

The Chinese Government have in recent years taken keen interest in the film industry. Notable work has been done by the Motion Picture Direction and Guidance Committee of the Central Kuomintang Quarter.

Elaborate government-owned Central Movie Studio was formally opened in 1935, situated in picturesque island in Lotus Lake near Nanking. In conjunction with the Chinese Institute of Educational Cinematography, shorts of natural science, sanitation and hygiene, were produced by this studio. Also long feature films, most noteworthy of which is “Sacred Password”—a true story of the revolutionaries in Kweichow was produced.

In 1936, Ministry of Education manifested an active interest in cinematography. It opened the Central Institute of Technology which devotes great deal of energy to the teaching of different phases of cinematography.

**CHINESE MOVIE SCHOOL**

Almost simultaneously, plans for the creation of a “Movie School” were announced by the Great China University of Shanghai. The plans include courses in direction, scenario writing, editing, stage set-up, acting, photography etc. Notable cinema workers were on the teaching staff. It is a four year course for a B.A. degree in that branch.

Being hampered by an inadequate capital, the Chinese cinema industry could not afford to purchase the latest equipment used in America. The best movie cameras in China today, for instance, are those which had been rejected by Hollywood five or six years ago. And necessary equipments such as the background projectors have never been used in the Chinese studios, because they are too expensive.

In spite of such difficulties not a few Chinese directors have succeeded in producing pictures of pretty high artistic standard.

**STORIES WITH SOCIAL SIGNIFICANCE**

Chinese scenario writers have begun to introduce new themes in preference to those of amorous nature. “Wandering Kids” presents the problem of educating poor children; “Son of a Slave” shows class consciousness of modern workers; “Rights of Women” brings up the problem of women’s vocations; “At the Crossroads” deals with the unemployment problem. More and more noted Chinese dramatists have taken to scenario writing. In the early stages of its development until 1931, the Chinese motion picture was looked upon by men of letters as a thing below their dignity to take up. Now, scenarios of most Chinese pictures are written by renowned dramatists such as Tien Han, Yang Hansheng and many others.

With the removal of the capital to Chunking, and the occupation of the coastal towns by the Japanese, the Central Movie Studio went to that Szechuan city. There, by the side of Kialing River, it is now resuming its work with undiminished vigour.

While the private movie corporations have ceased production and the Central Movie Studio is re-establishing itself the China Motion Picture Corporation, a subsidiary of the Political Department of the National Military Council, is now trying to fill the gap. This corporation was started about five years ago, as the division of Cinema Education under the Political Training Department in the Generalissimo’s Headquarters. As an integral part in the war of resistance, the China Motion Picture Corporation has produced films of patriotic nature—“Protect Our Home”, “Our Last Stand”, “Fight To The Last”, etc.

Pictures in the process of being made are “Struggle”, “I am a War Refugee”, “Air Hero’s Death”, “Victory of Taierchwang”, “Fisherman of the South”, etc. The titles themselves suggest the nature of these films.
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Our Review

"Diamond Queen" Advocates Democracy
Fearless Nadia's Fearful Exploits
Homi Wadia Gives Another Crowd-Catcher

I am unequal to the job of reviewing a Wadia thriller, as this is the first one I have seen in the Indian thriller variety.

To be on the safe side I took four experts with me—my four children between 8 and 15—and according to them Nadia was marvellous in "Hunterwalli." They also remembered how she fought them and how long and how well. They also knew the story the other way round. They recalled other stories like "Hurricane Hunsa" and "Punjab Mail" and began a long discourse on Nadia's exploits. I tried to take part in the discussion but not having seen the previous pictures, I was brow-beaten. My children told me that I had missed a lot.

After seeing "Diamond Queen" I guess they were right.

When you see a Wadia thriller, your habits have to be re-organized. You must sit on the extreme edge of the chair and keep your fists clenched in the boxing on-guard pose. In between you must jump up and shout "Come on Nadia, give them tight." If you have a friend sitting close by you must either shake him vigorously or slap his thighs tight or better still pinch him well. This must be done at least ten times during the two and half hours to enjoy the entertainment effectively. The friend doesn't mind it. He is in the same mood and returns the compliment with equal sincerity and vigour. In these thriller theatres, I think, the chairs are unnecessary seeing that so little of them is being used. Cross poles would be more suitable.

And at the end of it all the smallest one of eight turns round and tells you "Papa, I love Nadia." That is where the romance of a thriller begins.

SMELLS OF A THEME

But as I saw the picture, I traced a suspicion of a theme underlying the mad melee of fights and thrills.

Jamsheed Wadia wrote and produced "Diamond Queen" without giving us a warning.

As the producer himself told me, there seemed to be a method in this madness.

The whole of it happens in "Diamond Town" but the town is the least part of it and out of the methodical chaos looms out a plea for better government by the rulers, an urge for democracy and even an argument for healthy and intellectual living.

DIAMOND QUEEN
Producers: Wadia Movietone
Film Story: Jamshed Wadia
Dialogues & Songs: Munshi Sham
Photography: R. P. Master
Recording: K. M. Contractor
Music: Madhavlal Master
Cast: Nadia, Radha Rani, John
Caras, Sayani etc.
Released At: Lamington Talkies
Date of Release: 3rd August 1940
Director: HOMI WADIA

NADIA—she is an event in the Indian film industry. A charming woman, Nadia can be a lovable friend not only to the youngsters but also to grown-ups.

"Punjab-ka-Beta", the most natural Wadia star drawing Rs. 375 a month all found.
But the doses of instruction are given in such minute and palatable form that while you are being entertained, you don’t realize that you are also being taught. I think, it is the right measure of instruction for the average audience—which is under 15—that makes this type of entertainment popular.

GOOD PRODUCTION VALUES

The photography and the specialized technique of thrills used surprised me a lot. Evidently, these producers know their job well. The final chase in which the heroine closes in with the villain and is saved from destruction in the last fraction of a second does become a thrilling episode even for a hardened critic like me.

Nadia, the brass-knuckled heroine of the movies, gives brilliant glimpses of womanhood whenever her face lights up with that spontaneous smile of hers. And does she act? She is action every minute.

“Rolls-Royce-ki-Beti” — the rickety yet reliable box-office attraction. Jamshed Wadia bought her for Rs. 50 from M. Bhavnani five years back. If Bhavnani had only hired her he would have probably made more money that way than by producing pictures.

And this picture needs some direction to give it all that pep and speed in addition to good editing.

Well, I can’t make up my mind yet whether this type of entertainment can be used to stimulate the adult-cinema-goer. I propose to see a few more Wadia thrillers, before I give a decision on this subject. In the meanwhile, I would ask my readers to follow me in this experiment by doing the same thing. It is quite likely that we may arrive at the same conclusion.

Radha Rani, a charming girl with a sweet voice, gives a couple of songs in her self-chosen role of a school-teacher. The pity is, we don’t have many such school teachers to encourage the parents to take a greater interest in their children’s studies.

“Padosi” in making at the Prabhat Studios. Director Shantaram is watching Keshavrao Date in one of those inimitable character portrayals for which the veteran actor is known.
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AGAIN.... THE NUMBER ONE COMPANY GOES AHEAD WITH SADHONA BOSE IN RAJNIARTAKI MADHUGHANDA SUPPORTED BY PRITHVIRAJ ★ AHIN CHOWDHURY IN BENGALI, HINDI, ENGLISH AND.... A Scroll of Love From A Classic Tale MANTHAN WITH RADHA RANI ★ S. MANSOOR
Our Review

"Bandhan" Becomes A Beautiful Picture
Sweet Music Makes Sweeter Entertainment
Producer Mukherjee’s Brilliant Tribute To The Memory Of His Great Master

"Beautiful Bandhan" is the final verdict of fans and critics alike. "Beautiful Bandhan"—in those two words is symbolised the brilliant tribute of Producer S. Mukherjee to the memory of the late Mr. Himansu Rai. A son could not have done more for a father than this disciple has done for his guru.

He has carried on the splendid traditions of his late Master and in doing so kept the Bombay Talkies at the top where it belongs.

Here is a glorious example of what discipline and training combined with honesty of purpose can do in the field of film production.

In "Bandhan" Himansu Rai is not forgotten. He is remembered more to-day than ever before. His "boys" have carried further the good work he once began and how proud must be the spirit of the father who gave his life for the institution he gave birth to.

BANDHAN
Producers: Bombay Talkies
Screen Play: G. Mukherjee & A. Chakraborty
Lyrics: Pradeep
Dialogues: J. S. Casshyap
Photography: R. D. Pareenje
Recording: S. B. Vacha
Music: Saraswati Devi and Pal
Cast: Ashok Kumar, Leela Chitnis, V. H. Desai, Master Suresh and others.
Released At: Rozy Talkies
Date of Release: 10th August 1940
Director:—N. R.ACHARYA

What is good and outstanding in "Bandhan"? I would answer that by asking another. What is not good about it?

"Bandhan" is a picture with an undefinable charm. It hypnotizes you with happiness and when you wake up, a pleasant memory of a short and beautiful dream lingers in your mind and you feel like going through that experience again and perhaps again.

That is why "Bandhan" is beautiful and its undefinable beauty can not be framed as beautifully in words as it has been done with art in celluloid.

SIMPLE VILLAGE ROMANCE

The story is simple and simply told. Beautiful Beena-Leela Chitnis—the daughter of a village Zamindar does not like the new youthful village headmaster, because her brother Ram talks such a lot about him.

Then one day she meets him and falls in love with him. The headmaster—Ashok Kumar—reciprocates that love with equal sincerity. The story now takes a too familiar turn and introduces a scheming father and his son Suresh—Shah Nawaz—an England-returned product peculiar by his superficial sheen of civilization. Suresh is marked for marrying Beena to inherit the wealth of her father.

With fingers entwined and hearts mixed up Winayak and Meena get into a wedlock in "Lapandav" a Navvug picture.
Beena’s romance with the poor headmaster is not liked by these two villains and they set villainy going. Things soon become hot for the young headmaster who is compelled to leave the village, burning his love-boats behind. Beena to please her ailing father and dead mother has agreed to marry Suresh while loving Nirmal, the headmaster.

The climax is reached when Nirmal who returns to the school in the night to meet Beena, finds himself on the scene of a crime committed by Suresh. Nirmal is accused of attempting to murder Gouri, another young girl in the eye of Suresh.

Nirmal, however, keeps mum to protect Beena from a shameful compromise, to Bholanath, a lovable old teacher of the same school, clears the whole affair with his characteristic blundering ways and Nirmal and Beena are married at the very altar made ready for Suresh.

Thus ends a romance, which while it lasts, does not tear open your heart, does not give you sermons of philosophy but merely tells you a simple story of a village maiden in love with the village headmaster—which perhaps happens every day in our villages.

**LEELA AND ASHOK**

Once again Leela Chitnis, as was expected, gives a charming performance. With every scene she seems to grow younger and goes deeper into one's heart. She becomes the beautiful spirit of this beautiful picture. Her experiment in make-up, however—a slightly different one from "Azad"—was not successful. In trying to remove the natural defect in her nose, she painted the walls in amber and accentuated the highlight on the ridge. The result was that the nose looked a bit too drawn out and the walls too subdued. Besides, the amber was not worked into the base well and looked like a dark patch in indoor scenes. Had she powdered well after the paint, the contrast would not have been so obvious.

I, however, think that she need not accentuate the ridge of the nose. Doing so, makes her features too sharp and takes away a part of their natural mellowness. Where she actually needs the deep shade pencil is on the nostrils which are distended. A spot of amber well worked into the base will, in my opinion, do the trick. Why not try a number of screen tests with different experiments? It is an important problem to the producer where a principal star is concerned.

Ashok Kumar gives his usual good performance. V. H. Desai as Bholanath the old school teacher has a very sympathetic role in which he acquits himself well. There is no vulgarity in his appearing in towels in the presence of his daughter, as some prudish critics have chosen to think. It happens in Hindu homes every day and a Hindu daughter doesn't look at the father that way for the prudish to object.

Shah Nawaz is not much of an actor, but being suitably cast he seemed to do well in the role of "Suresh" the villain of the piece.

The little boy Suresh, of whom a lot is being made in the publicity, acts badly. His attempt to look sad was pathetic. Besides being camera conscious, he seemed to be too precocious for his age which took away all the childish innocence from his years. I am afraid he was wrongly cast.

Photography, sound and other technical values maintain the incomparable standard of the Bombay Talkies.

This review can not be concluded without mentioning the beautiful lyrics of Pradeep. How many can give the sweet melody which he gave to this picture?

By all means, see “Bandhan”. The spirit of the late Himansu Rai is reborn in it.

Yes, Mukherjee, you have produced it the way the late chief would have it. Now, go ahead and give us another.

---

Sitara and Zahur Raja play hide and seek in "Pooja" and the girl soon has something to hide from the world. The secret becomes a drama for the National Studios, which Director Kardar has picturised.
It's Swell! - 

That was the unanimous verdict at a Private Show of this Great Social Picture when many a Leading Film Artistes and Film Business men enjoyed it....

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Vocal Gymnastics of South Indian Stars

Don't Choke Off Saigal

By: Miss T. C. Susheela, M. A.

Owing to the excessive use of songs, in place and out of place, in South Indian pictures, critics have been provoked to take up the cudgels against what they deem as undue prominence assigned to music in films. It has even become the fashion of the day to cry hoarse against the introduction of music into the Talkie altogether. The criticism would have served its purpose if the South Indian stars would spare us from the exhibition of their musical talents (if any) which they consider as the chief aim of the picture. These vocal gymnastics, indulged in merely to display the musician's cleverness, are clearly detrimental to the illusionary effect aimed at in a picture because the personality of the musician—his cleverness—becomes disturbingly obtrusive. This interferes with "the temporary suspension of the faculty of disbelief" which is necessary in all art.

CLOSING DOWN THE GOLD MINE

In the best North Indian pictures, however, the pendulum has swung to the other extreme. How can barely half-a-dozen songs in a picture that lasts from two to three hours satisfy? For instance, the chief attraction of an actor like Saigal lies in his music. His 'fans' all over India flock to his pictures not so much to see him, as to hear him sing in full throated ease. How can they rest contented with just four or five snatches hit off from the "gold mine" of his throat, though each may be a masterpiece in itself? The relegation of music far into the background with a vengeance seems to be the result.

either of a misunderstanding or of deliberate disregard of the fundamentals of art.

POETRY AIDS ILLUSION

There appears to be a tendency in recent times to make out that the drama should be literally true to life. The function of drama—and the film is essentially drama broadcast—is doubtless "to hold a mirror up to nature." But this had led to some confusion, arising from the interpretation put upon the term "truth to life", or "truth to nature." Is it fidelity to facts of life that is meant by truth to life? If so, "literal truth" and "poetical truth" would be identical. But they are not identical, as has been repeatedly explained by critics since the time of Aristotle.

The function of the highest art is not so much to reproduce life realistically as to throw the hallow of artistic imagination around it, and re-present it clothed in "a light that never was on land or sea."

The best art aims not at realism but illusion.

In this illusory world, the language of prose, of every day conversation, is utterly inadequate to express intense emotions. Music is certainly a more effective medium for the expression of emotions than the pedestrian prose of every day parlance. The best proof of this is afforded by the ready response of the audience to situations of high emotional tension rendered on the stage through the medium of song.

Baby Radha and Miss Raju in "Dharma Patni" a Telugu picture of Famous Films.
MUSIC FOR EMOTIONS

Above all, it must be remembered that the majority of people go into the theatres not so much to see a bit of the real life around them as they ought to according to their conscious or sub-conscious conception. Such being the case, is there any doubt that music helps this function of the 'drama' by acting as a good solvent for petty and sor did interests of the worky-day-world and as a medium for the expression of idealized emotions?

Music manifestly aids art in its idealistic objective and so long as film stars refrain from indulging in a pedantic ostentation of musical skill, more music will be quite welcome from them.

THE LANGUAGE OF EMOTIONS

Besides, limitations of language impose a handicap upon the Indian film-industry, and it is high time that some device were found out to counteract it as far as possible. A film produced in any one provincial language of India is naturally bound to be less attractive to the audience in other linguistic provinces. No doubt, Hindi films are exceedingly popular in South India. But that is because of their manifest superiority in technique over South Indian films. Really, it is in spite of the language difficulty that those people in the South who have not had the opportunity to learn Hindi, appreciate the Hindi films so much.

Even then, it is a pity that many of the subleties of expression in Hindi, particularly humour, fall flat upon a South Indian audience the majority of whom have not got sufficient mastery of the language to enter into the delicacies of meaning and niceties of expression in the original.

It is, therefore, worthwhile considering how far film effects which are entirely dependent upon language—intricacies can be minimized. Fortunately, there are several elements in a film other than language which can contribute to their success. For instance, music, dance, gesture, facial expressions—in short, everything that comes under what may be called the universal language of emotions are at the disposal of the film artist.

This does not mean that a film should be reduced to a mere opera or pantomime. All that is intended is that the language of emotions should be given greater prominence in Indian films than the language of the intellect. In making this statement, one has in mind, of course, mainly the North Indian films.

The Southern variety has to think of a good many other improvements before it starts thinking of its music; for, here music is still often employed to cover a multitude of sins.
Kicks and Kisses

A cute little thing with plenty of curves always supplies the angle in the eternal triangle.

The girl who lies on the beach with the sunny-side-up gives an invitation for parking.

When it comes to love some girls keep their fingers crossed and their men double-crossed.

"Is petting a crime?"
"I don't know, I am out on probation."

"She is his dream girl."
"No wonder she's a nightmare."

"Nice eyes she's got."
"Yes, but there is a run in the left one."

Some girls haven't one good reason, much less two, for wearing shorts.

"What has Joe's absent-mindedness to do with your getting another manicure today?"
"He was holding my hand at the movie last night, got excited and started biting my nails."

MODERN SUITOR

"Now that I've told you about my past, do you still want to marry me?"
"Sure, baby."
"I suppose you'll expect me to live it down?"
"Hell, no! I'll expect you to live up to it."

"Ignorance is nothing but a disease."
"Don't kid yourself—you couldn't be that sick and still live."

Boshtful Betty: "A famous lawyer put his arm around me twice last night."

Naive Nettie: "I guess that's what they mean by 'the long arm of the law!'"

IN LOVING MEMORY

Purer than the evening star,
Fairer than the falling snow,
Fresh as morning dew, you are
The noblest, purest girl I know.

Heart aloof from passion's fires.
By all temptations unbeguiled;
Breast exempt from mad desires
Body clean and undefiled.

No seductive charm can lure
You, who are determined to
Remain the Purest of the Pure...
I wasted several weeks on you.

Some Parsi girls look as if they
had been poured into the bathing suits—and had forgotten to say when.

Strip poker is a funny game—the
more you lose the more you have to show for it.

When a girl is straight from the shoulder, she has no curves.

What good is alimony on a cold night.

An Anglo-Indian girl may be
good for nothing, but she is seldom naughty for nothing.

People who live in glass houses
have to take their bath at night,

Don't cook up excuses unless you
are willing to eat your words.

It is every girl's ambition to
marry a man who can support her
in the manner in which she's been costumed.

Only a cellophane wrapper can make a dressing gown in a nudist's camp.

The only way you can get any
fun out of a kiss is to give it to someone else.

He: "I have a mad, insane desire
to crush you in my arms!"
She: "Now you're talking sense."
He: "I'll Kiss you on the chin!"
She: "Can't you raise your offer?"

Many a man has got a one track
mind—and it is a dirty track.

Just because a girl has a divine figure, it doesn't mean that she is religious. Even Hell has angels.

There is a food value in dates—if a girl has them with the right man.

When a girl starts wearing loud clothes, she must be living on hush money.

A girl may be as fit as a fiddle, yet it takes a beauty to make her play.

She: "Do you like my arm tight around your neck?"
He: "Yes, I enjoy a good he-and-she choke."

Many an old maid feels that the world owes her a loving.

I know a girl who is a communist's daughter and she has to give a share to everyone.

She: "A kiss speaks volumes."
He: "Let's start a library."

Love is just a lot of dame foolishness.

A girl can't get sun tanned at the beach if it is a shady resort.

The trouble with most women is their trouble with most men.

A man wants all he can get and a woman wants all she can get.

Love may be blind, but it knows its way around in the dark.

Every hard-boiled egg is always yellow inside.

Boys will be boys—if they were anything else the girls wouldn't have half as much fun.
**Our Review**

**“Bharosa” Beats “Pukar” In Purpose!**  
Chandra Mohan’s Solitary Good Performance!  
A Better Picture Than The Previous Best.

A producer's effort must be judged by his own standard—standard which he has established for himself in his previous pictures. It will be idle to compare a Minerva picture with a Prabhat product, but it can certainly be compared with the previous productions of the same company.

Compared thus “Bharosa” has more purpose than “Pukar” because of its social theme, it is better directed than any previous picture of Minerva, it has better photography and sound than all Minerva pictures and it has more production values than “Pukar”. “Defeat” and “The Will” put together.

I therefore welcome “Bharosa” as a sign of progress in future Minerva productions and congratulate Sohrab Mody, in whom the world may have a lot of “Bharosa” as is claimed in the numerous childish advertisements, but I had none.

**FULL OF FAULTS AND YET**

This new picture of Minerva cannot stand a critical analysis as it has nothing outstanding. It is mediocre in every respect and yet one cannot help but like the picture because of its theme which can easily find a parallel in life and which has been very sincerely attempted on the screen.

There are numerous things to find fault with such as: the songs are badly composed and badly sung. The beautiful settings have no special significance in the story and one feels that they are wasted. The Hoodoo—hocus dance in Africa is stupid and fails in its purpose. The recording is faulty in several places—particularly when Chandra Mohan plays with his son, the phantastic dance of Sardar Akhtar in which she changes her sex and becomes Krishna and Radha both strain the imagination, the clumsy colouring of these dance sequences fails to impress, the Aristocratic Club of India where only loafers are seen talking about other people's wives (I wonder whether it is a reflection on the Cricket Club of India), Eruch Tarapore acting as a lawyer and making a perfect fool of himself generally and particularly while introducing Roshanara at the Club, the motor-car dialogues and scenes between Chandra Mohan and Sardar Akhtar taken in the studio without background projection (the cameraman thinking that filling the block would eliminate the necessity of showing the car running), no servants in the big palatial building where Chandra Mohan seduces Sardar Akhtar, the boring Devdas touch when the falling of Sardar's photo in Africa indicates her fall in life in India, Sardar Akhtar—the Hindu mother—recalls her sins in the presence of her little baby (imagine a Hindu wife who has sinned, doing that), Sardar's death is too sudden and sketchy and needs a sub-title saying that she really died, the childhood interlude of Indira and Madan is unnecessary, the dependability of Mazhar on his job once—which makes the drama disappears later on and he is seen inexplicably comfortable in life, the physiognomical changes from Madan as infant, Madan as a child of twelve and Madan as Captain Madan are too sharp (imagine the monkey-faced Ram Apte becoming the long-nosed Parsi in future), the ridiculous romance between Naval and Sheela—both awful lookers—when the audience knows their true relation of brother and sister, the utter lack of emotion in Naval's final dialogue "हत्तू हमारा यही रहता है ना?" fails to create the pathos necessary prior to the suicide (one almost feels relieved to get rid of

Chandra Mohan, who alone has made “Bharosa” the best picture of Minerva.
them)—there are umpteen other things which could have been corrected, had the director given the picture a little more thought and care.

**QUITE A GOOD STORY**

"Bharosa" is a story of two friends, one in Africa and the other in India. The one in Africa is compelled to entrust his wife to the care of his friend in India. The friend in India abuses the confidence and seduces his friend's wife. The woman gets an illegitimate child—a daughter. Through years, the daughter grows and falls in love with the son of her illegitimate father. Her legal father does not know the clandestine sin of his wife who had died with sealed lips and he encourages the marriage between the two children to forge a further bond of friendship between two old friends.

The other man, knowing his sin, tries to prevent the marriage, but the marriage ultimately takes place. However, immediately afterwards, remorse takes hold of him and he confesses his sin to the two youngsters, who find themselves as brother and sister though married. Unable to face the future, they seek recourse in suicide.

It is quite a good story, well prepared for the screen. Had the dialogues been better, the picture would have become more forceful.

The direction is modest, though far better than any previous attempt of Sohrab Mody. The photography, barring few faults here and there, is better than ever before. The recording is careless and unnecessarily so. The sets are beautiful and absolutely unnecessary in the story.

The music side is unusually weak.

**CHANDRA MOHAN SHINES**

Chandra Mohan gives an outstanding performance—by no means any comparison with his performance in "Pukar"—but the best in the present circumstances. His final confession of sin is a beautiful piece worth a second visit. Mazhar needed more forceful direction. And so did Sardar Akhtar. The rest are too poor. That awful looking pair—Sheela and Naval—broke the back of the drama. They looked ridiculous, acted ridiculously and made the audience feel ridiculous.

Sheela's entry on the screen is with a song, but when she unveils her fearful set of teeth, romance goes begging into the streets. Naval's long nose stuck on a haggard face poked the romance out of the hearts of the people.

Producers must remember that a picture is a pictorial drama and the players must have pleasant and photogenic features as a primary need for the photoplay.

And after all done and said, I like the picture. As I said before it is the best picture Sohrab Mody has produced since he started production and even in me now there is a new faith (Bharosa) born that in future Sohrab will go one better every time.

Let me therefore wish him all luck.

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**Between two fires in "Padosi"!** Director Shantaram wants to grow love between these two sweet-looking neighbours. His bandaged arm seems to be the result. Jaishree is watchful while Anis—is she a little jealous of the attentions of the great director?
BRENDA MARSHALL—In "Sea Hawk" a Warner picture, this charming star leads with Errol Flynn and makes many a situation intensely dramatic.
COMING IN THE WAKE OF NARSI BHAGAT

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A BEAUTIFUL SOCIAL PHOTOPLAY WITH A MIGHTY THEME
Direction: Mahendra Vakil & P. Jairaj

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Our Review

Sabita Devi Fails To Draw In ‘Sajni’!
Star Of Yesterday Becomes A Back-Number To-day

Badami’s Hopelessly Hopeless Picture!

It is painful to record here that Sabita, once the favourite of millions, seems to be no longer a box-office draw. It is all the more painful to observe this, just when Sabita had begun doing really good work in “Chingari”. “Sajni” seems to be the beginning of the end of this star’s one-time glorious career.

To me two reasons present themselves as a possible explanation of this tragedy. The first being a bad selection of stories featuring Sabita and the second is the narrow-minded policy of exploitation which excludes certain important media of publicity in spite of their huge circulations merely for personal vindication of imaginary grievances. Even the few advertisements that have appeared in some local papers are so stupidly written that instead of attracting people, they drive them away from the theatre.

Sagar had built up Sabita as a box-office star merely on the strength of extensive publicity as Sabita had very few inherent points of attraction. If the same wisdom is realized, then and then alone will Sabita remain on the screen in future. Not even the biggest millionaire in the world can continue a losing business for long and one day or other Sudama will be compelled to stop and think.

That will be a bad day not only for Sabita but also for Director Badami. A director only lives as long as his efforts pay and so does the artiste. A financier may go back to his distribution business and make good what he loses in production. But what about the artiste and the director, once they are condemned as useless?

In fairness to Sabita, this matter ought to be thoroughly thrashed before the next Sudama picture is put on the screen. If Sabita, who is herself a partner in production, lacks the moral courage to face this problem squarely, let her join some other company as an employee instead of heading for a certain suicide in this way. There are still many who would like to see Sabita on the screen. Let her not disappoint them.

AN ABORTIVE STORY

“Sajni” has hardly any story. The effort at best is merely abortive. I cannot understand how any one can select such a weak story for a production that costs nothing less than a hundred thousand rupees. It would have been better to throw that money into the streets. At least the needy would have picked it up and put it to better use.

A village money lender’s son Narda—Prithviraj—falls in love with Rupa—Sabita—a farmer’s daughter. For no reason at all the romance is prolonged through abortive situations. The money lender objects and gets his son married to Radha—Snghaprabha—whose father has given six thousand as a dowry. Within a couple of scenes the drama ends, in which Rupa has made a sacrifice and insists on Nanda loving Radha. To get Rupa’s blessing Nanda swallows his love for her and agrees to do so.

SABITA’S EMOTIONAL WORK

The story is supposed to be extremely emotional. But Sabita the heroine of the tale hasn’t even one tear to waste. Her father dies and she has not a tear for him. Her lover marries and her heart is broken and yet the tear is missing. Why was not glycerine used? Was there a shortage of it due to war?

What next Prithviraj?

And how does Sabita look? As she never looked before on the screen—emaciated and colourless. May we know why?

“Poor Prithviraj”. That is all I can say of him and anxiously wait for his next picture.

Snegaprabha Pradhan as “Radha” gives a theatrical performance. Her pathetic plight when she discovers that her husband loves another woman excites ridicule. She speaks to her husband about “Hindusthan” and “Samaj” and seems more aware of the pronounciation and diction of her words than their meaning. It is too poor a performance for her. She, however, sings the last song well, but there again there is no emotion in it.

Nur Jehan as “Champa” was the only one who gave a tolerably good performance. It was in the time-worn fashion, and yet it was not bad.

Photography and processing were bad enough. Add to these, rotten projection and you can imagine the effect on the audience.

About Badami’s work as a director, less said the better. After “Chingari” one feels like being stabbed in the back.

“Sajni” is a picture that Sudama would do well to forget as its memory will prove an awful obstacle in future progress.
Ah! Fine Place this New One! Plenty of Floor Space, and well Appointed offices, Bigger Show Room! Seems to be doing topping trade, And introducing New Lines. Well, all Luck to You Old, Top! Don't forget to tip me a little more Next DIWALI!

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Our Review

Hindusthan's 'Saubhagya' Becomes Sob-Stuff
M. G. Dave's Umpteenth Nonsense!
Shobhana Parades As A Mannequin!

"Saubhagya" is a poor successor to "Mud." In "Mud" the producers had given a promise of bold and progressive pictures. In the present one, however, they have gone back into the old rut of a weak and indecisive theme presented in a slipshod and clumsy manner.

I have seen a hundred stories of Mohanlal Dave including "Saubhagya" and I still think that he cannot write a good screen play. Once in a while Dave gets a good idea, but in my opinion he makes a mess of it while conveying it to the world. His views on life, as reflected in his hundred and odd stories, are orthodox and when he makes an attempt to be bold he draws ridicule upon himself.

He seems to be one of those writers to whom the box-office is the temple of god and probably starts counting the returns before setting out his theme.

Men who tremble between commercial instincts and their mission in life, as Dave seems to do, can never make forceful screen writers. The screen in India today needs brave writers with imagination to tackle our social problems in a progressive way. Dave is too old to learn this and he has therefore given an old story, in which he says that a virgin widow should die a widow rather than remarry.

And to justify this, he quotes a lot of emotional nonsense about a Hindu woman being married only once in life and the subsequent hocus.

I BLAME NANUBHAI.

It is a surprise how Nanubhai Desai, a lovable rebel amongst our producers—more cultured and educated than several of them put together, should have been made a scapegoat into accepting such a stupid theme for production.

I would put the entire blame at Nanubhai’s door. He has no excuse to give. If a producer with his experience and courage stoops to pander to the imaginary demands of a stupid orthodoxy, then the earlier he throws off the pretence of production the better.

People look up to Nanubhai for something greater, something more bold and more progressive. After "Mud," I thought, he would give it, but he has let us all down. Inexcusable!

THE USUAL HOCUS

A young man Pradip and his sister Rajani live an impoverished life. They were rich once but a friend of their father had robbed them. The young man is an artist of some sort. He knows that his sister is a child-widow. But she doesn't know that.

The other family who had become rich now consists of a girl Rohini—rich, willful and fashionable, a manager called Kedar and his profligate son Natwar. Kedar’s game is to get Natwar married to Rohini so that his son can get all the millions which Rohini is supposed to have.

Rohini, however, meets Pradip the artist and falls in love with him and vice versa. Pradip is struggling to get his sister remarried, but Kedar manages to spread about that she was a child-widow.

When Rajani the child-widow comes to know of her previous marriage she bolsters up devotion for a husband she doesn't even remember and retires into widowhood.

Pradip, for no reason whatsoever, decides to remain a bachelor. Rajani seeing the love between Rohini and Pradip realizes that she is in

SAUBHAGYA

Producers: Hindusthan Cinetone
Story: M. G. Dave
Dialogues and Songs: Santosh
Photography: S. Hardip
Audioigraphy: B. M. Shah
Music: H. C. Bali
Cast: Prem Adib, K. N. Singh, Shobhana, Snehaprabha Pradhan, Iqbal, etc.

Released At: Rozy Talkies
Date of Release: 22nd June, 1940
Director C. M. Luhar

N.B. Desai—there are few producers as intelligent as him and yet...... the way. So she stages a suicide and disappears.

After a little more emotional nonsense, Pradip and Rohini are joined together by Rajani who makes a sudden appearance as a tapawini.

The whole affair is too damn emotional to be sensible and this should have been the last story for a screen-play in present times.

OTHER PRODUCTION VALUES!

The direction of Luhar is as good as the story of Dave. A better director would have failed. The photography of Hardip is not as good as in "Mud." Sound is not bad. The music of Snehaprabha Pradhan is the outstanding feature of the picture. But she looks awful on the screen the camera being very unkind to her less photogenic features. K. N. Singh is unnatural, stagy and disgusting. Shobhana Samarth seems to have forgotten the art of acting. She moves about like a well-dressed mannequin, a stranger to emotion. Prem Adib was not bad. Though one wonders why he waves about his arm while singing.

The only good performance was given by Iqbal, the little boy.

To people with an orthodox bent of mind, it is a good sob-stuff. But to vigorous modern people it is all a nonsense. Men, like Nanubhai Desai probably ought to dislike the picture most. They don't compromise with life and seek quarter.
Is Direction an Art or a Science?

Is Success A Result of Inspiration or Chance?

By: Krishna Gopal B. Sc.

During the last fifteen years or so of my experience in motion pictures, inspite of the rather humble capacity in which I have always worked, I have been privileged to study at very close quarters most of our industry's top-notch directors. Nearly every one, I have found, disagrees with every body else in his methods of work, but they are nearly all unanimous in their abhorrence of being classed as anything but "artists."

They always have insisted on drawing a sharp line of demarcation between their art and the work of, say, the sound or camera crews. They have persisted in always relying upon the existence of favourable 'moods' for the performance of their work, which, they have argued, the other workers by no stretch of imagination can possibly require. To them their art is based not on any fundamental principles, but on extremely vague and indefinite circumstances that they call inspiration and which the man in the street refers to as chance.

INTELLECTUAL SNOBISHNESS

I have known one or two that are so obsessed with this mood influence that even the slightest noise on the set such as the dropping of a pin supposedly disintegrates their mechanism of thought and they find themselves at sea, or at least that what they want us to believe.

That they should devote any of their time to thinking on the set which is primarily a place for action and that any thinking that may be necessary should have been finished much earlier, are maxims that this particular type of director chooses to disregard if only for the empty glory of being classified with the popular concept of 'intellectual philosophers.'

To me, however, the director has always been the most prosaic of all workers engaged upon the business of film production. It is on him that rests the responsibility of manufacturing a product (even if it be the canned emotions of a group of players) so that the pleasurable reactions which it creates may be marketed at its best possible value.

It is obvious that a director fails in his duty if the reactions his product create in the buyer, who is in this case the audience, are not sufficiently pleasurable or will I say, acceptable, to justify the buyer in parting with his money. All very complicated it is true, but it boils down to this, that a director must know what and how to extract from his players and his technical staff of their best, and to please his audience.

And this knowledge, I believe, is not a result of mere chance, but is based on fixed and unalterable principles, like so many of our other laws of Nature, only a minute study of which can help us to achieve even a moderate amount of success in our endeavours.

INVISIBLE YET DEFINITE RULES

I have always given the analogy of a director's work with that of his paintings are hung in the salons a scenic or portrait painter. When of the world, there are thousands that come and praise "this thing of beauty", admire the charming subject and go away, some of them possibly paying tribute to the great artist that its creator must be.

But not one really knows that the work they have seen has really been one of intensive study. "Consider the extremely pleasing composition. The strong line of the black dress carries the eye to the perfect oval of face and hood, which is most

Vishnupant Pagnis and Vimal Sardesai have a moment to themselves in "Narsi Bhagat" a Prakash picture.
subtly placed within the picture space. The subsidiary line of the arm both breaks the shadow and forms a secondary leading line up to the second oval. This space division and the shapes of the background and shadow areas are beautifully planned’ and so and so forth. Every line, every tone all conforming to a set of established principles that are the basis of pictorial composition.

The uninitiated unconsciously admire the results, little knowing of these rules, but the rules nevertheless exist—and it is with their help and yet another combination of them that will enable the creative artist to make another thing of beauty. So it is in this business of film-craft.

INJECTING MOOD INTO THE AUDIENCE

Emotions the world over are common to mankind, the ways and means of their expression may slightly differ from place to place. But the mode of making them react to situations are fairly constant. And if we are conversant with them there can be no hit and miss method in our work.

There has been a recent release that had been acclaimed by a favourable press as only a little short of the acme of perfection. The story by an acknowledged writer of almost international fame, was beyond criticism, and the performance and direction both of established reputation and the technique was flawless. And yet the picture failed to draw the crowds of even a third rate production.

I have always maintained even against the views of these acknowledged critics, that this particular production flouted the very elements of film-craft. The story dealt with the effects of the persecution and subsequent reactions of the heroine for a sin committed earlier by her mother. Throughout the picture the director has tried to count upon the audience for sympathy, and for an understanding of those reactions the cause that led up to which he had failed to convey at all. The result was a total loss of appreciation and the picture failed to draw.

How many of our directors realise for instance that before they start a story the audience must be initiated into its dramatic moods, after which they will easily accept all that you give them within that limited scope? Can I forget the opening scene of “Waterloo Bridge” and how unconsciously, without a single scene of war were we led into the spirit of wartime? This particular picture, incidentally, provides a wealth of opportunity for careful study.

WHY NOT STUDY THE RIGHT WAY

Of course many of our leading directors must have “studied” it, but with the slightly different viewpoint of how with certain modifications they could make an Indian version out of it. Brains must be hard at work even now devising substitutes for those situations that could not blatantly be adapted to Indian conditions. That is how at present our directors ‘study’ a picture.

Instead, if only they went a little more deeply into a study of the principles that govern the art of motion picture production as exemplified in these masterpieces, and then sat down to apply them to their own work, the results would be certainly much more edifying. But a study of principles mean an admission of the fact that principles exist and that would be against the ethics of ‘artistic’ endeavour. For according to them, an artist knows no law except that which his brain may direct at the moment. And that is why so many of our ‘artistic’ directors give us their brilliant failures.

Once in a while they certainly do give a thing or two of acknowledged merit, but does not the quack occasionally curse his patient? Luck may even favour him in a succession of cures, but it is only the skilled physician, conversant with the principles that govern the detection and cure of disease, that can give us a much longer list of successes and with certainly much more ease and certainty.

CAMOUFLAGE ART

Is there a single director today (possibly with but a single solitary exception) that has given us an uninterrupted series of successful pictures? One failure hemmed in between series of successes may be due to a certain amount of chance, but a succession of them even when they come after a longer list of successes, is a sure indication that something is wrong.

It clearly indicates that this particular director has all along been relying upon chance and upon the fickleness of that ever accommodating Jade Dame Fortune. Is it not time at this stage, when our industry has left behind its childhood and is certainly in the later stages of adolescence if not of complete maturity, for our directors to realise the value of study as a means of improvement in their work? Should they not try and emerge from the protective influence of that veil of so-called art that they have so long built around themselves for the last 26 years?

Must they not realise that the very emancipation of the industry lies in their appreciation and study of the principles that govern their work—principles whose existence they cannot deny to-day? Will they not treat their work as an exact science, productive of exact results, and not as something indefinite and ‘arty’ depending upon mere chance for its success?

Perhaps it is because the word science conjures up in their minds the idea of machinery that they shrink in applying it to their work. But machinery is merely one of the outcomes of science, and we admit machinery is cold, calculating, unemotional and can scarcely bear any relation to the higher forms of dramatic art. But science is not machinery alone—it is the fundamental and systematised form of any study of acknowledged principles. It is only when we do not understand something entirely that we designate it as Art—but tomorrow when we come to appreciate and systematise its study that we describe it as a science.

And the Art of Direction to-day has definitely evolved itself out of the realms of chance and deserves to take its place among the acknowledged Sciences of the day.
Our Review

Circo's Third Picture Is Third Rate!
Mohan Sinha Inflicts More Suffering!

"Anuradha" Becomes A Classic In Stupidity!

Mohan Sinha, the writer, director and everything else of this picture looks such a quiet and harmless man that one can not make up his mind to believe that he can produce such an atrocious picture to torture his followers.

No one has done him any harm that he should be so vindictive in punishing us so severely.

Incidentally, "Anuradha" is the third in the series of Circo Productions, which V. R. Mehta that incurable optimist amongst our distributors had hoped to make successful.

It is a story of a rebel daughter who falls in love and falls out with a college guy in it and a consumptive looking doctor who specializes in love cases.

There is a little taming-the-shrew element in it, but by the time it all ends, the audience is also perfect tamed.

The whole affair is too stupid for words. There is not a single good thing in it and it is a pity that an enterprising company like Circo produced a picture like this.

ANURADHA
Producers: Circo Productions
Story: Shaida
Photography: D. Divecha
Audiography: Minoo Katrak
Cast: Maya Bannerjee, Trilok, Jivan, Vatsala Kumpte-kar, Anant Marathe etc.
Released at: Majestic Cinema
Date of Release: 1st August 1940

Everything else by:—
MOHAN SINHA.

It is a torture to sit through the picture. Once I wrote that even stupidity has a market value. Well, this one hasn't even that.

Maya Bannerjee—why talk of her! She is not the one I knew once. The one I saw in "Anuradha" is a complete stranger. She seems to be a new-comer.

Well, if you feel like committing suicide, go and see "Anuradha". You will discover that there is something worse than death.

In "Mala" a social picture by Prakash, all these get together and make a drama worth seeing.
PICTURES IN MAKING

BOMBAY TALKIES

Follow the crowds in the city and you will reach the Roxy where "Bandhan" is monopolising all the shows in the town. The unique success of this picture has gladden ed the hearts of all as people were anxious about the future of the Bombay Talkies, after the untimely death of its pioneer founder.

But "Bandhan" has proved that this concern is no longer a one-man show but a regular well-established institution which is destined to go on inspite of individuals.

"Narayani", the Devika picture which was scheduled to go into production immediately after "Bandhan" has been shelved for the present and another social one under the direct supervision of Mrs. Devika Rani has gone into production. Its name has not yet been decided, but it will feature Snehaprabha Pradhan and Kishore Sahu in the leading roles.

RANJIT MOVIE TONE

"Musafir" a 100% comedy is a 100% success at the Royal Opera House in Bombay. It is one gala laugh from the beginning to the end.

After "Musafir" will come "Diwali" which has been ready for some time now. The picture is directed by Mr. Jayant Desai and is expected to be a box-office hit in keeping with the reputation of this director.

"Ummid", another social story has also been completed and will take its turn on the screen next year.

Mr. Jayant Desai has already gone half way through "Shadi", a social subject featuring Madhuri and Khurshed.

INDIA ARTISTS

"The Nest", a social comedy which these people are producing is still in the paper-work stage. Zia Sarhady who will direct the picture is still interviewing Mr. Daga every evening and we shall tell you when they get going.

NATIONAL STUDIOS

"Woman" is still drawing at Bombay and Ahmedabad. And it will continue to draw for a long time to come. This picture has given such a wonderful start to the National Studios that everything is now being done with extra enthusiasm.

Venturing out into a new field for the first time the studio has produced a two-reel film of the cultural dance of the Nagas. This will be screened with "Sanskar" the social picture of Virendra Desai which will come to the screen after "Woman" finishes its run at the Pathé.

Abdul Rashid Kardar, an earful, eyeful and mouthful of a name in the filmworld is at "Puja", a social melodrama which will be ready for film tins next month. With Sardar Akhtar, Sitara and Zahir Raja in the cast we are promised not only a splendid drama but also beautiful music.

Mehboob—the inimitable—is at it again. This time, with a picture called "Man"—probably to face his "Woman". Mehboob says, it is great. The studio thinks it is greater. We think, it is bound to be both good and interesting with that 72-inch—Sheik Mukhtar stalking through it.

Then there is little Virendra Desai dressing up "Radhika" a costume story into a beautiful picture. With Nalini Jaywant that charming new find of National, this picture promises to be a lovely treat.

NAVYUG CHITRAPAT

The shooting of "Amrit" under the direction of Mr. Winayak is proceeding fast and the picture is ex-

Madhuri and Motilal make thrilling drama in "Diwali" a Ranjit picture.
Between Sardar Akhtar and Sitara a lot of drama is made in
"Pooja" a National Studios picture.

"Omar Khayyam" is now an established fact on the production schedule. The story of this Persian subject has been written by Messrs. Baburao Patel and Ahmad Abbas after an extensive research into the times when the poet-philosopher of Persia lived.

A small unit of cameramen accompanied by two artists has already left for Persia to obtain authentic photographs of old ruins and other archaeological relics to enable the studio to revive old life as vividly as possible.

It is reported that the dialogues of the picture will be written by a committee of prominent Urdu writers under the supervision of Dr. Syed Abid Husein M.A., Ph.D., the eminent scholar of Urdu who translated the autobiographies of Mahatma Gandhi and Pandit Jawaharlal Nehru.

Syed Fatehlal, Prabhat's famous art director is busy designing the costumes of the times of Omar Khayyam. Immediately these preparations are over, the picture will go into shooting after "Padosi". Shantaram will direct it.

WADIA MOVINETONE

"Diamond Queen" with Nadia, the fearless, is drawing good houses at the Lamington Talkies, Bombay. The picture has proved a treat to entertainment hunters.

In "Mala", a Prakash picture, Rose is reported to have given a good performance.
Besides, two more thrillers in making, every one in the studio seems to be busy on the trilingual picture "Raj Nartaki" which is being taken in Hindi, Bengali and English with Sadhona Bose in the lead and Modhu Bose on the megaphone.

**PRAKASH PICTURES**

The town is waiting for "Narsi Bhagat" the super mythological which stars Vishnupant Pagnis and Durga Khote.

"Mala" a social picture with Rose and Jairaj in the lead is fast nearing completion.

**MOHAN PICTURES**

Reports coming in from all parts of India bring news of the success of "Hatimtai-ki-Beti."

At the studios, two pictures, "Thief of Tartar" and "Dipak Mahal" are progressing with their indoor shootings.

**TARUN PICTURES**

"Trust Your Wife", their maiden social picture has been completed at last and will be soon on the screen. With Lalita Powar in the lead, the picture is bound to be a good draw at the box-offices.

**FAMOUS ARUN PICTURES**

This co-operative effort between Mr. Bhal G. Pendharkar and Mr. Shiraz Hakim has taken an extensive shape by way of an up-to-date studio which will begin working in right earnest by the time this is in print.

The first picture to go into production will be "Thoratanchi Kamla" a historical subject of the Maratha period.

**ATRE PICTURES**

P. K. Atre the guiding spirit of this new concern has secured the erstwhile Hindusthan Cinetone Studios for his productions.

With Vanmala in the lead, the first picture "Payachi Dasi" will go into production very shortly.

**FAMOUS FILMS**

"Dharma Patni" release has been postponed to December, though, the picture is ready.

The next picture to go on the sets will be in Tamil and is called "Sacrifice" with M. K. Radha, R. B. Laxmi and T. Suryakumari in the cast.

**FAMOUS CINE LABORATORY**

"Making Money" in English, Hindi, Bengali, Tamil and Telugu is the name of the short educational feature produced by Mr. Erza Mir under the personal supervision of Mr. Shiraz Ali Hakim.

The Government of India have further entrusted Mr. Shiraz with the work of producing a propaganda film under the direction of Mr. Mir.

**NEW THEATRES**

Director Amar Mullick's "Harjeet" is now almost ready and ought to be on the screen any day. With Kanan and Pahari in the cast, at least good music is expected in this film.

"Nartaki" under the jealous care of Devaki Bose is steadily taking shape. Leela Desai has become the Nartaki in this picture.

Another picture that is ready for release is "Swami" directed by Nitin Bose.

Damuanna Malvankar and Salvi support many a situations in "Amrit" a Navyug Chitrapat picture.
Await Release

They are Soon Coming to the Leading THEATRES of your City

MOHAN PICTURES' BEST PRODUCTIONS OF THE CURRENT YEAR

THIEF OF TARTAR

Directed by
K. AMARNATH
Starring
YAKUB, INDURANI, VATSALA KUMPTEKAR,
Miss GULAB, Miss MIRA, K. HIRALAL, NAWAZ,
VIRMANI and other Glittering Stars of the Silver screen

Still Drawing Crowds all over India

Hatimtai-Ki-Beti
Directed by: NANUBHOY VAKIL
FEATURING:
SAROJINI, INDURANI, ANILKUMAR,
ANVARI, BIBIBAI, BACHA and others.

Another super hit by Nanubhoy Vakil who gave you Hatimtai-Ki-Beti. It is

DIPAK MAHAL
The most appealing picture with a strong cast & powerful story
Directed by: Nanubhoy Vakil
STARRING
Miss Sarojini, Anilkumar, Bacha, Baby Indira,
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Directed by Chaturbhuj Doshi

Starring Charlie Khurshid
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Cuticura Soap—new bath size now available.
Percy—The Little Parsee Boy

"Bawaji, Bhool Lagi Chhe, Char Ana Apo" (Father, I am hungry. Please give me four annas). These words—spoken sweetly and melodiously in spite of their grim meaning—interrupted my reverie as I waited in my car for the driver to return with medicines for my ailing son.

The words had come from a young Parsee lad of fourteen, clean, fair and handsome. It was clear that his effort at begging was amateurish. Like the professional he did not even know that the standard coin of begging in Bombay was a pice. This boy had asked for four annas and in doing so had torn aside the too transparent cloak that covered the supposed prosperity of our Parsee community in Bombay.

My own son was ill because two doting parents had given him several comforts of life in excess. Just when I was buying medicine for my boy who had become a victim of our excessive affection, here was another boy of the same age, as handsome and well bred, suffering from hunger for which neither his parents nor he could be responsible.

The only medicine which that ailing boy needed was money to buy food. Money which his father had stopped earning, because of the Government's prohibition policy or because of the numerous other causes which have contributed to the present economic distress prevalent in the Parsee community.

Before paying the price of that hunger I asked the boy why he was begging. The story he told me was pathetic. The way he related it convinced me that he was telling the truth. That boy had not yet learned to tell any beggarly lies.

That boy had an old father, an old mother, two grown-up sisters, two younger brothers and his mother's aged sister—a family of eight, which till a year back was maintained by a small country-liquor shop in the suburbs of Bombay.

Prohibition had closed that shop. The old Parsi, after a life-time spent in measuring out country liquor, had to begin it all over again trying to learn new work.
He tramped the streets of Bombay for months trying to find a job. The family lived on a small collection of gold ornaments for a time, but when that stock was finished, borrowings began. The old Parsee bought some chalk and prepared a tooth powder which no one would buy. Miles of hawking from morn till eve only increased the hunger in him and his family. It didn’t bring in money. Money for food—money for clothing the grown-up daughters—money for the school fees of the two boys—money for the milk of the little one and money for the asthma of the old aunt.

Now even friends avoided them. Their appearance meant a demand for money.

The old Parsee had no strength left even to try for a job. Heartbroken he took to a sick-bed. Every little thing in the house was sold. There was not even enough money to buy a poison. Many a time he felt like taking the poison. For, in that poison was the food of eternity which has killed hunger through ages.

To the proud old Parsee the next better thing than death was begging. One evening he turned out Percy—that was the young lad’s name fondly given in good old days—with amateurish instructions to stand on the Grant Road pavements and beg. And the boy not knowing how to do it, asked for four annas every time—the coin his father once used to give him daily when going to school.

Percy, at fourteen, had good features. A straight nose and a refined appearance lent him quite a personality, though the blood beneath the skin was looking a little thin after a year’s struggle.

I asked Percy whether his grown-up sisters were equally good-looking and whether they had his clean-cut features. And when he said yes, I knew the family could still be saved. A film man, I was thinking of new talent for my industry.

Very gently, I broke my thoughts to Percy. Even little Percy was shocked. It couldn’t be done. Little Percy had all the pride of his orthodox race. It gladdened my heart to feel his pride. That pride reminded me of Sohrab and Rustom, the legendary heroes of Persia. But they were overfed heroes of old while my little Percy was a hero with an empty stomach which mere pride could not fill.

I asked Percy whether he would work in pictures. He didn’t know. I said that the Billimoria Brothers had earned big fame and money in the films. I said that Jal Merchant had bought cars and guns on film work. I said that Jamshed Wadia had made lakhs producing Nadia pictures.

And still little Percy didn’t know. The orthodoxy of his race had blinded his vision. Percy was puzzled. Something within him clearly told him that his family would be successful in films and the days of hunger would be over soon. But the face of his old father—the struggling pillar of orthodoxy warned him off the track.

No! Percy is destined to beg and starve because an obstinate orthodoxy refuses its sanction to earn an honest living as a film artiste.

My poor, poor Percy! I wish he had been my son. Then he wouldn’t have been a helpless victim of die-hard traditions.

BABURAO PATEL.

This startled star is Vasanti in “Musafir” wherein she sings and dances and startles you with her charm.
A Saga of Oriental Grandeur

RAJ
NARTAKI

with
Prithviraj

Ahindra Choudhary
Nayampally
Pratima Das Gupta

Also in BENGALI & HINDI

Directed by: MODHU BOSE
Wadia Rings Up the Curtain on
A Scroll of Love
From a Classic Tale

MANTHA

Starring

RADHA RANI
Supported by
S. MANSOOR
RAJKUMARI
DILIP KUMAR
and others.

Directed by: RAMJI ARYA
OUR WAR EFFORT

The Film Advisory Board has at last got going and is now doing some splendid work in harnessing the film for war propaganda work.

Already seven excellent short films are ready for booking by our exhibitors in the country. They are: "School For Soldiers", "Making Money", "Planes of Hindusthan", "The Road to Victory", "He Is In The Navy," "A Day With The Indian Army" and "The Voice of Satan."

And still another one in making is "With The Indian Troops in Malaya."

After my last remarks about the Board, this is fast work and I am told that these short documentary films have proved very popular with all enterprising showmen in the country.

A nominal hire to cover the cost of the production is charged to every exhibitor, and two exhibitors have written to me saying that some of these films helped them to show better returns on the accompanying long feature dramas which were not proving popular.

These films have a mighty topical interest to people due to the war and every exhibitor must book them if he is anxious to give new items of interest to his patrons.

Apart from the self-interest and business angle in exhibiting these films, there is the question of every Indian doing his bit to win the war.

Whatever may be our domestic political differences, every exhibitor, and for that matter every Indian, must remember that it is of vital interest to the future of our country that we must win this war—and one way of doing it is by making people war-conscious through these excellent documentary films.

Will the exhibitors fail us at this time? I am sure they will not.

WORLD'S BEST IS INDIA’S GAIN

The Madras Theatres have sent me a letter which Mr. V. Shantaram wrote to them when concluding his South Indian tour.

It contains an unequivocal tribute which the great director has paid to the Lansing Sound System with which the Prabhat Talkies have fitted their theatre.

I reproduce the letter, as it is, in these columns, for it has its importance to the exhibition trade in the country. Shantaram is one of those rare persons who would not endorse any product unless it deserved his praise. And in stating "I have no hesitation in saying that the quality of sound reproduction at your Prabhat Talkies is easily the best I have known" Shantaram has said all that could be said of a sound system.

Strangely enough, the official Bulletin of the Association of Cine Technicians of India, while welcoming the introduction of the Lansing Sound System on the Indian markets supports Shantaram's opinion of its excellence.

Writing in their August Bulletin the Technicians say: "The name of Douglas Shearer is well known to students of motion picture sound not only in India but the world over and when we say that most of these products (meaning the Lansing products) are a result of his research we have probably said enough."

Baburao Pehdharakar seems to be quite happy this way with Lalita Pawar in "Amrit" Naryug's next social picture.
"We have been privileged to hear reproduction on this system at the demonstration rooms of the International Talkie Equipment Co., and have marvelled at its ability to bring out frequencies that are ordinarily lost in the average theatre. It is a treat to hear one’s own recording on this system and then to compare it at any other theatre. One begins to feel important after the show, forgetting that it is “Lansing” after all that is doing the job.”

"We wish and all good recordists will agree with us, that “Lansing” be installed at every theatre.”

The makers of the Lansing Sound System should be proud of this excellent certificate coming as it does from an official body of technicians with a huge all-India membership. And these technicians, as far as I know them, are not very willing to endorse foreign products.

The Lansing Sound system must be really a great buy for these calculating chaps to go that out and talk so warmly. And it is obvious that our film industry has at last got its ideal sound system for which the Indian exhibitors have been waiting so long.

"PLANES OF HINDUSTHAN"

The more I see of Dr. Pathy’s work the more I feel that he is the best newsreel cameraman we have in India to-day. His latest work is seen in “Planes of Hindusthan” a documentary film of the Indian Air Force produced by Mr. J. B. H. Wadia for Key Productions.

It must have been a terribly difficult job to photograph this film, with the camera up in the air half the time and the aeroplanes in gymnastics. But Pathy has done it and done it too beautifully to describe. It must be seen to appreciate the drama which the camera has caught in the air.

Forgetting for a while the photographic excellence, the film could have been made more forceful and dramatic. If a little more care had been taken in making the story more human by linking up the incidents with several human activities, I am sure that the “Planes of Hindusthan” would have become more thrilling and dynamic a document of the screen.

The accent of the English commentary, someone assured me it was the Oxford brand—though I couldn’t discover it when I was in Oxford last, coming as it does more through the nasal passage so badly sits on the ear drums that you feel that a bee is drone all time in the air.

I met G. Radcliffe Genge. He seems to be a good guy to meet, but he has a bad voice for the screen, a voice that can never be understood or be popular on the screen.

And for a documentary picture to be liked and appreciated it is absolutely essential that the voice of the commentator should not only be sympathetic and also intelligible. The Hindusthani version will be a great improvement and will certainly make “Planes of Hindusthan” a more desirable picture to see. What a relief it is that Genge doesn’t know Hindusthani. Or does he?

SNEHAKISHORE PARTNERSHIP

As foretold by me last month Film-actress Snehaprabha Pradhan was married to Actor-producer Kishore Sahu on the 13th September before the Registrar of Civil Marriages, and every one was pleased with this happy event including Ex-film critic Ahmad Abbas.

The speedy conclusion to this hurricane romance is a feather in Kishore Sahu’s cap. If he had only shown half this speed in the production of “Bahurani” that picture would have been an easier economic problem.

However nothing is still lost and I hope that in future productions, the charming and versatile Snehaprabha will help her enterprising husband to balance the budget of production by putting in the requisite
speed and vigour so necessary to become a successful producer.

The only thing that worries me is the day and the date of the marriage. But some people are lucky on the 13th. I know my friend Ahmad Abbas gets all his luck on the 13th though he doesn’t realize it then.

THANKS KODAK!

There is a little more slump in the film market this month. Producers were a bit inconvenienced in their supplies of raw films because foreign shipments did not arrive in time. The entire burden of supplying the Indian film industry with raw films is now the responsibility of Kodak Limited and to give them their due, we must admit that they have been acquitting their responsibility admirably not only by keeping pace with the demand but also by maintaining the system of long credits as before the war. Only a firm of the financial stability of Kodaks can do this. Indian producers should also admire their business morality because Kodaks are not profiteering in this war period having the virtual monopoly and the temptation to do so.

This is indeed a service which producers must remember in times of peace when mushroom suppliers crop up in competition.

In striking contrast to the exemplary behaviour of Kodaks, one Indian supplier of raw films with a profession view to ease the supplies, talked some Indian producers into advancing huge amounts and is now reported to have decamped with his loot. The men who paid that money are still waiting for the goods.

The producers who advanced that money deserve their fate for their fishy and underhand conspiracy.

CUT DOWN THE STARS

Money has always been the main obstacle in our film industry. Producers have always needed more and more money. In the good old days they even paid 24% interest on short loans with equitable security. That was too much and producers paid the price of their stupidity in not applying themselves during the last 25 years in making the industry stable.

But now with the war in its second year, even the Share and Stock markets are feeling the depression and financial conditions in general are not very rosy even in stable industries. The film industry is therefore badly hit because producers are not able to raise money on the films which are considered a flimsy security by the tin-gods of the city.

The short-loan Hundi market usually operating within a range of 12 to 24 per cent interest is entirely closed for the film producers with the result that huge outstanding in publicity bills and staff salaries have piled up in less established studios.

If the war goes on a little longer, and we are assured every day that this will be a long war, we wonder whether our film industry will ever come out of it unscathed.

One way the producers can balance their budgets a lot in these troublesome times, is by cutting down the stupidly inflated salaries of our stars some of whom get as much as Rs. 3,000 a month without their being able to pay back even one-tenth of what they get.

India hasn’t a single star worth his or her salary. Not one of them can guarantee success to a film only because of the star-pull. Salaries of stars have gone up either because of the sex-obsession of the producers or because of the desire to indulge in unhealthy competition amongst themselves.

No star has ever been given a well deserved rise, because of his or her pulling power at the box-offices. Our stars have no pulling power—none whatsoever and the sooner the producers realize this, the earlier will they get out of their difficulties.

KHAL BAHADUR GOES BANKRUPT

With the extension of protection in insolvency to Khan Bahadur Ardeshar M. Irani, a glorious career has come to a sad end. The failure of the old Khan Bahadur was not a surprise. Almost every one who had eyes and a little foresight knew that it was coming for a long time. The question was how long the dominating personality of the grand old man would be able to stay the ultimate crisis.

With the failure of the Khan Bahadur goes down his inseparable partner Abdulally Eusufally and for no fault of his. My full sympathy goes to him for Abdulally has been a pioneer in many a branch of the film industry.

In his old age poor Abdulally has now to look out for new work to support his big family.

It would be interesting to know how many people lost money in the venture of the Khan Bahadur known as the Imperial Film Company.

Ishwarlal, one of the best all round artistes Ranjit have, is this time teamed with Nur Jehan in “Ummid”.
WARNER BROS.
WINNERS OF IRVING THALBERG
MEMORIAL AWARD FOR THE
MOST CONSISTENT HIGH
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BASED ON THE BEST SELLING
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ED. G. ROBINSON
in
BROTHER ORCHID
with
ANN SOTHERN
HUMPHREY BOGART
DONALD CRISP
RALPH BELLAMY
ALLEN JENKINS
ROBINSON AS YOU LIKE
HIM BEST IN HIS FINEST ROLE

ERROL FLYNN
in
THE SEA HAWK
with
BRENDA MARSHALL
CLAUDE RAINS
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FLORA ROBSON
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IDA LUPINO • BOGART
in a thrilling action packed drama
THEY DRIVE BY NIGHT

BETTIE DAVIS
the greatest actress of our time in
THE LETTER
with HERBERT MARSHALL

JAMES CAGNEY • ANN SHERIDAN
the stars of "Torrid Zone" together again
CITY FOR CONQUEST

EDWARD G. ROBINSON
climaxing his great career in
THIS MAN REUTER
directed by William Dieterle with a superb cast

JAMES STEWART • ROSALIND RUSSELL
get together to give you the year's biggest laugh
NO TIME FOR COMEDY

ERROL FLYNN • OLIVIA DEHAVILLAND
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in a thrilling adventure-romance
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2 ENTRIES FOR RE. I

"COMMONSENSE CROSSWORD" No. 192

It's as easy as A B C to do Commonsense Crosswords. An All Correct solution may not be quite so easy—but it's certainly not too difficult for anyone with commonsense. And if in a life that is grim and earnest you've forgotten the way to play, "India's Most Popular Pastime" will teach you to enjoy anew the thrill of a good game. In this contest Rs. 12,000 must be won and the fee is Re. 1 for two entries. If you are the winner you will get Rs. 7,000, however many your mistakes; if you do not make more than one you will get a handsome Desk Set as well. A further Rs. 5,000 is set aside for Runners-up and even those with as many as four mistakes will share in the unlimited Extra Prizes. Remember, practice makes perfect, so start now on the Square below.

CLUES ACROSS
1. Don't run the risk of being this with your entries
5. Boys
8. Corrected
10. Reversed spelling of word meaning the ground
12. Shrewd customers seldom take long to find out whether shop-keeper is this
13. Vital juice of plants
15. Persons lacking sense of humour are seldom able to this a joke
16. One's work is often adversely affected when one is feeling this
17. Distant
18. Shaped or fashioned
20. Lower part of the back
22. Often has devastating effect on woman's appearance
23. A cover
24. Over-indulgent parents are often themselves to blame when their children behave thus
26. Allow
30. Jumbled spelling of rape
33. An excuse
35. Generally speaking it is usually better to this too little than too much
36. In wartime much that people this is based on unfounded rumour
37. Female sheep
38. Persons who are slothful by nature seldom "———" try to be energetic
39. Refer

CLUES DOWN
1. It is more comfortable to keep on the right side of this!
2. Fossil resin
3. A tether
4. We usually feel rather concerned when a friend becomes this
5. To deprive of weapons
7. Drench
9. An adept
11. Solving these puzzles is a good way to this tedious hours
14. What many foolish persons are prone to do hastily
15. Ambitious young man in poorly paid job is seldom keen to this
16. Keen minded young men are seldom attracted by this kind of young woman
17. Young horses
18. Having eaten
19. Conclusion
21. Lubricants
22. Children are apt to become speedily bored by this
25. Foolish one sometimes makes one angry
27. Popular beverage
28. Run away
29. Few of us object to meeting a fair one
31. Cereal from which bread is made in some countries
32. Generally speaking, people are less prone to be affected by this nowadays
34. Keep this open for information but closed to scandal

COPYIES AVAILABLE FROM ALL NEWSAGENTS
B. C. Jain (Bhagalpur)

Why do film actresses in India assume Hindu names, even if, they are sometimes Mahomedans and Jews?

A Hindu name is a peaceful passport for many a rough situation. By the way, admitting the general tendency, haven't we several names that are not Hindu, e.g., Nadia, Bibbo, etc. And Bibbo seems to be quite a popular name.

G. M. Jairam (Rohri)

Which of our leading actors are fathers?

Almost all should be, but some have been known for fifth column activities and don't make an appearance till unpleasant things drop out of the parachutes.

Masood Salehoy (Bombay)

Who is Vanmala of Navyug Chitrapat?

She is what P. K. Atre is trying to make her.

According to her she is his "find." I don't know what that means, but that way every girl I see in Bombay must be called my "find" thereby acquainting their parents of the charge. In other respects Vanmala looks to be quite womanly especially whilst swimming in clear water.

Which is a better picture: "Woman" of National or "Lapandav" of Navyug?

"Lapandav" is not a picture. It is a caricature. "Woman" is a real picture which entertains and also instructs. The two things, therefore cannot be compared.

Seth Hari Kishore (Chakrata)

Will you mind giving me the address of Miss Ratnaprabha of "Dharmaveer"?

I don't know it but you may write to Pandit Indra, Gujar Lane, Santa Cruz, Bombay, and he will provide the address. According to him she is his sister and I believe it.

K. M. Raghavan Nair (Tellicherry)

Why does not Mr. Shantaram appear again on the screen in a suitable role?

He wants me to direct that picture in which he says he would work. And I have no time for direction.

What is the reason of Shanta Hublikar leaving Prabhat?

After "Life Is For Living," she decided to live it and got married. That was another ending to Shantaram's story.

I. P. Kumar (Coimbatore)

Which do you advise to young Indians: To marry the girl one loves or to love the girl one marries?

Both. Failing both either. There is another variety amongst our journalists nowadays: Loving the girl some one else marries. Fools call it a phase of platonic love. Practical people call it measles.

Md. Saleh (Dacca)

For the fourth time, I wrote to Sohrab Mody and he has again refused to give me a chance. He has disheartened me every time and you say "he is a kind hearted man and anxious to get raw hands and train them." Is this your answer? I consider his "sacred duty."

There is some mistake somewhere. I can't imagine the kindly old Sohrab doing this to you. It is possible that your letters never reached him personally and some of his subordinates replied to them out and out. Another man in a position exactly like yours arrived at the studio one day and refused to return. He was given an important role in "Bharosa." Sohrab always finds it difficult to refuse in person.

Krishna Dutta Misra (Gaya)

Will you agree with me if I state that Radha Rani who works in Wadlin pictures can acquit herself better under better direction?

I agree that she is capable of doing better work, but what she needs is not better direction but better subjects. Radha Rani is definitely a good-looker in mid-shots and should be in some powerful social stories.

M. G. Merchant (Surat)

Who is the best sound recordist in India? What does he get? What is the average pay of a recordist?

We have so many good recordists in our industry that it is difficult to say who is the best. But the top liners draw anything between Rs. 400 to Rs. 600 per month. The beginners begin from Rs. 75 a month and with average talent go up to Rs. 300 a month... At present we have more men in this branch of the industry than we need and new comers should take note of this fact.

Indrajit Singh (Bombay)

Why don't the Indian cinemas allow concessions to soldiers and sailors?
They have done better by giving them entirely free shows. Thousands of our soldiers have seen several Indian pictures free during the last two months.

Jagdish Singh Gujral (Murree)
I think "Padosi" will be the finest production of this year. Do you agree with me?

I know it has one of the finest stories the screen ever had. I know that it is in the hands of the best Indian director and yet unless I see the picture, I cannot say that it will be the best picture of the year. Picture making is a strange occupation and no one can say, not even its maker, what a certain picture will ultimately turn out to be.

S. N. Tadvi (Jalgaon)
Where is Rose and what is her address?

The last time I saw her was at the Poona Race Course on the Governor's Cup Day, but that is hardly an address.

Saleem Siddiqui (Kamptee)
What was the reason of burning down the New Theatres' studio?

It wasn't burnt down, it caught fire. But the studio is quite safe, only a couple of old films were burnt out. You don't object to that. Do you?

What is the name of Naseem's husband?

As far as I know, she is not married.

S. L. Nawani (Karachi)
Why do some of the film journalists continuously write against Ranjit, Chandulal Shah and his pictures? Do you think it is fair?

When people write against some one intentionally, then it is either due to an inferiority complex peculiar to the writer or because the writer has an axe to grind. For organizing the Indian Motion Picture Congress successfully, a task no one but Chandulal dared to undertake, Chandulal Shah jumped into prominence not only as an efficient organizer but as a polished platform speaker. This disturbed the bile of several film writers. Didn't Chandulal poach on their preserves of intellectual pursuits? It was too much for several five-foot writers who began an underground crusade against Ranjit, forgetting that the tremendous success of the Film Journalists' Conference at the Congress was also due to the untiring efforts and full support of Chandulal. In fact, it was between Chandulal and myself that a new status for film journalists was evolved for the future. Only two years back, the lot of the smaller type of writers was pitiable. No one wanted them in the studios and no one ever noticed their existence. All that has changed now. And thanks to Chandulal Shah who championed and chaperoned the cause of the journalists, knowing fully well that some of them would turn round and bite the hand that fed them. Risk is a part of Chandulal's life and he doesn't care even now when
he finds that some of the writers whom he once embraced as clean and honest men now hit him below the belt on personal grounds. Chandulal doesn’t mind a most trenchant criticism of his productions. He says that the pictures are put up for either public approval or censure, but he does pity the writer who unreasonably flings himself at him in a mean and dirty way, simply to give a push to a cheap film actress who happens to be tied with the writer emotionally. Chandulal is a capitalist today and knows well the chink in the armour of the newspapers. He fully realizes his power of controlling the policy of papers through the instrument of the advertising revenue. But he still remembers the day when he was himself a struggling writer and doesn’t forget the old tie of comradeship. This is what our writers should remember while writing against one of our few pillars of the industry. I would myself mercilessly criticize Chandulal if I am convinced that doing so is in the interest of the industry, but hitting below the belt is not my job. And Chandulal knows that. My friendship with Chandulal is founded on mutual respect and each of us admits the right of the other to conscientiously pursue his ideals. Chandulal is prepared to shake hands with every film journalist on the same ground but when writers indulge in dirty favouritism smelling of personal motives it is a bit too much for him. And when those who brag of “principles” and “honesty” do this dirty work, it is really a height of ingratitude.

K. Mohammed Ebraim (Balehonnur)
I am told that India Artists has been closed as Mr. Kishore Sahu has left the concern?

India Artists has not been closed but Kishore Sahu has left to become an actor in Bombay Talkies.

Why has your Hollywood representative Ram Bagai come to India for?

To shoot some scenes of local colour for an American institute, to take back some Indian stories and pictures to America and to see for the first time the land he was born in. He is going back this month if the Japanese don’t stop him in the China Seas.

Massand J. G. (Karachi)
I don’t think as much of Sabita’s acting as I think of Padma’s. Do you?

What an unnecessary question! Let us wait to check up notes till we see Padma again in “Hindustan Hamara.” By the way, next time you write to me don’t use different names from different places. Be honest. You are fooling yourself and not me.

P. M. C. Thangal (Calicut)
Is Devika Rani likely to act in more films?

Oh, yes! She will be seen in a couple of pictures in 1941.

M. S. Narsimhachari (Bangalore)

Of late I find that there are not more than two or three art plates in “filmindia.” And I feel that you are not justified in charging eight annas per copy.

Surely, you are not a frame maker! If you have been buying “filmindia” for the art plates, stop buying it and spend the money on picture post cards. You get some good ones from France.

Ajit R. Merchant (Bombay)

Our film actresses often appear in scanty costumes (e.g. Meenaxee in “Brahmachari”) displaying their limbs. Don’t you think that scenes like this tone down all sense of decency and morality and that they are a disservice to our society?
Tell me, what are your reactions when you see an European girl in miserly shorts covering the city promenade with tiny steps? Tell me, how do you feel when some Hollywood pictures fling a row of bare legs in your face. Tell me, also, what happened when an array of legs got in the eye in the Marcus show sometime back in Bombay. You didn't mind them because those limbs belong to another country. There is nothing vulgar in nudity. I have seen Eve in Paris as God made her and all I felt was an admiration for His handiwork. But if you approach the problem with a preconceived mental reservation, you feel that society is getting a set back. It is the mind that chooses to wander beyond prescribed limits and find vulgarity. I think Meenaaxee looked better with the swimming costume than with her nine-yard long sari. Why not visit our popular city swimming baths and get your eye used to seeing the future 'belle of India. What you need is a tearing of the traditional veil from your eye. Don't look at new things with an old eye. Your education should give you a more progressive outlook than your father had.

R. L. Bhargava (Delhi)

"Dipali" of Calcutta says that Padma Devi is very fond of dogs and has a bull-dog at Bombay. Will you kindly tell me to whom does this refer?

Probably to me because I am Padmadevi's friend. And I have no objection to accept this professional courtesy as I feel that a bull-dog is a better thing than a lap-dog especially from the "Dipali" province.

Were you "Pagal" before "Pagal" or have become "Pagal" after "Pagal"?

A little before and more so after. How about you? Let us have your health report.

M. M. Singh (Cawnpore)

I consider Leela Desai as the best actress of India. Do you?

No, I don't.

K. G. Vasanth (Secunderabad)

In the Prabhat and Huns pictures I find the technique to be good but their Hindi diction awful. Can this not be remedied?

Prabhat is remedying this and in "Dnyaneshwar" there was a marked improvement. "Padosi" will be better in diction. As regards Huns, Baburao Pendharkar and Winayak think that they know all the Hindi that is to be learned in this world.

V. R. Hemmady (Coondapoor)

Compare the acting talents of Padma Devi and Jamuna?

See "Hindusthan Hamara." Both the girls are working in that picture and you will know their respective talents.

K. Desai (Bijapur)

Why is "Bharosa" called the social "Pukar" of 1940?

One day you will hear Sohrab Mody becoming the Shantaram of Persia.
JAISHREE—In “Shejari” this Prabhat charmer will make many a man go mad with those magnetic eyes of hers. Let us wait and see her in action when the picture comes on the screen.
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NATIONAL STUDIOS
PARSEE GIRLS HAVE PERSONALITY FOR THE SCREEN

DON'T STARVE THEM — GIVE THEM A CAREER!
MISS FRENE TALYARKHAN IN HOLLYWOOD!

How Will Orthodoxy Receive Her On Return?

In this trenchant article Comrade Russi Karanjia, one of our brilliant journalists, appeals to the Parsee orthodoxy to lift the morality ban imposed on a film career. No one could have dealt with this subject better than the writer. A Parsee himself, he feels intensely on the economic problems facing his community to-day.

THE EDITOR.

For many a long year now—in fact, ever since the unfortunate heat, alarums and excursions occasioned amidst the Parsee community by the release of the Bombay Talkies' first picture "JAWANI-KI-HAWA"—the press and the public have thought it well and wise to undergo a self-imposed censorship on the subject of the Indian screen as a career for Parsee women.

I fear, therefore, that this article, venturing as it does to tear open the seal of silence that covers the subject, will have the effect of a screaming bombshell in certain quarters. For I propose to avail myself of the Editor's invitation to contribute a special article to "filmindia", to rouse the skeleton of this burning problem from the grave of oblivion, where it has long lain either dormant or dead.

While I personally am and have always been in favour of screen careers for such Parsee girls as can see their way (preferably, with the sanction of their parents or guardians) to entering a profession hitherto tabooed to them, I have no desire to be either aggressive or dogmatic. I may not subscribe to the orthodox attitude of my community towards this tangled issue, but I give that attitude its due measure of regard and respect.

This article has not been written with a view to undermining the authority of the orthodox—rather, its main purpose is to bring the elders of the community to see a point of view that is different from theirs. For, the final sanction to Parsee girls in the matter of film-careers rests solely with the elders of the community. The Editor of "filmindia" has done me the honour to invite my views upon a highly controversial subject because, he tells me, he feels that my position entitles them to a certain respect among those who have been submitted. As such I give them for what they are worth. At the same time I am aware of the difficulty about them.—[R. K. K.]

Why then do I re-open the subject, you would ask me? Is it not wise to let sleeping dogs lie? And would it not be the height of folly to disturb the unruffled complacency into which my community settled down once the tumult and the shouting over the release of "JAWANI-KI-HAWA" had ceased to be?

My answer is that the time has come when no member of the Parsee community imbued with moral and intellectual honesty, a sense of realism and regard for fellow Parsees can continue to remain silent upon a subject which, in my humble opinion, will vitally affect the economic future of the Parsees. The past six years have altered the circumstances of the Parsee community no less than circumstances attaching to the Indian film industry.

In many a disastrous manner those years have struck at the root of the prosperity of the Parsee com-
PROJECTING ON THE SCREEN

VIVIDLY THE NORMAL SOCIAL LIFE
IN A NOVEL MANNER

PRABHAT'S

forthcoming social

PADOSI

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OMAR ISHAQYAM

DIRECTED BY
V. SHANTARAM

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munity, and made the exploitation of new avenues of employment a desperate necessity for its female as well as its male members.

At the same time, these years have witnessed screen acting in India evolve from a mongrel of dubious credentials into a profession every wit as honourable and legitimate as nursing or medicine.

Hence the main plank of orthodox opposition to film careers for Parsee girls no longer exists. The whole problem cries out for a reconsideration in the light of the changed circumstances.

PRESENT PRESTIGE OF THE FILM INDUSTRY

During the half a dozen years that have elapsed since the release of "JAWANI-KI-HAWA", film industry in India has made really stupendous strides. The result is that to-day Indian pictures are no longer regarded as bastards begotten of the imitative Indian instinct, cheap fifth-carbon copies of Hollywood and Elstree.

The Indian film industry now occupies its legitimate place of pride in the topmost niche of India's national endeavour. It has achieved international recognition. It has achieved a commendable measure of technical perfection. It has won the goodwill of India's millions and the blessings of India's public leaders. Above all other things, it has successfully tided over the initial period of uphill endeavour and frustration, during which in the very nature of things its existence was vulnerable to doubt, scandal and the avowed misgivings of its dictators.

That which we were told in the good old days was for Indian women a hot-bed of loose morals and Satan's temptations has now turned round and given its critics the most shattering of retorts—that of SPEC-TACULAR SUCCESS. Success covers a multitude of sins. Have we not innumerable instances of Indi ans—good Brahmans, Moslems and Parsees alike—who in the last century broke social conventions by journeying far to England to become barristers, doctors and engineers only to be decreed outcasts and treated as worse than lepers by the orthodox? Can one imagine such a state of affairs to-day in 1940? Yet it was so.

The same is true of the Indian film industry. The 1940's will, I am sure make amends for the wrongs done to it by the 1930's. Already the Indian screen has been absolved of the most of the vicious attributes vouchsafed by its detractors. At the same time, there is a happy augury for the future in the fact that a Parsee firm of the renown of Tatas has invested capital in the National Studios of Bombay, that poets, authors and writers of the calibre of Rabindranath Tagore, Harin Chattopadhaya and Kanhyalal Munshi have written or are writing for the Indian pictures; and that cultured society women like Devika Rani and Mrs. Bhavnani and Sadhona Bose are contributing no less to their glamour and popularity.

And to crown it all, latest news from Hollywood is that a Parsee society girl, the daughter of a famous Bombay judge, has achieved unique distinction in film land by obtaining a job on the screen version of a Bromfield novel.

When and if Miss Frene Talyarkhan—that's her name—returns to India, is she to be forstalled from making the Indian screen her career and lending to it her experience of Hollywood? Or is she to be barred from doing in her

![Miss Frene Talyarkhan in Hollywood. This talented Parsi girl has a job on the screen version of a Bromfield novel.](image-url)
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Starring:
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Miss MIRA • K. HIRALAL • NAWAZ • VIRMANI
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FOR BOOKINGS:
RAMNIKLAL MOHANLAL & Co.,
Khetwadi Main Road, Bombay 4.
own India that which she could
do with impunity in a foreign
land?
These are questions the elders of
the community might well pause to
consider.

**SHE WOULD RATHER STARVE THAN....**

And when they sit down to con-
sider these controversial issues
they will have, no doubt, to con-
sider the other tremendously im-
portant aspect of the problem....
AND THAT IS THE ECONOMIC
ASPECT.

Not long ago, a well-known local
film director was with me in my
office when a Parsee lady visitor
was shown in. She was a widow,
although she could not have been
more than 25 years old, and ex-
ceedingly handsome. She was in
utterly destitute circumstances and
had a mother to support. She told
me—and begged of me some small
job on my staff.

As she did not know either
typing or short-hand she was use-
less to me; so I took the opportu-
ity of recommending her to my friend
the Film director. Apparently the
latter had already discovered screen
possibilities in her voice and per-
sonality, for he immediately offered
her a beginner's job in his studio.
Imagine his consternation, there-
fore, when she declared she could
not possibly do such a thing. It
would shock her community, kill
her mother, make of her an out-
cast shunned by all.

My friend was flabbergasted, al-
though I, of course, knew it had to
be so. There existed a very
weighty section of orthodox opinion
in the Parsee community which
would a thousand times rather
have her beg from house to house
and in the streets or preferably
starve than take to film-acting.
Those who subscribe to this view
do not seem to appreciate that by
banging in her face the doors of a
legitimate profession, they might
be indirectly causing her moral
collapse by forcing her to seek a liv-
ing out of the wages of sin.

**THE PRESENT PLIGHT OF
THE PARSSEES**

I am not exaggerating matters.
The Parsees are shivering to-day
in the throes of a stern economic
crisis. Prohibition, losses in the
share market, growing unemploy-
ment owing to lack of enterprise as
well as severe competition from
sister communities, and the deple-
tion or mismanagement of Parsee
charities have brought penury to
the doors of many a Parsee home.
Imitation of—and in many a case
improvement upon, extravagant
Western standards of living have
enormously swelled the expenditure

---

This is Prabha, modest and beautiful,
as she is in Ranjit's "Ummid."

It seems to be a gossip evening for these old girls—Ameer, Sunalini Devi and Wahidan in "Sanskar" a National picture
A STORY THAT EVERY WOMAN TELLS IN WHISPERS . . . . !

Never was such a Sure-fire Box-Office Social Smash, produced in Indian Films, opening quite a new vista in the annals of Screen Entertainments!!

A NEVER-TO-BE-FORGOTTEN SOCIAL, LAYING BARE THE HEART OF A WOMAN WHO LOVED AND WORSHIPPED HER HUSBAND !!!

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A PANORAMA OF MODERN SOCIAL LIFE

NIRALI-DUNIYA
alias
"TRUST YOUR WIFE!"

A Social photoplay brought to life vividly on the Screen!

Starring:—
★LALITA PAWAR ★SHAMIM
★E. BILLIMORIA ★JAL MERCHANT
★KALYANI ★FAKIR MD. ★HADI

Written by:
Sjt. M. G. DAVE
whose "MOTHER INDIA" was a great hit!

Directed by:
Sjt. V. M. VYAS

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involved in the maintenance of families with unemployed daughters. Consequently the hiatus between the community’s capacity to spend and the cost of living luxurious lives has widened tremendously within recent times. These and other circumstances—chief amongst them an evident fall in the marriage rate among Parsees—have raised the crying problem of finding suitable employment for the girls of the community. Unfortunately the cultured, sophisticated, languously westernized middle-class Parsee girl finds herself a misfit in the rather dull and drab professions of stenographer, secretary, nurse, mid-wife and teacher. More often than not, her education, environment and feminine sensitivity make her hopelessly incompetent for the so-called safe and respectable professions. Which is unfortunate, but true.

Hence the problem of finding new and more suitable avenues of employment for Parsee girls. A film career naturally suggests itself as a possible solution. And once orthodox opposition to the idea is liquidated, there seems to be no rational argument why Parsee girls, who by nature, temperament and training are admirably suited to it, shouldn’t get their share of film success, glamour and money.

I have no doubt whatsoever that women of n.y community can make a success on the Indian screen. Thanks to their Persian stock, they have stature figure and personality. In the matter of glamour they can vie with their sisters in Hollywood. Their culture, breeding, sophistication, their tremendous adaptability in picking up music, languages and manners foreign to them would make excellent assets. They would indisputably raise the standard of film-acting in India, and I have no doubt, receive their meed of reward in high salaries befitting their westernized standards of life and living.

ORTHODOXY MUST STOP AND THINK

But—and there is a very large but to it—what of the snags of orthodox opposition on the one hand, and the temptations of a so-called Bohemian profession which may lead to the moral collapse of the community’s womanhood, on the other?

Orthodox opposition to a new idea certainly has its constructive merit so long as it restrains the young, the foolish and the impulsive from rushing headlong into unchartered fields of adventure. In that far, I believe Parsee orthodoxy has rendered useful services by checking youthful impulsiveness; but now that both the old and the young have had the time and the means to measure the possibilities of the Indian screen and have found the credit side out-balance the debit side, I feel that time has come for orthodoxy to re-consider the entire problem and make a generous gesture. After all, they must appreciate that they cannot forever hold back the clock of progress and frustrate the adventuresome young—especially so at a time when the only alternative before the latter seems to be starvation.

The second objection based upon moral qualms is patently ridiculous and untenable. As a man of the world, who may claim some experience of life, I would say the film-acting holds out no more temptations to young girls than do the secretarial and nursing professions. Rather on the other hand, by dangling before the eyes of ambitious girls the promise of a career, acting taken seriously as a profession will prevent their minds from being preyed upon by the temptations of the flesh.
Our Review

“Musafir” Draws Crowds At Opera House

Chaturbhuj Doshi Scores Again

Light Entertainment With A Nodding Theme

For sheer entertainment, “Musafir” the latest Ranjit release, is hard to beat. It has a sad theme underlying it, but nowhere has the theme been allowed to spread its natural atmosphere, so well has comedy been sprinkled over it.

The germ of the idea that runs through the picture is provocative in its philosophy and the unknown writer could have turned it into a pathetic melodrama, but he didn’t. Instead he draped it in parody and satire and giving it the spice of comedy has made it into a topping entertainment with a subtly suggestive instruction. And the slapstick portions actually become slants when viewed this way.

“Musafir” therefore becomes a clever picture in presentation though at first sight one might think it to be all silly and nonsensical. But humour has its own school of nonsense and though it often doesn’t appeal to the intellectual snobs who are obsessed with themes and theories, it still has a popular following.

I would therefore commend “Musafir” for an evening’s light entertainment to those people who enjoy seeing foreign pictures like: “My favourite Wife”, “Too Many Husbands”, and “Bachelor Mother.”

A RIOT OF FUN

The story is simple, though it has its roots embedded in the grim realities of life. A prince returns home to his state after foreign education and finds his little kingdom in a chaos of intrigues and designs.

MUSAFIR

Story: Source Unknown
Dialogue & Songs: D. N. Madhok
Cinematography: L. N. Varma
Audigraphy: K. V. Shah
Music: Jnan Dutt
Cast: Charlie, Vasanthi,
Kursheed, Ishwarlal.

Released At: Royal Opera House
Date of Release: 17th August 1940.

Director:—
CHATURBHUSH Doshi.

The red tape and hide-bound traditions soon get on his nerves and he goes adventuring among the poor to find a little sincere love and a little less hypocrisy.

He comes across a village maiden who soon falls in love with him for his own sake and many a thrill they meet together to make the drama a colourful riot of fun and laughter.

Chaturbhush Doshi, the Director, seems to have found his forte in comedy work, seeing that his last good success was “The Secretary” another clever comedy. In “Musafir” he has again distinguished himself by giving the picture some deft touches which for their subtlety of intelligence are commendable. A theme that threatened to become a serious melodrama at every stage, the Director has succeeded in cleverly keeping within the confines of the slapstick school of humour, which probably was the predetermined design of the story. Producing a picture to meet a precise and predefined demand is a difficult job and more so when a director is called upon to hold together the different threads of the story in a comedy grip.

Chaturbhush Doshi has superbly succeeded in doing this and incidentally making the comedy aspect an effective box-office element.

THE INIMITABLE CHARLIE

Charlie—that word is an institution—that name is an affection while that man is perhaps the most lovable freak the Indian screen has ever known. His versatile talent with its numerous facets is a treat to watch. In “Musafir” he makes the picture a big playground for his tricks and stalks through with the air of a “monarch of all I survey.”

Vasanthi, beautiful and pathetic—Kursheed, charming and seductive—Ishwarlal, polished and sincere—all three give their usual best. “Musafir’s” music can be described in one word “popular”. It is sweet to hear and pleasant to remember.

I only wish the songs had been better composed, with a little more sense in the words.

Well, see “Musafir”. It is a good relief after a day’s hard work.
You Will Find

CHANDRA MOHAN & DURGA KHOTE

INDIA'S TWO GREATEST CHARACTER-ARTISTES

SURPASSING All Their Previous Screen-Triumphs in

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DIRECTED BY PARSHWANATH ALTEKAR
Regisseur, 'NATIONAL THEATRE OF INDIA'

A MODERN SOCIAL FILM \ A POWERFUL DRAMA OUTSTANDING IN STORY, CAST, YOU WILL REMEMBER SETTINGS, DANCES AND MUSIC AS LONG AS YOU LIVE!

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PRALHAD (formerly of 'Prabhat' fame)
VATSALA (of 'Woman' fame)
ASHALATA (of 'Huns' fame)
TRILOK, SHRINIVAS, ANANT MARATHE
MISS SUMAN (New find)

Royal's 14th Jewel

NATIONAL PREMIERE
RELEASED ON 5th October 1940
At MAJESTIC

SIMULTANEOUS RELEASE
at 26 CITIES on 26th October

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Resume Of Information For Technical Minded Readers

LANSING

Shearer Horn Sound System For Better Theatres

THE Lansing Theatre Sound Reproducing Systems are manufactured by the makers of the internationally known and used Lansing-Shearer two way horn systems. The Lansing has long been associated with the finest loudspeaker reproduction and many theatres throughout the world owe their excellent sound reproduction to the Lansing equipment and Lansing engineering advice. For the past year the makers of this fine loudspeaker equipment, after long and diligent research and development, have been supplying co-ordinated theatre reproducing equipment which has made available, to all sizes of theatres, complete sound systems which maintain the same high standards of quality and dependability throughout.

The Lansing Manufacturing Company offers 3 complete Sound Systems as follows:

<table>
<thead>
<tr>
<th>System</th>
<th>Power (Watts)</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Challenger</td>
<td>20</td>
</tr>
<tr>
<td>The Metropolitan</td>
<td>25</td>
</tr>
<tr>
<td>The Premiere</td>
<td>60</td>
</tr>
</tbody>
</table>

DESCRIPTION

The Standard Lansing Theatre Sound Reproducing systems for use in conjunction with standard 35mm. film projection equipment consisting of the following components:

Sound Mechanism—The sound reproducer mechanisms attach to the sound head support arm of the projector pedestal. The drive motor, which mounts on the front of the sound mechanism, drives the projector and sound head mechanism through a fluid drive device that keeps all shocks and mechanical vibration from being transmitted to the sound mechanism. The result is perfectly vibration proofed moving parts and smooth, clean sound.

Salient features of the Sound-heads are: Pro-focused exciter lamp mounted on an adjustable (vertical and horizontal) bracket. Improved method of changing exciter lamps, should a lamp fail. Lens system carefully designed and made from best obtainable materials. Lens can be adjusted to very fine limits for azimuth and focus.

All moving parts machined to .0002". All shafts machined from heat treated alloy steel and ground to within .0002" accuracy. Scanner drum has an eccentricity of less than .0001" or 2.5 microns.

Gears are true worm gears of finest quality gear bronze and are machined to the extreme accuracy which is required for highest quality reproduction. Coupling of motor to gear box shaft is through a special coupling which is both quiet and positive.

Signal output of the photo cell is very high in respect to general sound practice. Special coaxial cable connects the photo cell output to the amplifier. This cable is supplied with each complete installation. Do not use ordinary coaxial cable or poor sound will result.

The exquisite care of manufacture, the modern design and the isolating of the complete scanning mechanism from vibration assures the finest sound obtainable.

The equipment is supplied for use on standard 110-120 volts, A. C. 50 cycles current. For voltages of cycles other than standard there is a small additional charge.

Photo Cell Preamplifiers: These amplifiers are the two stage, negative feedback stabilized type employing the latest type vacuum tubes. Amplifier is mounted in an attractive cabinet and is fully shielded. All controls are for the amplifier and associated filter net work are readily accessible.

The volume control is accomplished individually in each preamplifier by means of a ladder type attenuator having an "on and off" position as well as 19 steps. Because of the amplifier design the steps are soundless. Balance between the two machines is accomplished by individual adjustment of the photo cells potential. Sound change over is of the electronic type and is accomplished by biasing off the second amplifier stage. The speed of operation has been adjusted so that it appears instantaneous to the ear and yet is entirely noiseless in operation. Plate and bias voltages are derived from the power amplifier, and direct current filament power is obtained from the exciter lamp supply, thus assuring him free operation. The preamplifier is connected to the equalizing network in the junction box by means of a special low capacity cable.

Change Over Junction Box: This box contains the sound change over relay, equalizing network, matching transformers, and terminal strips for facilitating inter-connection of the equipment. The design is such that the actual inter-connection is accomplished with a formed and marked cable which is supplied with the equipment.

Equipment Cabinets: Each complete sound system is supplied with steel cabinet or cabinets for housing the various elements. The cabinets are of special and pleasing design and each is equipped with the exclusive Lansing "Tramvue" shelves which permit inspection of the individual units without disconnecting from the cabinet or disconnecting wires. Cabinets are completely wired and each has a terminal strip for rapid, easy connection to the other elements in the system.

(To be continued)
Sudha, The Waiting Wife

By: P. BAL KISAN

(The characters and names mentioned in this short story are fictitious. Any similarity to actual persons, living or dead is purely coincidental.)

The small timepiece struck twelve. It was midnight. Sudha was still waiting for Suresh to return home. Everyone in the house had taken the evening meals, but Sudha was waiting for her husband. A Hindu wife, conscious every minute of her traditions, Sudha would not eat till her husband had eaten first.

Two year old Madhu was sleeping as usual unaware of the storm that gathered every night in his mother's loving breast.

Sudha has been waiting like this for two years now, ever since her husband met Raksha the film actress.

Sudha could not bring herself to blame the film industry. For even before her marriage, Suresh had been an important executive in a film studio and had returned home in time.

From the five years of their married life, Sudha still clung to the sweet memories of the first three years when the loving and impetuous husband of hers would take her away in his powerful V-8 car—away from the family, away into the quiet woodland forests and there, after the fashion of the screen heroes, himself would make love to her and kiss her with a vehemence that often frightened her.

The passion that gathered in the midst of those studio cuties, the passion that was bridled in a crowded Hindu family, burst out like a storm here in the quiet wilderness of the forest.

Madhu was the child of that storm.

Sudha could still remember the tremble and excitement of Suresh when she first told him of her delicate condition. For hours they had argued whether it should be a boy or a girl and as they couldn't make up their mind, they decided to leave it at that and take a chance.

That chance was Madhu who turned out to be a beautiful miniature of his handsome father.

Sadhona Bose, this charming star known for her beautiful dancing features in "Raj Nartaki."

In those days, Suresh had to be woken up early and driven out to work. He would motor down home in the afternoon for lunch and would steal a kiss as a digestive. With the setting sun he would be at home again, impatient and impulsive, asking Sudha to dress up and drive out with him. The dinner and the bed would both come at their own time and never did Sudha wait a minute longer than necessary in the first three years.

Those three years, Sudha lived in a heaven.

During the fifth month of Sudha's pregnancy, newspapers announced the arrival of Raksha the glamorous film actress. Her husband's studio had brought her out for a big picture they wished to produce. Half of the city seemed to go mad over Raksha. She was beautiful, talented, educated and refined. She sang and danced. But with every step of her dainty feet she crushed one more human heart out of recognition.

Raksha was a beautiful devil that demanded the burning hearts of lovers as incense for her passions.
She didn't care whether Suresh had a devoted and loving wife, she didn't want to know that Suresh would soon be a proud father of a lovely child, she didn't worry that his infatuation for her would ruin a happy home.

She only wanted the tall handsome young man—his name did not matter—for her bed to cool off the heat which she had inherited from her mother.

* * *

Now Suresh began coming home a little later than usual. He looked absent-minded and puzzled. When Sudha clung to him affectionately, he shrank back a little from her. Sudha couldn't understand.

Then one day, Suresh brought Raksha to their home for dinner. The two women met and silently exchanged thoughts.

Sudha, beautiful but simple, proved a poor match for Raksha, sophisticated and subtle.

Suresh openly admired the scintillating talk of Raksha and unconsciously compared her with the plain and blunt Sudha.

The dinner over, Suresh wished to leave Raksha home. Sudha's poor heart beat faster. In her utter sincerity of love she had instinctively sensed danger for her husband. She couldn't let him go without risking an attempt to stop him.

"The driver will leave Raksha-behn home," muttered Sudha, "you need a little rest after the day's work."

Raksha with the agility of an oldtimer caught poor Sudha's thought in its flight.

"Don't worry Sudha" said Raksha sweetly, "I shall send him back soon. I only wanted to discuss with Suresh some scenes which we are taking tomorrow. Come on, Suresh."

Suresh walked out with Raksha, leaving Sudha behind.

* * *

That night, Sudha waited for her husband to return. Eleven, twelve, one, two, three, four, five, six and Sudha was still sitting and waiting. Tired of waiting at six in the morning Sudha fell asleep.

At eight the telephone bell rang and a servant said that Suresh was on the phone. Sudha rushed to the telephone.

"Send me a change of clothes with the driver, Sudha. I'll take my bath and breakfast here and go to the Studio" said Suresh.

"But—" uttered Sudha and she couldn't say more.

* * *

Since that day, Sudha has been waiting—waiting sometimes for the breakfast, often for the lunch and always for the dinner for Suresh. And Suresh only comes when Raksha, the film actress has a date with another man.

* * *

One day Suresh came a little after midnight. He couldn't walk. His step was not steady. Sudha helped him to undress and discovered that her husband, who had never tasted liquor before, was drunk that night.

Sudha found out that he had attended Raksha's birth-day party and was sent away home because he had vomited in a fashionable restaurant of the city.

Strangely enough, that day was also little Madhu's second birth-day but the sweet things which Sudha had prepared for her husband to eat could not be given to him with Raksha's birth-day liquor inside.

* * *

Suresh has now followed the fortunes of Raksha. From one studio he has gone to another with Raksha. When Raksha has a Prince of some native State as a visitor, Suresh goes out for a discreet drive along the Apollo Bunder or returns home to Sudha.

Suresh is in love with Raksha but Raksha—

* * *

Sudha is still waiting, even as her widowed mother is waiting to meet her dead husband in another world. Sudha cannot curse the film industry as she knows that several others in the industry have a happy home and keep the home fires burning, inspite of their studio work.

Sudha is waiting for her Suresh to come back when Raksha, the film actress, kicks him out.

The little world round Suresh is also waiting for Raksha to kick him out—for in that single kick of the social parasite lies the eternal happiness of a home, a wife and a lovely child.

Sudha is still waiting, even as Seeta waited for fourteen years for her husband to rescue her.

---

A pretty catty situation between Nur Jehan and Prabha in "Ummid" a Ranjit picture.
SADHONA BOSE—Returns to the screen in “Raj Nartaki” a tri-lingual picture of Wadi Movietone (in Bengali, Hindi and English)—with rhythm in steps and melody in her words.
1. SCHOOL FOR SOLDIERS.

Shows the training of Indians for emergency commissions at the Indian Military Academy, Dehra Dun.

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The Bombay Mint, where rupees are turned out in a never-ending stream.

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Life and work in N11 officers...

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How boys from up-country are turned into smart seamen in the Royal Indian Navy.

6. A DAY WITH THE INDIAN ARMY.

What is life like in the Indian Army? Here is the answer in pictures of work and play.
BETTE DAVIS—This world famous Warner star is once again triumphant in "All This And Heaven Too", a picture which is considered to be one of the ten best pictures of the world produced so far.
SON OF THE SOIL
Singing the song of Universal Brotherhood!

in PRABHAT'S
OUTSTANDING FILM — BIOGRAPHY
DNYANE SHWAR
DIRECTED BY: DAMLE and FATEHLAL
STARRING
YESHWANT & SHAHU MODAK & SUMATI GUPTA
in its
6TH MONTH
at CENTRAL
BOMBAY.

PRABHAT'S NEXT DEVOTIONAL OFFERING
SANT SAKHU
DIRECTED BY:
DAMLE & FATEHLAL
RELEASED THRU
FAMOUS PICTURES LTD., BOMBAY - Delhi - Bangalore - Bhusawal
THE CREATOR OF "THE BETTER HALF"—
DIRECTOR WINAYAK
PROMISES BETTER & BRIGHTER ENTERTAINMENT
IN
NAVYUG'S forthcom-ing productions......

(1) "कृपा पहावळ कहणे"
(IN SEARCH OF A BRIDEGROOM)
ONLY IN MARATHI
STARRING
DAMUANNA MALWANKAR
NEED WE SAY—"IT'S A LAUGH-A-MINUTE COMEDY"

(2) "AMRIT" (Marathi & Hindi)
AN INTENSELY HUMAN DRAMA, SET
AGAINST THE BEWITCHING BEAUTY
OF THE PARADISE OF THE SOUTH—

STORY: V. S. KHANDEKAR
FEATURE: MEENAXEE, LALITA
PAWAR, BABY DEVI,
WINAYAK, MASTER
VITHAL, DAMUANNA
MALWANKAR, SALVI
& BABURAO PENDHARKAR

ALL-INDIA RIGHTS CONTROLLED BY PEERLESS PICTURES, 116, CHARNI ROAD, BOMBAY, 4.
"Admi" Has More Purpose Than "Waterloo Bridge"

Shantaram Beats Sherwood And Mervyn Le Roy

"Waterloo Bridge" Was Not Worth Copying

By: BABURAO PATEL

Within a month of the release of Metro-Goldwyn-Mayer picture "Waterloo Bridge" over a hundred readers have written to me and asked me one question: "Is Prabhat’s 'Admi' a copy of 'Waterloo Bridge'?"

I will revise the question: "Is Shantaram’s 'Admi' a copy of Robert Sherwood's 'Waterloo Bridge'?" and in putting the question this way, I feel that it will be easier to answer it because both the persons have strained their intelligence and imagination to stamp their work with their distinctive individuality.

To the students of dates and statistics the following information will prove interesting:

"WATERLOO BRIDGE"

(a) Robert E. Sherwood the famous playwright who wrote "Waterloo Bridge" has also given us some more noted plays like: "Abe Lincoln in Illinois", "The Petrified Forest" and "Idiot's Delight."

(b) Charles Dillingham first produced "Waterloo Bridge" and opened it at the Fulton Theatre, New York City on January 6, 1930. The play ran upto March 1 1930.

(c) Universal Pictures of Hollywood produced the first film version of "Waterloo Bridge" in 1931 and released it in Bombay on October 21, 1931.

(d) Metro-Goldwyn-Mayer took up production of "Waterloo Bridge" towards the close of 1939 and released the picture in New York on May 17, 1940.

(e) "Waterloo Bridge" of M.G.M. was released in Bombay at the Metro Cinema on August 23, 1940.

"ADMI"

(a) Shantaram first accepted the story of "Admi" in January 1939.

(b) During February, March and April 1939 scenario, songs, dialogues and other paper work on the picture was done. Shantaram alone is responsible for the photoplay as the entire treatment of his pictures is always written by him.

(c) May, June, July and August 1939 were employed in rehearsals and actual shooting of the picture.

(d) "Admi" was released in Bombay at the Central Cinema on the 8th September 1939—almost a year before the release of "Waterloo Bridge."

The chance of adopting the subject, copying the picture being out of question, is therefore narrowed down to two possibilities.

(1) That the author of "Admi", A. Bhasker Rao had either seen the Universal film version in 1931.

(2) Or he adopted the idea from the published play.

POINTS OF RESEMBLANCE

To the superficial observer the following points of resemblance between the two pictures are striking:

(1) In "Waterloo Bridge" the heroine is a ballet dancer by profession.

Mannu, the hotel boy who be-friends the heroine.

V. Shantaram, Director and Producer of "Admi".

Mervyn Le Roy, the Director of "Waterloo Bridge" a M. G. M. picture.
In “Admi” she is a singing girl and prostitute.

(2) In “Waterloo Bridge” the dancer meets a military officer, and falls in love with him.

In “Admi” the heroine meets a policeman and falls in love with him.

Both men of uniform.

(3) In “Waterloo Bridge” the heroine meets the hero during an air raid in which the hero rushes her to an air-raid shelter and saves her.

In “Admi” the heroine meets the hero in a police raid on a gambling den, in which the hero saves her by helping her to escape.

(4) In “Waterloo Bridge” on the eve of marriage the hero leaves the heroine and goes to war.

In “Admi” the hero is also separated from the heroine by force of circumstances for a time.

(5) In “Waterloo Bridge” the hero after recovering the heroine after war, takes her to his home and people, declaring his intentions to marry her.

In “Admi” the hero takes the heroine to his home and introduces her to his mother and also decides to marry her.

(6) In “Waterloo Bridge” the heroine realising her fall in moral character, confesses to the mother of the hero and runs away from the hero.

In “Admi” the heroine also realises the depth of her demoralised life and runs away from the hero.

(7) In “Waterloo Bridge” Kitty a girl friend of the heroine makes a sacrifice by selling herself to keep the heroine away from sin.

In “Admi”, Mannu the hotel-boy befriends the heroine, loses his job and tries to support the heroine in her ideals.

(8) In M.G.M.’s “Waterloo Bridge” the heroine commits suicide and thus removes herself from the life of the hero.

In “Admi” the heroine kills her old caretaker and is sentenced to life imprisonment, thereby going out of the hero’s life.

With so many important points of close resemblance between the two pictures, one cannot blame the layman, if he cries out in his sleep that in “Admi” Shantaram has copied “Waterloo Bridge”.

And yet “Admi” is an entirely different picture and can hardly be compared with “Waterloo Bridge.”

**BASIC DIFFERENCE IN THE THEME**

Robert E. Sherwood’s “Waterloo Bridge” is a romance pure and simple. It has no social significance whatsoever. On the other hand a clumsy attempt has been made to point out that a fallen woman should rather die than attempt to live and improve.

It skips adroitly the reasons that lead to the fall of the woman. It makes light of hunger, poverty and unemployment the inevitable factors that influence the moral tone of human life.

And in addition, with a snobbishness peculiar to the idealized aristocracy, seeks to convey that all women in the aristocratic class are pillars of moral character and paragons of virtue and cannot accept a fallen woman amongst them. The impression intended is that the more ancient a family, the more aristocratic its country house, the more chivalrous and virtuous are its scions. This is an untruth which the author goes all out to establish as a truth with the help of an illusion divorced from reality.

**REGENERATION OF A LOST SOUL**

Shantaram’s “Admi” on the other hand is perhaps the most vivid document of human emotions. Its basic bedrock is the regeneration of lost souls.

She, a ballet dancer and he, the uniformed man decide to marry in “Waterloo Bridge.”
Shantaram's story begins with a prostitute, the ostracized member of society. A stress is made on the economic conditions of want and hunger which make women prostitutes and keep them in those immoral shackles. Society is shown as using the prostitute for its entertainment and casting her away heartlessly the next minute.

"Admi" is the story of a prostitute whose soul rebels at her fate and finding an opportunity she decides to bury the past and build a new and better future.

Love is used as a motive in this struggle, love of Kesar, the prostitute for Moti, the policeman. Moti is the symbol of the man-made better society. Kesar is the prostitute, spurned and hated, because for a living she trades in flesh and blood.

Through her love Kesar fights to regenerate herself. Moti is willing. But the grip of traditions, the prying eyes of society and her very love for the man all conspire to make Kesar a coward at the last minute.

Kesar feels that she can never purge her soul of the sins of the past and she defeats herself in her purpose.

But in this very defeat, Shantaram provoked society to new thought and the thought is: when will society reclaim the prostitute who is more sinned against than a sinner?

Sherwood's "Waterloo Bridge" hasn't any such high ideals inspiring the theme.

While "Admi" opens with the heroine as a prostitute, "Waterloo Bridge" begins with the heroine as a ballet dancer.

A ballet dancer is not socially ostracized in the West like the prostitute. In fact the regimental commander of the hero of "Waterloo Bridge" gives his permission to the hero to marry the heroine knowing that she is a dancer. The mother and the society of the hero receive the heroine also knowing her professional past.

Sherwood's heroine becomes a prostitute believing that the hero is dead and because of hunger and unemployment. She falls from a pedestal.

Shantaram begins with a fallen woman and tries to regenerate her and give her a new social life.

And therefore while Sherwood's drama becomes individual, Shantaram gives a problem of universal interest. Where Sherwood ends, Shantaram begins and sets a new problem to society.

ITS SPIRITUAL SIGNIFICANCE

Let us consider the different impulses that drive the two heroines to throw up the sponge.

Myra, Sherwood's heroine, becomes conscious of the hero's family name and tradition when his regimental commander points at his army symbol and expresses his confidence in Myra to maintain its age-old glory.

Myra suddenly takes panic and finds that she cannot outlive her bad past and some day it would pull her down from the pedestal she was trying to reach and that day it would break her lover's heart. Purely a material consideration, prompted more by innate vanity and the fear of disgrace.

Kesar, Shantaram's heroine, begins as a prostitute and has nothing to hide of her past from Moti, her lover. Moti has in fact condoned the
fact of her being a prostitute and
"The capital of his love with the intensity
of his love for her. To him a woman
he loves can no longer be a
prostitute, and with this conviction,
he takes Kesar to his mother.
But when Kesar first arrives at
Moti's house, his mother is in deep
prayers, almost in unison with divi-
ness. The spiritual atmosphere
prevailing there almost frightens
Kesar and she suddenly realizes her
limitations and is convinced that
she will never be able to attain that
sublime level of spiritual height
which is given only to unstained
souls. It was virtue and its spiritual
significance that beat the girl and
not the fear of the disgrace of being
found out that she was a prostitute.

TAKEN FROM THE STREETS
Another fundamental difference
in the work of Shantaram and
Sherwood is the psychological treat-
ment of the subject.
Sherwood's is a Broadway drama
produced for the capitalists, in
which the aristocratic class conde-
escends to take notice of the poor
ballet dancer, Myra. At best it is
an attitude of benign tolerance
which seems to suggest that the
poor girl is aiming for the moon
when she hopes to marry the hero
and things like that don't happen
in life but only in novels for arm-
chair reverie. Almost in an unholy
haste, Sherwood manages to kill
the heroine and leave the glory and
traditions of the elite untarnished.
The dark cloud of the street girl
coming into the exclusive life of
the aristocracy is merely shown as
a probability and not as a reality.
Sherwood stopped with almost a
significant fear of his drama tail-
ing and he gave an ending which
the majority wanted and not what
he would have himself liked to
give.
Not so with Shantaram. He is
grim and real and takes his drama
right out of the gutters of our
streets. There is no condescension
on the part of Moti the policeman
in his approach to Kesar the pros-
titute. The love between them is
love on the level, for its own sake
and for the sake of each other.
Both are people of the streets—
poor and struggling. One following
a profession endorsed by society,
the other living a life condemned
by society. The meeting of these
two symbolic characters is a clash
of two ideals of life. The conflict
between them creates a new thought
in advance of the imagination of
our society and makes society sit
up and think.
That is where Shantaram scores
over Sherwood in giving a picture
with a greater purpose, a greater
social significance and an older
drama with the world as its back-
ground and humanity as its solitary
theme.
Sherwood doesn't do so. To him
it is merely a romance between
an aristocrat and a ballet dancer.
And therefore "Admi" cannot be
a copy of "Waterloo Bridge". In
life, something better is copied and
"Waterloo Bridge" is not better
than "Admi" nor is it as good.
"Admi" is still a better picture,
better written and better directed
and in producing it Shantaram has
not only beaten Robert Sherwood
the writer of "Waterloo Bridge"
but also its director Mervyn Le Roy.
The points of superficial similarity
must therefore be a case of sheer
coincidence.

The spiritual atmosphere, with Moti's mother praying, frightens Kesar.
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BETTE DAVIS, THE WINNER OF TWO OSCARS, SPEAKS

Girl With As Much Sex-Appeal As Slim Summerville

Learned Dancing From An Indian Girl

"I suppose I was always a problem child," said Bette Davis the world famous Warner star when interviewed by the Special Correspondent of "filmindia" in Hollywood. "I was always leading my little sister Earbara into trouble and then deserting the fort while she got the blame. I would chase her with caterpillars or beetles or bugs of one kind or another, which she feared but which I liked to hold in my hands. Once I gave a woman caller a field mouse as a surprise. As I remember it, she was surprised.

"At seven I left home. The neighbours brought me back. Once I led poor Barbara to our grape arbor, which I had been warned not to do, and both of us feasted on green grapes. The stomach aches and the spankings that resulted were probably punishment enough but I was given castor oil and put to bed in addition. All of this happened in Lowell, Mass., where I was born and where I lived with the family as long as the family was together.

"Mother went to New York to learn portrait photography. We were put into school in the Berkshire Hills. It was there I got too close to a Christmas tree candle and had my face so badly burned that mother feared my childish "beauty" was ruined forever.

"The Berkshire school was a farm school for girls. Neither mother nor I have ever told the name of it because of the Christmas tree incident. When my burns had healed I was sent back there so that I might better forget the experience. I remember jumping about in snow drifts in the nude, learning to swim and ride and otherwise losing my reputation of being "delicate".

"At fourteen I was entered in Cushing Academy. I worked in school theatricals there and finally became conscience-stricken because my mother was working so hard to pay my way through Cushing. So I wrote to her, offering to wait on tables for a part of my tuition, knowing very well that she would never let me do such a thing. To my surprise she wrote back agreeing with my offer and thanking me for my thoughtfulness. I had to make good my boast. I thought I would be scorned by the other girls but found, to my surprise, that the job seemed to make me more friends than I had had before.

LEARNED UNDER ROSHANARA, THE INDIAN

"In the summer of 1925, one year before my graduation from Cushing, my mother found a small New Hampshire town called Peterborough, which had no portrait photographer. We moved there and mother enrolled me in the Mariarden School of Dancing under Roshanara, a young English woman who had been born and raised in India.

"I've changed my whole plan of life. I decided to become a "dramatic dancer" and worked very hard with that future in mind. I might have gone through with it, too, if Roshanara had not died near the end of the summer. So I changed my life's plans again.

"But mother never admitted defeat for me. The first thing I knew we were on our way back to New York where mother talked my way into a chance to study with John Murray Anderson. Those were lean times for the Davis family.
Mother got a position at St. Mary's School and I went there to win a scholarship to the Anderson School. I entered the school late in the term and there was only one girl who hadn't chosen a room-mate by the time I arrived. We lived in an old, brownstone front house, did our own washing, cooked over the gas—when the landlady wasn't looking or smelling around—and entertained mother on week-ends. It was a new experience but it was good for me.

"Long before time for my graduation from the John Murray Anderson School I was itching to get some practical acting experience. I got the chance to go to Rochester to play a bit in the play "Broadway," with the George Cukor stock company. Mr. Cukor fired me eventually but not before I had acquired some more experience and much more self-confidence.

**SHE HAD SLIM'S SEX-APPEAL**

"When we got back to New York there was nothing to do but look for another job. I tramped the street and for the first time learned the addresses of all the agents. "I was asked to make a screen test, in New York, for Samuel Goldwyn. The test wasn't a very good one but it showed me that I could never hope to appear in pictures unless I had my teeth straightened.

"I made another screen test during the run of "The Solid South"—a test for Universal. It was a cold day and the studio was a long way out of town. When I faced the camera I collapsed before I could say a word.

"Someone revived me and a few weeks later I was "invited" to go to Hollywood with a three month contract at Universal. "I wasn't met at the station because, as I was told later, "no one got off the train who looked like an actress.

"I couldn't resist turning my back to the camera because I was terrified by it and before long all the directors were shooting across my shoulders into some other player's face. How well I remember some of the comments reported to me by my hairdresser and others. My nickname was "Slim" after a studio executive had explained, apparently in public, that I had no more sex appeal than Slim Summerville.

**THE RAINS CAME AND BROUGHT "OSCARS"**

"At the end of the first year my Universal option was allowed to lapse. Mother and I were ready to go back to New York, but it was raining—always a lucky sign for..."
peculiarly when they returned and I understood their attitude when I saw the picture, in a second-run theatre, several months later. My next picture for Warner Bros., "Dangerous", won me the Academy Award and my first "Oscar." "Of Human Bondage" had served its purpose.

"Later there was a short period in which my studio and I disagreed and I spent several months in England. When the difficulties were ended I came back and started in again with renewed enthusiasm. In quick order I played in "Marked Woman", "Kid Galahad", "That Certain Woman", and finally in "Jezebel." another Academy prize winner.

"During the next year I worked very hard in four more pictures. "Dark Victory," "Juarez", "The Old Maid." and "The Private Lives of Elizabeth and Essex". These were all strenuous roles and I needed a long rest when they were finished. I spent several months in the East and came back for "All This, and Heaven Too." It is one of the most interesting pictures I have ever had. "It's been a long time since I followed my mother's rainy day hunch and stayed in Hollywood to let Mr. Arliss see me.

"All of those years have been interesting. A few of them have been exciting. There have been disappointments and a few heart-breaks. Altogether I've had fun."

**Bette Davis in "Marked Woman."**

me—and at her suggestion we waited a few days to see what good fortune the rain might bring.

"It brought a chance to see George Arliss who was looking for a leading lady for his next picture, "The Man Who Played God." He liked me. He asked me how much experience I had had. I told him, honestly, "three years." It seemed to be enough to satisfy him. I went to work for Warner Bros. studio where I have remained, with a few short intermissions, ever since.

"I worked in many pictures, so many that I can't recall them all without referring to the studio lists, but the next real turning point came when I was "borrowed" by RKO to play the unpleasant role of Mildred opposite Leslie Howard in "Of Human Bondage." That I think, marked my career for all time. I didn't attend the preview, at the director's request, but my family did. They looked at me

**Bette Davis and George Arliss in "The Man Who Played God."**

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"All of those years have been interesting. A few of them have been exciting. There have been disappointments and a few heart-breaks. Altogether I've had fun."
MADHURI—Sweet and charming as ever, she reaches new heights of popularity in “Diwali” the coming Ranjit picture.
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REMEMBER THERE IS NO BETTER SOUND THAN LANSING FOR YOUR THEATRES.
A SQUARE DEAL TO OUR FILM STARS
SEX-APPEAL COMMON TO ALL WOMEN
Brutal Ways Of Our Society Snobs

By: Zahir B. Kureishi

Never as yet has there been an industry or profession over which so much ink has been spilled as the film business, and never will there arise a more cute question than now over the exact status our society should grant those men and women, whom we have come to know as "stars."

In America and Europe, the question has solved itself and high society has come to mean the collecting together of people, who have gained the front ranks of fame. Whether that fame came to them through business, sport, journalism, authorship, or screen did not matter; what really counted was the fact that these people by sheer dint of merit, perseverance and courage had risen over and above the common herd to become luminaries in their own walks of life.

However, much as I regret it, society in India has come to mean something else, and merit, perseverance and courage are not the standards by which people are qualified for admission into its numerous compartments.

With the gradual Anglicization of India and the Indians rapidly assuming the veneer of the Englishman, we have admitted into our life a false standard of society values; and our society to-day represents, at least to me, something strange, bizarre and incomprehensible, and no longer does it seem necessary for one to be something real and honest to get admission and be counted among its "higher strata." Accident of birth is still a good passport and more so if the dear baby first falls on a golden carpet. The proverbial "silver spoon" is still a master-key for its exclusive recesses.

Present day standards of society say that you must be either a lady or a gentleman, but they do not define what qualities or qualifications go to make a lady or a gentleman.

Of one thing alone they seem to be sure—a film star is no fit person to be ranked among the elite. Society can be cruel—at times as callous as a Nazi official. Society can be ignorant—to the extent of foolishness. Society can be forgetful—only when it feels like it. And with the same blind thoroughness, it can be unjust.

And that is why I am sitting down to-day to wake up its social conscience, and to tear aside the veil of injustice which denies to our film stars an entrance, aye even a peep, into its sanctum.

Imagination and caprice mating with ignorance and prejudice have conspired to brand the film star with such a deep stigma of immorality that somehow every person connected with the industry to-day seems to represent something unclean, putrid, corrupt and absolutely decomposed.

There are some who cannot tolerate the very idea of having a film-man seated with them at the same table. There are others who fear that contact with them will spell

Charles Boyer and Bette Davis make a splendid team in "All This And Heaven Too" a Warner picture.
dissolution. While the majority of people who attend the cinemas in millions and applaud the performances of the stars, somehow arrive at the conclusion that every female film star is a prostitute and every male star a gigolo, and that every film studio is a dug-out of corruption and sin.

Let us face facts in their stark grimness with all the proverbial cards on the table. Let me probe for you some of the secrets of our society and bring out the skeletons that are being so jealously hidden.

**AS NECESSARY AS VEGETABLE OIL FOR SOAP**

Were I to say no film star is a prostitute, I could be equally guilty of stating that every society-woman is an angel of purity—No, I will not be a hypocrite to say that every person connected with the screen is clean and pure. There are black-sheep in every sphere of life and the film industry has its quota in full.

So, too, has business, medicine, sport and every other profession.

Why is it then that we still look down upon the film people with so much contempt? Let me answer this question for you:

The film industry's very existence depends on glamour and beautiful women. Beautiful women are as necessary for the success of the business of film making as pure vegetable oil is vital to the making good soap.

The pageantry of colour, of song, dance and frolic to portray modern life and activities is a part and parcel of this trade. And because of this dazzling equipment which alone makes this industry so attractive and glamorous, those, who are not intimate with its vicissitudes, acquire an over-developed jaundiced vision and insist on believing that the people in the show-world are nothing more nor less than what they portray in the show itself.

Beautiful saris have to be worn because the scene demands them Women have to be painted to counter-act the burning glare of huge lights and cover the facial defects. Languorous curves have to be brought out for the sake of art and beauty, as much as the perfume and shape of a soap cake have to be emphasised for sale purposes.

To the producer “sex-appeal” is just a commodity and an important one but it should be remembered that we—the people who flock to the shows in millions day in and day out.....gave birth to the demand.

When I say that sex-appeal is a commodity, I mean that sex appeal is as important to the screen as the coloured wrappers around soap and it must not be misunderstood that the studio is a factory for the manufacture of sex appeal alone—sex appeal is the glamorous and illusive wrapping that came to be, because we, yes you and I, demanded it.

When a girl smashes through tradition she does not come to the screen to parade whatever sex appeal she has. The wages of sex appeal is more sex appeal and ever more. She must maintain the glamour and add more and more to her illusion to her personality.

Every actress fears the penalty she must pay if she becomes the victim of her sex appeal instead of making it the handmaid of her success in life. If she debauches her opportunity the penalty is purgatory—a reputation that stinks, an exchange of body for talent, then obscurity.

And which girl would like to jeopardise her career and character both at the same time? Why then ostracise a film actress merely because she uses sex appeal as an opportunity to aid her on in her career?

**WHAT ABOUT THE OTHER ANGELS**

But what about those girls who use sex appeal for nefarious ends, and who ultimately themselves become poor victims of their own game?

Take that delightfully chic and smart sales-girl of ours! Look at her neat and tight fit which accentuates the seductive curves turning the uncovered portion into a strip-tease show for thirsty eyes. Why?

*Two seem to make a sad company. Sardar Akhtar and Sitara build a bridge of sighs in “Pooja” a Kardar production of National Studios.*
Yes, I demand to know why? What business has she to diffuse sex appeal? She is not in the film business. Her bread and butter does not depend on the shape of her contours? And yet a pretty sales-girl is an asset. She is easier on the eye and she sells—both to the boss and to the customer.

Take the nurse! There she is all dressed in white, the symbol of purity on her mission of mercy to mankind. And yet note the grace with which she walks, the way she sways her hips, scattering smiles that kindle small flames of hope in the ailing hearts around. Why does she, an angel of mercy, need sex-appeal in her profession? Does sex-appeal also heal and soothe? I have often seen the nurse’s sex-appeal becoming a “baby-soother” to the doctor.

Take the young maiden who goes to church every Sunday. Decorated lavishly in all her finery, with flowers, ribbons and a gorgeous hat. Often her church becomes a rendezvous. The boy-friend is scheduled to meet her there. Probably she is booked to get material for her next confession. She comes dressed for the occasion in all her womanly wiles. Why this sex-appeal in a church?

Take again the social butterfly. Watch her taking the air on a Holy Sunday morning. With miserly shorts, tightly wrapping the lower regions and giving the hips a chance to roll round and displaying the “oomph” in her thighs; she can be seen loafering around the town advertising to all the stretch of her sex appeal. Why?

Take the office girl on return from work. Coming to her private pastures note the change of dress, specially designed to show off to the greatest advantage the shape and the size and often the colour and the tease hidden in the swollen curves of the anatomy—watch her step out with platform-shoes to meet the boy-friend and shatter his balance with a shaded wink. Why this sex-appeal in such big doses?

WE LOVE 'IT' AND YET CONDEMN IT.

Why then do we accuse our film stars of sex appeal and condemn them for it? Do they parade the
streets showing “It”, “that” or “this”?

Whom can I accuse of immorality now? Do we ever see our leading stars such as Devika Rani, Sadhona Bose, or even Sabita, Madhuri and others parade the streets with low-cut blouses, stingy shorts and other womanly attire guaranteed to get
the man’s lust itching? No! But we see the others who are not film stars.

Do we condemn the star out of a sense of frustration, a feeling that she is a glamour girl, a woman in complete communion with sin, merely because being constantly in the limelight of publicity, evil tongues are ready to credit her with some fictitious romance, tangle or something worse?

If that is so, then we indeed have a very wrong conception of human values, which makes the foundation of our social order somewhat shaky and disgusting.

We presume that anybody not connected with the film business is eligible for society. We fuss over conventions and constitutions. We worry over petty trifles and fix a standard, so long as one can smatter a few words in English, dress in the height of fashion (on credit), attend cinemas in the best seats (on complimentary tickets), eat correctly with knife and fork, know well what drinks to order at various hours of the day and night, be aptly trained in the art of seduction, be an adept in clasping a quivering damsel and wheel her around with all the grace sexual secrets will allow,—it is enough—to them society opens its doors wide and welcomes with a full heart.

SOME FALSE COINS

And it does not matter whether the lady or the gentleman has a shady past. Whether they lead a double life. Whether the lady who speaks with a flawless accent, has just returned from a clandestine bed. Whether the young lady pro-fusely made up with rouge and lip-stick has come to the club to seduce the manager of a firm where her brother, husband or boy-friend is angling for a job—all this does not matter one bit—they are society folks-super-human beings, people above reproach—because they are not attached to a film company.

Let me drive this point home with the full vigour my ancient Remington will allow.

If morals are to be taken into account in measuring one for society, then let me force some bitter home truths down your throat, and if in swallowing them it pains, well, then I have gained my objective.

Working in a studio, under glaring lights, with a host of technicians and others about, the film star has no opportunity, that is even if she desires to run amuck. Her private life may be different, that is beyond my point. We are concerned with environments and surroundings and these do not instill that sense of immorality with which we are too quick to load the profession.

And so the question boils down again to the problem: are film stars as immoral as we imagine them to be, or have they like every other human being the same foibles, weaknesses, and human frailties which we find in other members of our society? Can I not conclude by saying that society in India to-day has reached the dizzy pinnacle of snobishness, where common sense, reason and fair play are forgotten words and where people have become so blind that they refuse to see things in their proper perspective?

ALL THE SAME

Next time we meet a film star, let us remember that beneath the crust of glamour and glory, she is as much an average woman as any one else, and is as capable of honesty, devotion, deceit, affection, hypocrisy or any other attribute as any other woman is, be she an ayah with a butler waiting round the corner, a nurse with a medical waggling behind, a sales girl with a boy-friend in her vanity bag, a society butterfly rubbing her all against the man under the pretence of a dance, a social worker with ten abortions to her share or a queen with a complete court beneath her robe.

If all the others have a social status which society must recognize, then society must grant equal re cognition to our film stars. They are as good or as bad as the others.

Three fine artistes meet in “Geeta” a Circo production—Chandramohan, Anant Marathe and Durga Khotc. Do they make drama? See it and make sure.
PICTURES IN MAKING

RANJIT MOVETONE

“Musafir” is still drawing at the Opera House. Chaturbhuj Doshi has given us a really sparkling comedy which gives good entertainment to the young and the old alike. Mr. Doshi has now taken up a new social story with a theme, which he says, will prove immensely popular.

“Diwali”, as its name indicates, is booked to come to the screen during the Diwali festival. Mr. Jayant Desai, its director, expects this picture to be one of his big hits and according to him it ought to run for weeks and weeks on end wherever it is released.

The other picture, Mr. Desai has got in hand, and has already gone half way through, is called “Shadi”. It is a social subject with a theme that is at once pathetic and entertaining.

Mr. Manibhai Vyas, the junior director, has got his “Ummid” ready waiting for release.

BOMBAY TALKIES

“Bandhan” is drawing crowds at the Roxy and will do so for a long time to come.

At the studios, they are shooting a new social story called “Milan” in which both Mr. and Mrs. Kishore Pandya are featuring. The picture is likely to be ready in a couple of months as the production is supervised by Mrs. Devika Rani.

NATIONAL STUDIOS

“Woman” is heading for the Silver Jubilee week at the Pathé in Bombay. At Ahmedabad also it is drawing huge crowds.

The remarkable success of “Woman” has been holding up the other releases of this studio. However, during the Diwali Holidays, “Sanskar” another social picture of theirs will be released at the Pathé by removing “Woman” if necessary.

Mr. D. A. Pandya, Mg. Director of National Gramophone Record Manufacturing Company, Ltd., whose pioneering efforts in this industry gave India its first 100% Indian record. And now Prabhat, New Theatres and other Indian companies get all their song hits recorded on the National records.

At the studios, Abdul Rashid Kardar is busy editing “Pooja” which he hopes to get ready for the screen before the month is out.

Director Mehboob is shooting “Man” with Sheik Mukhtar as the man in the story.

Director Virendra needs a month more to finish the indoor shooting schedule of “Radhika.”

Another new story to go into shooting is “Asra” which will be directed by Messrs Chimankant and Lalit Chandra under the supervision of Mr. Mehboob.

NAVVUG CHITRAPAT

“Amrit” a social story written by Khandekar will be ready for the screen this month. Mr. Baburao Pendharkar leads a splendid cast including Meenaxi and Winayak while Winayak himself wields the megaphone.

SARASWATI CINETONE

“Devi Devyani” the mythological spectacle drew well in Bombay when it was released at the Imperial Cinema.

Padma Shaligram’s beautiful voice is a special feature of the picture.
Durga Khote and Vishnupant Pagnis carry "Narsi Bhagat" to success on their shoulders.

PRABHAT FILM CO.

All eyes on "Padosi". That is the anxious desire of the million Prabhat fans. And realising this, everyone in the studio is all there on the picture.

"Padosi" will not be ready for the Diwali, but it will come immediately after, bringing another festival in the city.

The constant trips of the writers of "Omar Khayyam" to Poona and their long discussions with Shantaram suggest a final polishing up of the story.

The man very busy on this picture at present is Syed Fatehlal the famous art-director of Prabhat whose thousand and one sketches are a marvel to see.

In wealth of colour "Omar Khayyam" is certainly going to be a picture India has not produced so far.

WADIA MOVIE TONE

Jamshed Wadia, Madhu Bose and even Sadhona Bose and Surendra Desai have been busy concentrating on "Raj Nartaki" the three-language picture of this studio, which is expected to be released in Bombay during the X'mas Holidays.

Sadhona, the heroine of the story is reputed to have given a beautiful Radha-Krishna dance, one which took the studio fifteen days to shoot.

It is a Manipuri version of the famous mythical love-dance and Madhav Menon, Sadhona's partner, is reputed to have taken days to come back to this sordid world of ours—so much was he lost in the supreme ecstasy of the rhythm.

A girl who will shoot up to stardom in this picture is a new comer called Protima Das Gupta, who co-stars with Sadhona in this great picture. She is reputed to have eyes that magnetize and grace to rival the hitherto unrivalled grace of Sadhona. But Sadhona, polished and artistic to the finger nail, is a terrific competition to any new comer and every one feels like wishing young Protima every success.

PRAKASH PICTURES

"Narsi Bhagat" the miracle picture of the year is reported to have achieved a miraculous success at the Krishna Cinema in Bombay. It is drawing stupendous crowds every day and is certainly going to provide a lot of encouragement to its producers for their future production programme.

At the studios, with Rose in the lead they are shooting a social

Prithviraj and Sadhona Bose create an emotional drama in "Raj Nartaki" a Wadia picture.
story called “Mala” which will be ready for the screen by the end of this month.

TARUN PICTURES

Their first social picture with Lalita Pawar and E. Billimoria in the lead is now awaiting release. When “Trust Your Wife” comes to the screen many a man is going to look at his wife twice to see whether everything is alright. It is a thought-provoking picture.

MOHAN PICTURES

“Thief of Tartar” featuring the famous character actor Mr. Yakub, is now coming to an end of his story in the studio. Another one called “Dipak Mahal” is also progressing simultaneously and will be on the screen before long.

PARAMOUNT PICTURES

“Reshmi Sari” a powerful social drama is drawing excellent crowds at the Lamington Talkies in Bombay.

Other pictures in making at the studio under the watchful eyes of Mr. Kikubhai Desai are “Ghanachakkar,” “Mere Raja” and “Sneha Bandhan”.

FAMOUS ARUN PICTURES

That famous historical episode in the Maratha history, “Thoratanchi Kamla” is fast getting ready in Marathi under the able direction of Mr. Bhal G. Pendharkar.

At these up-to-date studios in Poona, a grand production programme is being thrashed out between Mr. Shiraz Ali Hakim and Mr. Bhal G. Pendharkar and by the time the Diwali festival is over, we shall know what these mysterious plans are.

FAMOUS FILMS

The advance bookings of “Dharma Patni” scheduled for release in December, have now been completed.

The producers are already busy with the second picture, “Sacrifice” in Tamil.

CIRCO PRODUCTIONS

“Geeta” starring Chandramohan and Durga Khote is on the screen at the Majestic in Bombay.

At the studios, “Deepak” under the direction of Dwarka Khosla is making steady progress.

Hedy Lamarr Quits Husband No. 2

Once Gave A Nude Performance In Film

Hedy Lamarr, the popular glamour girl of Hollywood, whose picture “Lady Of The Tropics” was such a big success in India, has given her second husband Gene Markey a walking ticket after only 16 months of married life.

Her first husband was Fritz Mandl, the rich munitions manufacturer of Australia. Breaking off the second wedlock Miss Lamarr said “For many months we have been incompatible and we have considered this step. I feel it is best for both of us.”

Hedy Lamarr, the Viennese beauty, began her career as a script girl and later on created a sensation by her daring appearance in the nude in “Ecstasy” the European film.
GREAT INDIA PICTURES

SNEHA-BANDHAN
OR "INTAZAR" (TENTATIVE TITLE)

A GREAT HUMAN MELODRAMA OF LOVE, SACRIFICE AND SELF-DENIAL SHOWING THE GLARING INJUSTICE PERPETRATED BY SOCIETY ON INDIAN WOMANHOOD

DIRECTION
J. P. ADVANI

WITH A GALAXY OF STARS
BIBBO, NAVIN YAGNIK, E. BILLIMORIA, PURI, DHULIA, ETC.

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VISHNUPANT PAGNIS in NARSI BHAGAT
and also
PRABHAT’S DNYANESHWAR
ON YOUNG INDIA RECORDS

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Picture Making Is a Science

Perfect Script Necessary For Success

By: KRISHNA GOPAL

Charlie and Vasanti create laughter and pathos together in "Musa-fir" a Ranjit picture.

It has been a source of not a little gratification to me that my remarks last month concerning the Science of Direction created quite the furore that I had expected. So many of my friends from that age old school of thought have even considered me presumptuous at the invasion into what they have been led to regard as their special preserves, and in their resentment they have refused to consider the issues that I had attempted to raise. But I am confident that this is yet another case of the ostrich trying to evade danger by closing its own eyes and I have no alternative left but to treat this as further evidence of the strength of my own case. As far as my 'intrusion' is concerned I am afraid I can put forward only one excuse and that is, that as long as there exists the undying vanity of man it must always remain the privilege of someone else beyond the pale of one's own line of thought, to point out to us our weaknesses.

Since last month I have been asked by several of my friends for illustrations of my point from specific examples. I am afraid such a procedure on my part would only tend to hasten the direct consequences on my head, and I must therefore beg to be excused. But a few indirect examples would, I am sure, not be amiss.

A CASE IN POINT

There is, on the outskirts of this city, a studio that has now been in existence for over six years. It started on a scale that made so many of our movie moghuls laugh in silent derision and not so silently they predicted for it an early demise. For the first two years it certainly appeared that the prophecy would soon come true. Its productions were technically superb, its histrionics above reproach, and yet the box-office failed to respond. It set the authorities, or rather the authority thinking, and because he was an educated and intelligent man, he tackled the problem in the right scientific manner.

He started from the script and found that under his careful scrutiny it failed to stand up to the test. Now what exactly was this script that...
he had analysed and which he had found wanting? It was certainly not the collection of dialogues and songs, for these had individually won enough praise for their writer from both independent critics and the public alike. It was not the story itself, for he had seen pictures with far inferior stories putting up definitely better shows at the box-office. What then was it that he had examined so minutely? We repeat it was the script—a word that is perhaps the most abused in motion-picture studios to-day. Well it was this script or if you will, the plan of the future building that were to be his photo-plays, that this particular executive found defective. And how indeed could his final structure hope for any amount of success if the plan itself was full of flaws? He took his director to task, only to meet with a spirited protest—"For years I have worked in the foremost studios of Europe," said this individual, "and today you find the fault with my work."

THE SCRIPT COMMITTEE

But the executive refused to listen or be otherwise cajoled. He insisted that a proper script be written, and because the director refused to co-operate or (possibly because he was not qualified enough to do so) the executive set about to form a script committee with himself as the chairman. In it he included the story writer, the dialogue writer, the director himself and at least one technician. In two months the committee produced the perfect script, so perfect in fact that had the Director's third assistant wanted to try a hand at direction he would have found no difficulty.

We all know the results of this and the other scripts that followed. By now probably the name of the studio to which I refer is no more a secret. You must have seen the productions that it has given to us and you can form your own conclusions. In these there is never an exaggerated display of camera acrobatics or subtle directorial touches—just simple straightforward work, and yet so ingenious and precise, the continuity that never for an instant does the interest of the audience lag or waver. I have been privileged to view these workers from very close quarters and I have found them no better than other workers. I should say that they are even amateurish in their efforts. But every worker from the script writer downwards is as precise as the watch-maker, precision such as only the skilled scientist can give.

Since then the executive has passed away, the story writer has changed the dialogue and song writer has given place to other men, but the technician has remained. Of them at least one has made a special study of the problems inherent to the production and direction of pictures and now applies to them the scientific methods to which he had been accustomed. He went ahead and proved to all that even in the realms of production and direction it is the technician that ultimately wins—for it is nothing haphazard this business of picture making but the assured result of intensive study into the basic principles of a new and fastly advancing Science.
BRITISH FILM ACTOR SENT TO PRISON
OUTRAGES THE MODESTY OF A GIRL GUEST

"Gentleman" Actor Strikes and Punches The Girl
and Tears Her Clothes and Kisses

LONDON

Attractive girls, one a blonde, the other a brunette, and both 19 years of age, told at the Old Bailey the story of an unpleasant experience for one of them in a house at Uxbridge.

A film actor and "stunt" artist, professionally known as Ned Kelly, but whose real name is Owen Mass, of Algernon Road, Hendon, was charged with a grave offence against Miss Thelma Buckingham of Weybridge.

To this he pleaded not guilty, and was acquitted, but the jury convicted him of improper assault, and Mr. Justice Singleton sentenced him to 15 months' imprisonment.

Kelly, it was subsequently revealed, is a married man with a wife and three children.

Miss Buckingham, the blonde, gave some remarkable evidence.

On a Sunday afternoon in May, she said, she went to Uxbridge with Miss Vera Gregory to meet Kelly, and "make up a foursome," the other intended member of the party being Kelly's friend, a Mr. Sam Lee.

PULLING OFF THE DRESS

The two girls were entertained to tea by Kelly in Uxbridge, and afterwards the three of them went to a house in Harefield-drive, to await the arrival of Sam Lee whom Miss Buckingham did not know.

"I had two drinks while we talked and listened to the wireless," said Miss Buckingham, "and after about two hours I went upstairs to "tidy up", leaving my friend below."

"As I sat on a bed looking out of the window Kelly brought me another drink.

"About 9-30 p.m. he came upstairs with Vera, who saying she was tired, lay down on the bed and went to sleep.

"Kelly then began to attempt to pull my dress off, and although I protested and resisted he succeeded in the end.

"I did my utmost to rouse Vera from her sleep, but failed.

THE STRUGGLE RESUMED

"Getting away from Kelly I told him what I thought of him, put on my frock, and went downstairs.

"He followed me, told me I knew where the car was and that I could go home if I wished.

"I reminded him that I could not drive, and that as I had been taken to the house I intended to stay until someone took me away.

"Kelly professed to be sorry, and wanted to kiss me and "make it up."

"I was too frightened to fight him, so he kissed me and then pushed me to the floor.

"There I fought and scratched him, and he shouted, 'No woman has ever drawn blood from me before, and you will be sorry that you have done so'.

"'I know you are determined not to give in but I am determined that you shall.'

"Kelly then punched and struck me, and tore my clothes.

Why is Chandramohan like that in "Geeta". The reason is close by in Vatsala Kumptekar. Pretty intriguing!
Miss Buckingham then alleged certain conduct on the part of Kelly, who when she got to her feet again, offered her a needle and thread to repair her damaged frock and disappeared upstairs.

He came down with Vera Gregory, who remarked, "I hear you have been having a rough time, Thelma."

"Kelly", Miss Buckingham went on to say, "then drove me to my sister's place four miles away, and next day I returned to my own home at Weybridge.

"When I went to work, however, they sent me home again because I was ill."

Cross-examined by Mr. Bernard Gillis, for the defence, Miss Buckingham agreed that she did not make an immediate complaint to anyone. She denied that what happened was with her consent.

A "SUSPICIOUS LOOK"

Miss Vera Gregory, the brunette, of Long-Lane, Hillington, admitted that she "had a lot to drink" in Kelly's house, went to sleep, and did not know what happened in the room.

When she awoke about half an hour after midnight Kelly was in the bedroom with her alone.

"I noticed," said Miss Gregory, "that Kelly had a very suspicious look on his face, and downstairs later saw that Thelma's lip was swollen."

Mrs. Buckingham, mother of Thelma, described bruises which she saw on her daughter's face, back, arms, neck, and chest, and scratches on her legs, after she had been sent home from work.

Mrs. Buckingham and her husband immediately went to see Kelly, who showed fight after Mr. Buckingham had struck him on the jaw.

"Later" added Mrs. Buckingham, "Kelly said that Thelma was quite all right."

Mr. Edward Buckingham, father of the girl, gave evidence that after the fight and while awaiting the arrival of police Kelly remarked: "This has been a lesson to me. I will never have anything to do with another girl as long as I live. I admire you for what you have done."

Following medical evidence to the effect that the girl had been interfered with, Dept. Insp. J. Smith said that after arrest, Kelly wrote down a statement, which contained these passages:—

"We kissed and cuddled... Both of us fell down, and there was a brief struggle.... I realized I was wrong in my judgment.... I had been drinking a lot, and am sorry for what has happened, and apologise for any inconvenience caused to her parents."

Kelly, in the witness-box, denied that he improperly assaulted Miss Buckingham, and maintained his belief that what took place was with the girl's consent.

Kelly was sentenced as stated.
The Country Wants More Short Films
Great Possibilities If Well Organized

By: Ezra Mir

Mr. Ezra Mir, our well-known film director, makes a timely appeal to our producers with regard to the future possibilities of the short films in our country. Mr. Mir himself has given a splendid lead by producing three short subjects: “Making Money,” “Road To Victory”, and “The Voice of Satan” for the Film Advisory Board.

As a supreme factor of vital national importance in the field of educational and inspirational screen faires the short subject has been sadly neglected in India. The reason for this, so far, has been that no definite and standard value from a commercial standpoint, has been fixed on such type of films.

That the marketing scope for such subject in India is practically nil or very limited owing to the inordinate length of the average Indian film which takes up almost all of the two and a half hours programme.

In order to create a definite niche in the Indian film industry, for the short subject field, which owing to these very factors, have been overlooked by our very busy producers, there are two definite possibilities.

1. That the average Indian picture MUST be limited to a standard length of 12,000 feet, so that cinema houses throughout the country can make place for a one or two reel shorts which will be included in the programme, at a standard rate of rental to enable such products to be placed on a commercial footing.

Cutting down the footage of Indian feature films, will really come as a boon to producers and directors who in order to maintain the standard length of the prevailing 14,000 feet often have to pad their pictures with scenes of little or no relative significance to the main theme of the story.

2. The inclusion of short subjects with feature length films in Indian cinema houses will create a distinctive novel and educative appeal to the masses who will be getting an additional and different fare of entertainment for their money’s worth

Mr. Ezra Mir

and Indian News Reels. In Europe and America there are hundreds of such specialised cinema houses spread through every city and suburban district continuously and exclusively showing a series of educational and entertainment shorts and news reels consisting of an hour or an hour-and-a-half’s programme with a small and standardised entrance fee.

These cinema houses are very popular running a continuous programme from 11 a.m. to 11-30 p.m. and always have a steady flow of audiences who between business or leisure hours drop in for an hour of relaxation, entertainment and education. The habit of seeking light entertainment, by “dropping in” into a News Reel Theatre, has become so prevalent among the masses of Western countries, that such institutions can be found at most convenient places on junctions and cross-roads of main thoroughfares and even railway stations.

If such a plan can be formulated in India, a new and vital scope for the short subject field can be opened as a business proposition with
strong commercial possibilities. Then again, apart from the revenue obtained throughout the Indian circuit, there is always the open foreign markets from whence an additional source of income shall accrue.

**SCOPE OF SUBJECTS**

With her vast array of colour and life—her peoples, customs and ceremonies, her arts, industries and architecture, her folk songs, dances and costumes and her ever changing topography, India vitally presents a gold mine in opportunities for the organised and scientific production of short subjects which not only would be a great source of inspiration to our masses but would be a great factor of education that could be brought home to the very doors of the layman and intimately acquaint him with all the things that go up to make this country one of the most fascinating countries in the world.

Visual education, assimilated through the mind and the eye, is acclaimed to be one of the greatest mediums of cultural advancement in Western countries. The compulsory showing of appropriate shorts in schools, colleges and churches are a regular routine of the educational system of those countries and where can this be applied with greater advantage than in India—a country seething with diverse and limitless possibilities in this field and where eager and willing minds are ready to assimilate varied pictorial inspiration overcoming all barriers of language?

**THEIR CLASSIFICATION**

The short subject field can be classified under the following major heads.

1. **Documentaries**: pertaining to educational and instructional films of almost any nature in the field of art, industry, agriculture, science and sports.

2. **Travelogues**: pertaining to shorts of descriptive episodes of journeys, of cities, countries and places.

3. **Biographies**: pertaining to short featurettes, illustrating the highlights in the lives of notable personages, history makers and public leaders.

4. **The News Reels**: which as its name implies is relegated to the covering of prominent incidents of daily occurrence of local interest, throughout India.

5. **Entertainment**: featuring comedy sketches and short musical pieces of local interest.

6. **Propaganda**: A specialised branch of the short subject field wherein it is essential to capture and present a definite idea for the purpose of countering some influence presented on the screen in the form of entertainment.

The vast extent of the possibilities in the short subject field, as an integral part of the Indian film industry, must not be overlooked by those with vision and business acumen, for it is a true saying that one half of India does not know how the other half lives. By means of exploiting such educative forces among the peoples of India and by bringing visual education to schools, colleges and even to the remote villages, India shall be able to understand its peoples more thoroughly in the present day continuous transition of modes and methods of life and thought.

With the habit of seeing shorts established, I foresee the day when hundreds of such inspirational institutions shall spring up all over the country creating a mass filmic mentality which will be a valuable contribution to the Indian film industry, and a glorious page in the scientific exploitation of her arts and crafts, her culture and civilization, in fact, a mirror, in which India shall see the reflection of her own self, and incidentally fix a beautiful vision for the future.

Bette Davis and Charles Boyer in "All This And Heaven Too" the next Warner picture on the screen.
Inconstancy!

Thy name is woman...
said Shakespeare

Fickle as Fortune and
ever-changing as the shadows...

SUCH IS SAID TO BE WOMAN

But Truth she is

The True Wife
Loyal and Loving

and
The Personification
of Sacrifice

CAST
HANTAKUMARI
EMLATA, RAJU
ANUMANTHRAO
UTUMBRAO
HANUMATI
ABY RADHA, Etc.

Story by
V. S. KHANDEKAR

Music by
ANNASAHEB MAINKER

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A Smashing Social Hit Which Will Bring to You Exciting Entertainment!!

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Friendship
IS LIKE Phosphorus...

IT SHINES BRIGHTEST
WHEN ALL IS DARK!

THE STORY OF AN IMMORTAL FRIENDSHIP
PRABHAT’S
FORTHCOMING SOCIAL

PADOSSI

DIRECTED BY V. SHANTARAM

Starring:
ANIS, SHANTA
MUZUMDAR, LAXMIBAI,
LAJAVANTI,
SUMITRA,

JAGIRDAR, MAZHARKHAN,
KASSHYAP, RADHAKISAN,
BALWANTSING,
VASANT THENGDI,
BALAKRAM,
GOPAL

WATCH FOR ITS RELEASE DATE!

AND THEN WATCH FOR PRABHAT’S GIGANTIC PICTURE

OMAR KHAYYAM

DIRECTED BY V. SHANTARAM

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It immediately cools and soothes those parts where chafing has occurred, it absorbs perspiration, relieves prickly heat and gives a feeling of well-being to the whole body. It is specially recommended by doctors for babies, invalids and for every member of the family because of its exceptional purity and its wonderfully soothing effect.

The perfume of Cuticura Talcum is unique. Women say this is the reason why they first used it. Think of the fresh, sweet scent of the countryside after rain—a fragrant, wholesome aroma—and you have an idea of it. It imparts a delightful feeling of daintiness for hours after use.

Discover for yourself what an added joy this powder is to your daily toilet—buy a tin to-day. Men also find Cuticura Talcum comforting after shaving—it takes away shine without giving a powdered look.

Sold by all Chemists and Bazars.
Will the Government of India look into this?

Elsewhere in this issue appears a letter from Countryman E. P. Kanga who has a bitter complaint to make. Out in Baghdad, he is making the best of a bad job. And from what he reports it seems to be a rotten job.

Mr. Kanga who was one of the important executives of the last Indian Motion Picture Congress is a responsible businessman representing the interests of Messrs. M. B. Billimoria and Co., in Iraq. What he says, therefore, must be taken seriously.

According to Mr. Kanga, the Government of Iraq is giving the Indians and the Indian films a shabby deal. Indian films are not allowed to be censored in time and all sorts of stupid obstacles are put in their way of exhibition. The
man who is reported to be primarily responsible for this is the Lord Mayor of Baghdad. And it is also said that his action is inspired by the competitive American interests. This, in itself, is a grave state of affairs.

The net result of this antagonism is that Indian films produced as much as six years back are still lying unexploited in Baghdad and no one really knows when they will be permitted to be shown.

From the reports, the Iraqis also seem to be lacking in good manners and politeness to Indians. Not only do they not reply to any official requests, but they seem to be going out of their way to insult Indians by treating them like criminals and taking their finger prints.

This is a most astonishing state of affairs and one wonders what the British Embassy in Iraq is doing if not protecting the interests of the Indian subjects.

The officials of Iraq seem to have a short memory of their association with Indians. During the last war, had it not been for the valour of the Indian soldiers, Iraq would not have been to-day a free country. The Turkish invaders would have made them slaves. Even now the Indian soldiers have taken up the burden of protecting Iraq from the present day war mongers.

It is surprising how the Muslim race of Iraqis whom the Indians look upon as brothers always, can be so ungrateful as to forget that the present freedom of their land was once purchased with the blood of Indian soldiers.

In many other ways, Iraq is economically dependent on India and the arrogance which the Iraqis are showing now, will certainly not promote cordial reciprocal relations between the two countries.

This is a matter for the Government of India to investigate thoroughly. In these war times, if the Government wants Indians to help and expects Indian soldiers to go out and fight in Iraq, it is up to Government to give a guarantee that the people, for whom Indians will fight, will not be allowed to insult our people.

There is no sense in our people fighting for a nation that has such a short memory and which, in trifling matters, takes the initiative of treating their one-time defenders as criminals by demanding finger prints. Indians certainly have cleaner fingers than the Iraqis who seem to have lost all sense of gratitude.

The local Consul for Iraq should also take serious notice of this affair and advise his Government how Indians feel about these things.

And till these grievances are redressed, we should all be ashamed of calling the Iraq Muslims as our brothers.

That word, brother, has still a different meaning in India.
HERO OF THE HOLY WAR!

THE YOUNG MAN WHO FOUGHT
THE PEOPLE'S BATTLE FOR
THE RIGHT TO KNOW ! ! !

DNYANESHWAR

DIRECTED BY
DAMLE & FATEHLAL

The West World Call Him A
WARRIOR

India Calls Him A
SAINT

PRABHAT Presents Him As A
MAN

IN ITS 7th MONTH AT CENTRAL BOMBAY.

PRABHAT'S NEXT DEVOTIONAL OFFERING
SANT SAKHU

DIRECTED BY
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500 YEARS AGO
HE LIVED ..... 
A LIFE OF PERSECUTION BY HIS ENEMIES BUT 
HAPPY & CONTENTED IN HIS DEVOTION TO GOD

To-day 
HIS MEMORY 
IS REVIVED

On the screen ... 
PRAKASH PICTURES' 
ELEGANT DEVOTIONAL

NARSI BHAGAT
Direction: VIJAY BHATT

Co-starring:
PAIGNIS and DURGA KHOTE
with
VIMLAVASISHTA, PANDE,
AUNDHKAR, AMIR KARNATAKI,
BABY INDIRA, VIMAL SARDasl.

KRISHNA TALKIES
(DUBASH THEATRE)
Time 3, 6 and 9-30 P.M.

Awaiting Release
MALA
with ROSE & JAYANT
Direction: MAHENDRA THAKORE
& P. JAIRAJ
THE PRESS SHOW SCANDAL.

Our producers who often brag about their knowledge of psychology when talking of story treatment or about the needs of our audience give a poor demonstration of their intelligence when arranging their press shows.

Their very approach to the press show "problem" seems to spell an insult to the journalists—the idea being to get rid of "those dogs" as quickly as possible, so that the producers can afterwards settle down peacefully to the business of robbing the public. As if the journalists are watch-dogs that prevent them from doing so.

The press people are generally thrown into the first show of a new picture on the first day. This press show comprises of a couple of rows of seats reserved for the press boys who are called to see the picture at one in the afternoon. The rest of the seats are sold to the public.

The producers have hardly any time to realize that the press boys are hard worked people who have to whip up their patriotism to maintain an eight-hour day of brain work on miserly salaries paid by the publishers.

The capitalists who own the publishing concerns are often a race of hardened criminals who have succeeded in perpetuating a soulless routine of work which demands maximum labour with minimum payment. It has been so in every country since journalism began.

The press boys, always conscious of their duty, don't complain to their employers knowing that these capitalists have no ears for others who sweat for them. Complaining won't improve the state of things and the boys only lose their self-respect in doing so. So a militant silence of perfect understanding is maintained by both the parties.

But the press boys expect more humane treatment from the producers, who being commercial men ought to know which way their interests can be advanced.

As a picture is a photographic production which requires a well darkened auditorium to bring out its artistic essentials to the best advantage, the producers, in their own interest, should realize that a theatre can't be entirely dark at one in the afternoon. And the journalists who are expected to comment on the photographic merits of the picture get a bad impression of this aspect of the production.

Besides, one in the afternoon is hardly a time for entertainment or for relaxation to the hard-working press boy. If a producer is aware of the business routine in the city, he ought to know that the working people take their lunch at the press show time of our producers. How then does he expect a press boy to attend a press-show without missing his lunch? And show me one picture that is worth missing a lunch?

Arriving at the theatre at that infernally early hour, the press gets the most unenviable seats in the theatre, which cater for every discomfort possible, from the bug in the chair to the bug-bear of a stupid doorman who seems to realize a bit too slowly that the press people have been invited as guests.

The press boy can not even take a friend with him to help him through the boredom of three hours, because the press-ticket is only for one person.

Under such disheartening circumstances our journalists have been conscientiously working for our film producers for the last twenty years.

I am tired of appealing to the producers' sense of decency. I find the least response in this. I therefore appeal, once again, to their conscience which lies in their pocket. I think it will be more profitable to them to invite the journalists at a more suitable time and in a more congenial atmosphere. A pleased and satisfied journalist makes a more sympathetic critic.

If our press shows are arranged at the six-thirty show, I am sure many journalists would like the change. On their way home from the day's work, they would welcome any entertainment, whether good or bad, and feel relaxed after a tiresome day.

Similarly, the miserly one-man invitation may be extended to at least two persons, as the press boys also have friends in their offices.

Giving the journalists good seats, aye, the best in the theatre, at the press show is but one more canon
of the gentle art of selling one's goods. It is a courtesy which the struggling pen wielders always appreciate.

Won't the producers change things in their self-interest? They ought to, if they wish to be called at least good business men.

**A FRAUD THAT MUST STOP.**

Some of our cinema owners in the city don't seem to be very polite men of business. They have many ways of imposing on their patrons and one of the most cruel ones that have struck me recently is the exhibition of a large number of advertising slides which are shown with our popular pictures.

The other day, I counted as many as thirty slides, being exhibited in a single show. Is this really polite? Or for that matter, is it even honest?

The person who buys admission to our show-houses expects to see the day's show and nothing more. When 30 advertising slides, one dirty film of curing tonsils by electric therapy and two trailers of other pictures at other theatres are also imposed on him, he feels outraged.

The Showman is not playing the game. He is, to say the least, dishonest. He shows poor trade morality by inflicting undreamt of suffering on his patrons whom he has invited to spend for a specific entertainment by wide advertising.

These cinema men who make good money in showing these advertising slides should realize that they are encroaching on the privileges of their patrons by showing so many slides and while promising to entertain them for the money they take, they cheat them by inflicting on them other extraneous stuff for which the patrons have no use.

Is this honest? I'll wait two months for things to improve, but if they don't, then in the interests of our suffering cinegoers, I shall give the names of the cinema houses who practise this fraud.

**THE CRY FROM THE HEARTH.**

The All-India Women's Conference recently held at Dadar under the presidency of Professor Miss Subhaba Panandikar must be congratulated for passing a resolution that boys and girls under sixteen should not be allowed to see any and every picture that comes to the screen unless the same are certified by the Censor Board as suitable for children under sixteen.

Who else but women, as mothers, are more qualified to pass this resolution? In this resolution is the sigh of a mother for the misdeeds of her mate. For, men, utterly blinded by their ambition for money, make pictures which teach their own children new methods of crime, disregarding the harm that is being done to society by crime and sex-ridden pictures.

We have always agitated against such demoralising pictures and often drawn the attention of the authorities. But so far, nothing has been done.

The members of the Board of Film Censors, do not seem to know that in several Western countries, different pictures are given specific classifications and it is made a penal offence to show crime and sex-ridden pictures to the children. There are instances in which the offending exhibitors have been sent to jail. But does that make any impression on our guardians?

We hope that at least now, that the cry from the hearth has come, it will be heard.

**ART HAS NO PARENTAGE.**

I had a rude shock when I discovered last month that one of our leading film stars, who makes her education and social status, arguments for her employment, went into hysterics when she found that some papers had inadvertently booted one of her co-workers.

In these days of increasing social consciousness, I can not understand what great crime had the press committed in giving the poor worker a little well deserved boost for this glamour queen to get so excited about and to shun the company of all journalists. For, I am reliably told that this educated film star with the pendant of a social status hanging round her neck like a millstone, called the paperboys "Damn Scums." I wonder whether those "epithets," hot and common as they are,
sit well on the lips of a beautiful daughter of an illustrious family.

Snobbishness of that type is most hateful. If good birth could make great persons, saints would not have sinners as sons. It is the life one lives and how, is all that matters.

In giving vent to her mean thoughts, this glamour queen forgets that art is a big brotherhood of devotees in which the sincerity of expression is the only index of status. Art does not need exalted parentage, in fact, it is often born in the gutters and byways of life. While Art is divine in expression, it is humble in presentation. And if this glamour queen surrounded as she is by desire-sodden incense burners to her beauty, ever wishes to get recognition for herself as a true artist, she must first learn to perceive and recognize Art in her co-workers, however humble they be.

And what is she actually proud or vain about? She has not yet one real success to her name, though thousands have been spent in advertising to keep her illusion floating.

Before I expose her further let her be warned and watch her steps in future.

HULLO, SIR GILBERT WILES.

A joint deputation of the Motion Picture Society of India and the Indian Motion Picture Producers' Association led by the Hon'ble Sir Rahimtoola M. Chinoy and consisting of Rai Bahadur Chuni Lall, Mr. J. B. H. Wadia, Mr. Chimanlal B. Desai, and others recently waited on Sir Gilbert Wiles, Chief Adviser to His Excellency the Governor of Bombay, in regard to the discontinuance from this year by the Government of Bombay of the representation of the Film Industry on the Bombay Board of Film Censors, which recognition was accorded to the Industry in the year 1937.

The deputation placed at length their case before the Chief Adviser urging the necessity of continuing the nomination of the trade representatives on the Board and gave several reasons in support thereof. The Chief Adviser gave a patient and sympathetic hearing to the deputation and promised to communicate the final decision of the Government in due course.

But what will be the final decision? Whatever it be, it will be the decision of one man Sir Gilbert Wiles but he should remember before giving that decision, that our film industry is doing its bit to help the Government during these war times and that by denying to the industry the privilege of representation on the Censor Board, which it enjoyed during the popular government since 1937, the present cordial relations between the Government and the industry would be considerably strained.

In any case, we don't see any particular wisdom in the Government suddenly discontinuing the privilege of representation for which the industry had fought for years in the past.

Is all that labour to be wasted because of the autocratic will of one man?
Can You Deny This?

That those who are in Trouble, will set up a standard for **Dharma**.

She was born in poverty, brought up by a prostitute, but still remained a **Dharma-Patni**.  

Famous Films' (Bombay) Masterpiece of 1940

**Dharma-Patni**
in Telugu

Directed by:  
P. Pulliah, B.A.

Cast:
- Shantakumari  
- Bhanumati  
- Hanumanthrao  
- Hemlata  
- Raju  
- Kutumbrao  
- Baby Radha  
- Etc., Etc.

Story by:  
V. S. Khandekar

Music by:  
Anna Saheb Mainkar

Coming Soon

Famous Films' First Social Hit

**Prem-Bandhan**
in Tamil

A top-flight romantic melo-drama with real human appeal

Featuring:
- Surya Kumari (Radio Star)  
- (Navab) M. K. Radha  
- R. B. Laxmi Devi, Etc.

Altogether a different Type of Social, to come out from a South India Studio.
VASANTI—When this great Ranjit star gets going in “Diwali” she wins every heart once again for the umpteenth time.
"COMMONSENSE CROSSWORD" No. 194

Like the ships of Britain, Commonsense Crosswords continue to "deliver the goods." In this Competition over Rs. 13,000 is offered. The First Prize is Rs. 700 monthly for 12 months or Rs. 7,000 Down. Rs. 5,000 will be distributed among Runners-up and even entrants who make four errors must participate in the unlimited Extra Prizes. The entry fee is Re. 1 for two entries. The best way to take full advantage of your opportunity thus to win Rs. 8,400 for an entry costing eight annas is to get busy at once on the Practice Square below.

CLUES ACROSS
1. He is a wise man who does this as simply as possible
5. Instrument of chastisement
7. To trouble or bore
8. Scolded
10. How exasperating it is to be this when one has something serious to say
12. Reversed spelling of word meaning large, voracious fish
13. Headgear
15. Twice five
16. Impatient people are apt speedily to become in 4 up with one
18. To scrape roughly
20. Bad one is particularly noxious
23. Many a poor one is unscrupulously exploited for gain
24. We sometimes inadvertently reveal our feelings when we do this quickly
25. Insufficient these often cause marked change in person's appearance
26. Yellowish colour
27. Weird
28. When young man pays marked attention to another girl it is apt to make his sweetheart this
30. Skilful attention to this often helps to improve delicate person's appearance
31. How few who are this are sufficiently appreciative of their good fortune

CLOSING DATE, NOVEMBER 15th.
N.B.—The Entry Fee in this Competition is Re. 1 for 2 Entry Squares and Entry Forms will be published in the issue of November 3rd.

CLUES DOWN
1. Men who this a quiet life are seldom very convivial
2. Anger
3. What people who play with fire are apt to get
4. Even when he is obviously this, nagging wife is apt to argue with her husband
5. Better think long and carefully before you do this!
6. Rage often makes persons behave in this manner
7. Barren region
11. One's vision is sometimes temporarily impaired by a dazzling one
12. To hit hard
14. Even the mildest man is likely to resent being called this
16. If one is stung by one it is often one's own fault
17. Nazi airmen have discovered to their cost that the British are not deficient in ""
19. To maintain upright position
21. Sometimes causes the most sensible men to behave foolishly
22. We more easily tolerate the weaknesses of those who are this to us
23. Indian corn
24. List of jury
25. Jumbled spelling of mean
26. Ancient Roman garment
27. Diminutive superstitious being
29. Reversed spelling of word meaning colour

ONLY ENTRY FORMS CUT OUT FROM
"THE ILLUSTRATED WEEKLY
OF INDIA"
of November 3rd
will be accepted.

COPIES AVAILABLE FROM ALL NEWSAGENTS
Jagdish Prashad Saksena (Dholpur)
There is a rumour that you are still unmarried in spite of your being in the industry for so many years?
I wish it was true. There are better chances now than twenty years back when I was married.

D. R. Joshi (Gondal)
Which do you consider a better tragedy between “Zindagi” and “Kapal Kundla”?
Both are great tragedies of film production
The latter is a greater one.
Is Devika Rani a mother?
Yes, on the assemblage.

Ehsan Hassan Khan (Aligarh)
How many young girls are working in the various film companies?
As many as you see on the screen. Producers don’t take girls to keep them in cold storage.
Can you tell me how many film stars are your friends?
None. Our stars are too volatile to make good friends.

Miss Muktha Nellikai (Mangalore)
In “Romeo and Juliet” which Prakash wish to produce I think Madhuri should play the “Juliet” instead of Rose and Kishore Sahu should play the “Romeo”?
Kishore Sahu has played his “Romeo” already and bagged his “Juliet.” We must get a “Romeo” who is not fixed up already. By the way, there is a talk of Kishore Sahu being teamed with Kanan Bala. The New Theatres people seem to have liked his performance in “Bahurani”. Let us see whether Kishore’s new “Juliet” will let him go.

Mohamed Hussain (Amalner)
Why does Principal Atre take so keen an interest in Vannama?
Because to him she is charming and beautiful and perhaps he thinks that she has great potentialities as a film actress.
Why don’t you recommend some reducing tablets to Miss Bibbo?
I asked her to read “filmindia.” But as she doesn’t know much of English, she gets it read by her friend, with the result that the friend lost weight.

Lalchand Chawla (Karachi)
Purely from the musical point of view, whom do you like more: Sitara in “On The River” or Vatsala Kumptekar in “Woman”?

Vatsala Kumptekar, for the simple reason that Vatsala is an accomplished songstress.

S. P. Dikshit (Bombay)
After the ornamental and touching dialogues of Pandit Indra in “Chhaya”, “Dharmaveer” and “Sant Tulsidas”, I was greatly surprised to read in a Calcutta Hindi paper that in “Ghar-Ki-Rani”, Pandit Indra had merely translated Mr. Atre’s dialogues and not shown any originality in his work. What do you think of Pandit Indra’s ability and originality?
I think Pandit Indra is too old a writer now, to copy or merely translate any other man. Though Atre is the original author of his photoplays, yet to transform a play into Hindi, it is absolutely necessary for the Hindi writer to have originality of his own, without which the transformation would be merely a literal translation and would sound insipid. A correct transformation of a play from one language to another requires a very good knowledge of suitable idioms and sufficient mastery over the language to make the new version effective. Pandit Indra has done so much original work in photoplay and song writing, that you need not now be affected by the writings of some unknown magazine writer. I consider Pandit Indra to be one of our best song writers who has probably got more successful song hits to his credit than any single film writer in our country. Though Atre is a good writer I don’t think Pandit Indra is any way less so. The success of “Ghar-ki-Rani” is probably due to the close co-operation of these two well-known writers.

Money, at last! That seems to please Snehaprabha in “Punar Milan” a Bombay Talkies picture.
In ‘Dharmaveer’, I remember, having liked the Hindi version more than the Marathi. It is always a close race between the two writers and I don’t care who copies whom as long as the result is satisfactory on the screen.

D. B. Bedmutha (Nasik City)

Meenaxi is better than Varmala in acting as well as in looks.

Don’t let Atre catch you saying that, otherwise I don’t guarantee your personal safety.

Jayanti Prasad Bhatnagar (Ujjain)

May I ask who is K. Ahmed Abbas?

To the film industry a short-lived storm that passed, to the friends an affectionate memory. The meteoric career of Ahmed Abbas as a film critic was the high light of our profession as long as it survived. You seem to be a new comer not to know Ahmed Abbas.

With Prabhat specializing in saints, do you think Shantaram will be able to do full justice to “Omar Khayyam?”

Shantaram is a versatile genius. With the thoughts of the production, he is already deep into the Khayyam mood. Don’t worry, Shantaram will miss neither the philosophy nor the romance of Omar Khayyam. To him even romance is a philosophy.

Vijaya Bahadur (Simla)

When a person plays pious roles in pictures, how long does the effect of the role last on the player?

As long as it takes him to wash the grease paint off. Take the case of Vishnupant Pagnis, our champion “saint.” No sooner he gets out of his Tukaram-cum-Tulsidas mood, he goes and sells jewellery at his shop in Girgaum, while in the pictures he keeps on pushing the jewellery away. This is a profession of make-believe in which the players themselves don’t believe.

D. M. Pradhan (Calcutta)

We have in Nepal a caste called Pradhan. Does Miss Snehaprabha Pradhan belong to the Nepali community?

According to her, her father is a Kayastha Prabhu and her mother is a Maharatta and I really don’t know what she could be. But I know that she is definitely not a Nepali.

B. Chinappa Reddy (Madanpalle)

How is it that the Huns Pictures have not yet undertaken production of “Spinster” after their producing “Bachelor”?

Have a little patience. They will do it when they come across an attractive spinster. Give them a chance to remain in the “Bachelor” mood for some time. There are more opportunities that way.

A. K. Abbas Sheik (Jogeshwari)

How could your “Chhota Barua,” Badami, commit such a stupid blunder in “Sajni” by first showing Sabita Devi as an uneducated girl not knowing how much five-twenty and two-twenty amount to and later on showing her reading her lover’s letters as well as a college girl?

After all he is a “Chhota” one. Don’t you see? A sort of a baby model, who has just found his feet and learned to walk. To give him practice, we must lead him on with a chocolate of praise at the other end.

Bajrangji (Bareilly)

I want to become a Sound Engineer. After becoming one, do you think Mr. Shantaram or Mr. Sohrab Mody will be kind enough to engage my services?

Shantaram doesn’t need a Sound Engineer. He has got enough trained men in this department but Sohrab Mody needs one and you can apply to him.

B. R. Vijayanarayan (Mysore)

In summer I am going to visit Bombay.

Let me know in advance. I shall arrange a grand reception for you. But I am sorry, I can’t get any elephants. They are all in your place. Get one along with you, I would like to see a Mysore one.

S. G. Desai (Bijapur)

I heard that you have travelled through the whole of Europe. Why don’t you take a tour of Karnatak?

Have you a Paris in Karnatak?

Tej Khajuria (Kashmir)

Is it true that you are always blowing the trumpet of Ranjit Movietone?

I have been accused of riding on the Ranjit charger, blowing the trumpet of Prabhat and hunting down the elephant of New Treatres, and many worse things.
How many film magazines are published from Bombay? Please name the leading one.

Sixteen thousand copies of “filmindia” and the leading one is the copy you get.

V. Visureswara Rao (Rajahmundry)
Does Naseem continue in the Minerva Studios?

Where else can she go?
I opine that Prithviraj’s diction is very inelegant and repelling. Is not his speech so coarse and jarring?
That is your opinion. You will find some college girls meeting you half way in an article published elsewhere in this issue.

S. K. Supekar (Mysore)
Director Shantaram has appreciated “Sumangali” very much. Does the picture really deserve the praise?
I can quote a dozen instances where the director of “Sumangali” has committed blunders.
Probably Director Shantaram will himself find a dozen more. But a picture is estimated more by a general data and in comparison with the other productions of the province rather than by adding up its defects. Why, for that matter, Shantaram’s own pictures are not so perfect and as he has himself said, he is always trying for something better.

M. Motwani (Hyderabad)
As I wish to start a touring cinema will you please let me know where I can get the machinery and the complete estimate of the investment.

You should write to Mr. Jagannath J. Patel of International Talkie Equipment Co., Queen’s Road, Bombay. He is an expert in this branch and has helped many people to start new cinemas. I am sure, he will help you.

N. Ahmed (Raigarh)
Who is the girl on the cover of the September issue of “filmindia”?

Nalini Jaywant, a charming new comer to the screen, whose first picture will be “Radikka” produced by National Studios.

Miss Kumud Saksewa (Lucknow)
How much of Bombay Talkies belonged to the late Mr. Himansu Rai?

Entirely in prestige and reputation. The profits went to the share-holders.

Who is this new producer, S. Mukherji?

Don’t you admire his triumph in “Bandhan”? He is a young collegian with a B.Sc. at the end of his name, who humbly sat at the feet of his master, Mr. Rai, and learnt while the others looked on.

R. M. Murthy (Bangalore)
Tell me what all you know about Surendra?

During the last six months, his entire activities comprised of acquiring a fall whilst riding, then going through some painful months in the hospital. But at present he is out, hale and hearty as before, ready for new work. The story that he would retire from film work is all bunkum. Surendra is such a favourite with fans that they won’t allow him to retire.

J. A. Rethey (Nagpur)
Where is Prabha who once worked in “Ladies Only”?

Oh, you will soon see her in Ranji’s “Ummid”.

P. S. Kashyap (Agra)
I want my pillow case embroidered by a film actress. Do you think anyone will agree?

Film stars don’t embroider pillow cases. They emboss human hearts.

How many sons and daughters have you and what are they doing?

Five sons and two daughters and they keep a close watch on their father, when they are not busy with their school studies.

Xavier Soares (Hubli)
Whenever I see Ashok Kumar, I always see him with overgrown hair. Doesn’t he get time for a hair-cut?

The way they work in Bombay Talkies, people don’t get a chance to enjoy a honeymoon. Don’t you think that long hair lends a feminine touch to the non-violent charm of Ashok Kumar?

Sadhana Bose, a poem of rhythm and grace, appears in “Raj Nartaki” a Wadia picture.
Samar Bahadur Singh (Agra)

I have read that Naseem is an expert in motor driving and fearless Nadia does reckless riding. I do both. Can I get a chance to compete with them?

You seem to be a Naseem-Nadia combination. Why do you want to compete with girls? The car Naseem drives is a baby model and the horse Nadia used to ride is dead. You should think of bigger things.

Jaswant Singh (Agra)

Is it correct that Ashalata is the wife of Anil Biswas the music director?

The only correct thing in the industry.

Is Nemo the same man who is the famous billiard champion of India-M.M. Begg?

Yes. But his break in the film industry is not big.

Fazal Ahmed Khan (Allahabad)

What do you think of Rafiq Guznavi as a music director? Is he a bachelor or has he a family?

Yes, he is attached to a family—an entire family—but it is not his own. He is an expert musician and is a man of original talent.

A. B. Raghavan (Madura)

I would like Baburao Patel to tour the South because I like Baburao Patel more than "filmindia."

......I don't entertain requests from men. (You know, I am in the film industry and I must maintain its traditions whether I like them or not).

M. Ameenali Baig (Shimoga)

I, the undersigned aged 21 years, greatly desire to become a film actor. I therefore request your honour to kindly let me know whom I should approach for a job?

His Honour is pleased to direct you to His Grace Sohrab Mody whose Temple of Art, The Minerva Movietone is situated at Sewri, Bombay, within a stone's throw of the local fishery.

G. Bunsee (Durban).

I want Motilal's bust photo?

Motilal has no bust. At best it is a mere chest.

G. Satyanarayana (Bobbili)

In "filmindia" I see beautiful pictures of the Hindi stars but none of our Telugu film stars. Why?

The Telugu film producers are perhaps ashamed of their stars and don't probably wish to be laughed at by the whole of India.

B. B. Rai (Etah)

May I have the personal address of Mr. Motilal Mathur? Has he any children?

He is himself a child still. The other day I pinched him and he wept for an hour. His personal address, well, should be: Card Room or Swimming Pool, Cricket Club of India, Marine Drive, Bombay. Most of the hours of the day he is in either of these two places and it is from there that the studio recovers him for work.

Raj Kumar (Morar)

Why is Chandramohan not being tried in "Alexander the Great"?

Once bitten twice shy! I don't think Sohrab Mody wants to be beaten hollow again. Besides, Chandramohan is a thief. He stole "Pukar" from old Sohrab Mody and the only way he can recover it is by keeping "Alexander the Great" to himself.

Salahud Din (Lahore)

I want the address of Miss Snehaprabha Pradhan?

Write to Mrs. Snehaprabha Sahu, Santa Cruz, Bombay. Note the new name. She got bored enough with the old one, so she got into the new one.

R. S. Mani (Hubli)

I am of the opinion that "Lapandav" Navayug's maiden picture is unsuitable for children to see. What do you think?

Same, as you do. The picture has been produced in a salaciously suggestive way and therefore becomes highly unsuitable for growing minds.

Shewak M. Ramechandani (Mirpurkhas)

Kindly let me know why you have forgotten Padma Devi in the September issue of "filmindia."

I didn't forget her. She forgot to send me her photograph. Probably, she thought that the photo was unnecessary seeing that her picture "Hindusthan Hamara" is on the screen in Bombay and I can see her better there. Are you satisfied?

Brother and sister, but the world didn't think so when Satish tried to feed Jyoti in "Sanskara" a National picture.
Divali and Ramzan Idd Greetings from Mohan Pictures

Mohan Pictures' another magnificent production after 'HATIMTAL-KI-BETI'

DIWALI and RAMZAN IDD attraction

Running from 29th Oct. 1940

Mohan Pictures' another magnificent production after 'HATIMTAL-KI-BETI'

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at DIAMOND TALKIES

Sandhurst Road, Bombay.

Directed by: NANUBHOY VAKIL

Starring: SAROJINI, Anilkumar, Bacha, Baby Indira, Mirajkar, Miss Helen, Nawaz

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Moti Mahal ... ... Cawnpore
Chitra ... ... Benares
Mohan ... ... ... Surat

Coming:...THIEF OF TARTAR

Direction: K. AMARNATH
Starring: YAKUB and INDURANI

Coming:......ALAUDIN LAILA

Direction: A. M. KHAN
Starring: JAYANT, AMINA, GULAM MAHOMAD

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B. ADVANI, SUNALINI DEVI,
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Director: VIRENDRA DESAI

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College Girls And Our Glamour Boys!

Motilal Takes The First Salute

Girls Dislike Prithviraj - Ridicule Ashok
Laugh At Kumar-Call Saigal Names-And
End By Loving Surendra

By: Zeenath Zahara B.A. (Hons).

After a rather satisfying meal on a Sunday afternoon, when we stretch ourselves under the pleasant and cool shade of a huge tree, or laze with an air of ownership in the beautifully kept room of an accommodating friend, as college girls we make the fullest use of the freedom of speech. And don’t we talk? Imagine several college girls together in a single room and it is a lucky thing that the rest of the civilization is far away. The most characteristic feature of these meetings is that wherever we begin we invariably reach the subject of film-stars after having skirted along the non-violent politics of our leaders or the mad, fiendish destruction let loose in the West. The gusto with which some speak of different stars and the rapt attention with which others listen can provide an irrefutable evidence of the immense popularity of our film stars. I am sure if Carlyle were to relive in this company he would have to rewrite his “Hero and Hero-Worship” and add the “film star” in a new chapter.

It is during these gatherings that every college girl speaks out her thoughts and gives tongue to her emotions forgetting for a while that walls have ears, but secure in the thought that they are also dumb. Now let me tell you what our college girls, in those brief but pleasant moments of individual thinking say of our film-heroes.

AH! FOR THE HERO

“Who is a hero?” asked a demure little maid. “A hero is a young man whose life and love is represented on the screen” volunteered another one in response. “Should he always be a young man?” interrupted a cynic “and is it necessary that he should always be in love? Can’t he just be an old man like Lear, or one who does not indulge in love at all like Juarez, and still remain a hero?” And after this, it really started and for the next half-hour there was Babel. But before it was over our film hero was born.

The hero is he who is the moving spirit of the tale, that is screened. One of the functions of a film is to present life, not in its probability but in its reality, and since life is very vast with its numerous facets, the film artist, bound by the limitations of time, looks at life from one chosen angle. And the angle from which he interprets life is the angle of the hero, suffering

This is what happened when a group of Australian soldiers visited the Ezra Mir set at the Wadia Movietone Studios during the shooting of “The Voice of Satan”, the picture that features the invisible Hitler.
the rest of the characters in the play just enough importance only in so far as to influence or supplement the life and character of the hero.

"Admi" is a very good illustration of this point. It was essentially the story of Moti, the policeman and the rest of the characters were of importance only in so far as they were instrumental in revealing to us the workings of his soul and mind. "Woman" was, likewise, the story of Radha, the village maiden and all the others—Birju, Ramu, etc., were just so many angles from which light was thrown on the character of the heroine.

But according to the popular notions that inevitable young man is the hero who by necessity is handsome and debonair and sings duets with the heroine. When I speak of the heroes here, I do not confine myself to either the expert opinion or the popular acceptance; if the heroes themselves would like to know what we think of them, let them continue with this article.

MISCHIEVOUS MOTILAL

Mr. Motilal stands out as the most popular of our heroes. The exquisitive ease with which he bears himself through almost every situation is a delight to watch. In the drawing-room comedies he is superb, and his mischievous smile and that twinkle in his eye at once endear him to the spectators. He is no less suited to the character roles like the one he played in "Achhoot."

The distinguishing feature of his work is the supreme ease of his portrayals. And yet, he seems to fall from his usual heights when a tragic (not melodramatic) situation is at hand. In spite of the scars (and one can count them) on his face, he is the most lovable hali-fellow well-met sort of hero we have. But unfortunately, more often than not, he has been featured in second-rate pictures. Some of the portrayals of his that are universally popular, are those in "We Three", "Three Hundred Days And After", "Achoot" and "Diwali". One wishes, however, that an artiste like Motilal some day falls into the hands of Shantaram or Barua.

Chandramohan—so different—so unique, alone by himself.

It is difficult to assign a place in the ranking list to Chandramohan. He is so different, so unique. Judging from his recent picture "Pukar", ("Bharosa", hardly anyone of us has seen) his performance was easily the high watermark of acting. To identify oneself with the character in hand, to demand attention not to oneself but to the character one is portraying, in short "to live the part" as they say it—that is the highest type of acting. And we had it in "Pukar". Chandramohan's commanding voice, correct intonation and masterly diction lend momentum to his speeches. Hypnotized and charmed by his performance in "Pukar" one of the girls said "it must be a such a thrill to live in Jehangir's court!" A student of history duly warned her, "I doubt, my dear. Don't forget Jehangir had more than one wife."

"Kumar" of "Puran Bhagat" is, in the opinion of a large number of girls, the most fitted person to act tragic parts. His performance in "Puran Bhagat", though most of us saw that picture in our early teens, has left an indelible mark on our memory. One has only to close one's eyes and the last scene where the young prince leaves his parents and palace for the calm and abstemious life of the Ashram, shoots up before the mind's eye with all its pathos and drama.

Kumar, not the Kumar of "Laxmi" and "Sohag" but the Kumar of his earlier films, was perhaps the handsomest of our heroes. His clear-cut features and that sublime reserve that reigned over his face, made him the best equipped man for tragic or saintly roles. But now! Alas! "Has he taken up to money-lending?" remarked a girl when we saw him in "Sohag." But,
perhaps, Baburao Patel in his review of "Sohag" puts it better by saying, "Kumar's latest acquisition in weight is a piece of upholstery suitable for the most antique piece of Victorian furniture." An inveterate newspaper-reader suggested that with the permission of the Government of India he should seek the advice of Field-Marshal Goring who has reduced himself by 90 lbs. The correctness of the report may be discounted; because speaking the truth is not one of her weaknesses.

**GANDHIJI'S NON-VIOLENT HERO**

Ashok Kumar acts pretty well, but his bearing is a decided disadvantage to him. He is "beautiful rather than handsome. He lacks "personality" and is almost every time dominated by the actress who plays against him. If he is rightly cast, as in "Kangan" this defect in him does not stand out to a great degree, but when he is made to act a warrior-role, as in "Vachan" or "Izzat" he is plainly an anachronism.

A comrade (she is a communist by the way) remarked about him "he is the ideal of Gandhiji's Non-Violent man." It is the conviction of most of the girls that if a picture is produced with non-violence as the theme, one would not have to look beyond Ashok Kumar for the hero, the theme and the non-violence all put together. Moreover, he is unnecessarily made to sing. One often feels that one could do better without his musical entertainment. In spite of all, he is still pretty popular. One wonders whether it is because of his shortcomings or in spite of them, or perhaps seeing him the girls like to imagine how they themselves would look like in a man's costume.

Prithviraj, judging from what he has done till recently, including his "Chingari" has many limitations as a hero. When he speaks, he speaks with a nasal-twang, if he is smitten by an eternal grief. When he begins to act, we know he is acting. In order to do full justice to his role he overdoes it.

The only role that suited him was that of the king in "Vidyapati", but that was because the role fitted him more than he acted it. He has improved in "Chingari" but his characteristic gesticulations still gripped him, though in a lesser degree. Hardly any of us has seen "Pagal", but we hope he has done really good work in that picture.

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Prithviraj—he speaks as if smitten by an eternal grief.

Ashok Kumar—India's ideal non-violent hero.

In "Punar Milan" a Bombay Talkies picture Shah Nawaz and Anjali Devi have a situation to themselves.

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November, 1940
Saigal—with his pudding-like face is still the idol of every one.

SAIGAL—THE SINGING IDOL

Saigal! Everyone of us is his fan. If a popularity poll is taken Saigal is sure to leave Motilal and Chandramohan miles behind. His songs are sung in chorus, hummed in solitude, and, when the classroom lectures become boring they are written down in the note-books. Until “Dushman” came “Balam Aye” could be heard everywhere, in the rooms, in the dining hall, in the open. Then came his “Dushman” songs, and now “Soja Rajkumari” reigns supreme.

But that is all about him. His face is pudding-like, his hair always badly dressed. However, he did remarkably well in “Devdas” but one cannot live on the past glory. As a hero it is difficult to tolerate him. It is high time that the directors ceased to present him as a young man, elegant and de-bonair. The only thing Saigal can do is to sing, and one can sing without being a hero. A friend of mine remarked after seeing “Dushman”, “Oh, my dear, these Bengali girls are un-understandable. Who on earth would prefer that plumpy-faced, middle-aged radio singer to the young and smart doctor for a life-partner? There must be something radically wrong with these girls.”

Pahari Sanyal was perfect in “Vidyapati” and “Bari Didi.” There is something in his face that suggests a poet and an idealist. He sings tolerably well-better than most of the other heroes. He is more or less a type and fits well into flat-faced characters. He has been putting on weight with a vengeance. Is it a competition between Kumar and Sanyal, one wonders? There are quite a good number of fans of Sanyal after his superb performance in “Vidyapati” and “Badi Didi.”

Surendra—with a seeming devil-may-care bearing.

Surendra is now considered to be a very attractive hero. What endears him to so many of the girls is not his acting which is not of a very high standard, not even his duets with Bibbo, though they are quite good, but his seeming devil-may-care bearing. It came as a shock to many of his fans when they learnt that he had retired from the screen as a result of an accident. But I am told he has not. There is something in common with all the admirers of Surendra—all of them have read Ethel Mannin, especially her “Confessions and Impressions.”
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Our Review

Chandramohan Thunders Through ‘Geeta’
Durga Khote’s Sparkling Performance!
Bad Editing Drags The Picture!

The unfortunate thing about this Circo picture is its name “Geeta”. It seems that the name was conceived first and the story was stretched subsequently to come up to the name. “Geeta” is a misleading name to this social melodrama which has a convincing pretence of a theme underlying its picturization.

In their advertisements, the producers have made a lot of the name of the picture and in doing so have misguided people into believing it to be a religious theme, thereby keeping a large section of people away from the theatre.

In addition, the vagaries indulged in giving cheap publicity to the picture has alienated the public sympathy for the picture. Moreover, the advertisements themselves have made poor and puerile copies which failed to appeal. And it is a pity to observe all this, when the subject could have been correctly advertised and made a success financially.

And yet purely from the production point of view, this picture of Circo is their best production since they began producing pictures in Bombay. And that is saying a lot after the disgraceful failures of “Sohag” and “Anuradha.”

A PHILOSOPHIC STORY

The story has a deeply philosophical idea underlying it. Shankar and Durga are poor and have Mohan, their child to share. Durga believes in virtuous living as enjoined by the tenets of the Bhagwat Geeta. She leads a devotional life. But Shanker, a practical man, vindi-
and heaps killings on killings. And then Mohan also faces the law for murder. But as fate would have it, his own younger brother, now a barrister, prosecutes the charge against him.

Under the most dramatic circumstances Mohan and his mother meet again. And the tears of faith, which the virtuous woman sheds, melts the scoundrel's heart which immediately becomes thirsty for salvation.

To the superficial observer, "Geeta" looks like a crime drama, because a gangster runs riot through it. But, perhaps accidentally, the punishment of crime is so often stressed and the need to live a better life is so often preached that the crime part looks incidental to the person who would stop and think a bit.

The production values are poor all round. The direction is weak. The photography is mediocre. The sound recording is bad. The music is hopeless, both in the choice of tunes and the singing, barring one song of Vatsala Kumptekar. Utterly stupid editing has made the picture boring at places. With a little clever and imaginative re-editing the picture will improve a lot.

**INIMITABLE CHANDRAMOHAN**

And now Chandramohan! Irresistable, inimitable and incomparable as usual, thunders through the picture like a giant, radiating a thousand reflections of his personality in a three-in-one portrayal and making "Geeta" a picture to be seen.

The man acts in his words. His very voice thrills with its well measured modulations tuned to the subtleties of the different situations. His relentless cruel eye searching for a prey, when it descends on his little son, melts dotingly with the love of a universe in it. Marvelous! In that one tilt from the victim to his son, is a complete romance of histrionics which only Chandramohan can interpret. Bravo! Chandramohan.

Durga Khote takes a lot of the screen with scenes that sharply contrast with crime. Perhaps the extreme contrast itself makes her scenes a little boring. The only temptation to go through them is Durga's superb and sincere work. In her scenes with Chandramohan, she keeps up well though matched with a dynamic artiste. It must, however, be remembered that in case of Chandramohan and Durga Khote, the director is hardly necessary for their performances. They don't need a director.

Anant Marathe, that darling little fellow, must be mentioned with these big names. He is the only one who keeps good company with a confidence that suggests experience and courage.

The rest of the performances were just trash. None of the others knew what they were about.

Well, "Geeta" should be seen, if only to see Chandramohan or Chandramohan and Durga Khote for the first time together.

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Housewife Becomes A Glamour Girl
Surekha Patankar’s Pathetic Story
A Bridge of Sighs Between the Home and the Screen
By BABURAO PATEL

(The characters and names mentioned in this short story are fictitious. Any similarity to actual persons, living or dead, is purely coincidental.)

Sudhir Patankar blessed the world when within a few months of his passing the B.A. examination, through the good graces of his friend, he secured a sixty-rupee job in the City Municipality.

His father who was once a Government servant drawing Rs. 200 at the end of a marathon service of thirty years was also pleased at the remarkable success of Sudhir in securing so lucrative a start, knowing that the Government departments started graduates on Rs. 40 only.

The old Patankars didn’t care whether their future daughter-in-law came with a big dowry or not. They wanted a beautiful wife for Sudhir even if she came from a poor family.

So when Surekha, almost as beautiful as God intended a woman to be, at the proverbial sweet seventeen, came along Papa Patankar did not think twice but got Sudhir married to her, paying all the wedding expenses of both the sides.

Sudhir now settled down in Bombay with his young wife. No more boarding houses for him; he would now have his meals at home cooked by his own wife, who knew cooking as no other woman did except his mother.

A year of supreme happiness passed. The only honeymoon indulgence which the newly weds dared to practice, and that too stealthily, was an occasional show of an Indian picture. They didn’t wish to hurt the susceptibilities of even their neighbours by seeing the last shows and coming late. Sudhir and Surekha generally saw the matinee shows on Sundays and returned home in good time for the dinner and a little chat thereafter with the neighbours before retiring to the blissful bed of roses and hopes.

In April, exactly a year and four months after the marriage, little Arun was born and the City Municipality as if aware of the introduction of a new citizen, gave Sudhir a promotion of Rs. 20 as a reward of Sudhir’s untiring work during the census time.

Arun was a year old now. Sudhir and Surekha decided to celebrate Arun’s birthday by taking him to an Indian picture.

That evening when they returned home, Surekha was too thrilled to forget the performance of Baburao Kapalik, India’s best screen-actor. His face haunted her dreams. What an actor! A face that looked handsome in its intelligence in spite of its natural ugliness—that is how she summarised the man. The memory of that man went to bed with her that night.

Months later all the Brahmin tenants in the chawl were thrilled with the news that the great screen actor Baburao Kapalik was going to grace the local Ganpati celebrations and deliver a small speech on the occasion.

Brahmin women in the chawl were searching for their wedding saris, for those were the best they could wear in honour of this man.

Surekha was preparing for days. She insisted on Sudhir buying a modern sari for the occasion. The wedding sari was too old for so distinguished a visitor. Sudhir good humouredly obliged.

At last after days of waiting, the day dawned. Sharp with the strike of eight Babu Rao Kapalik arrived. The presence of this great screen actor eclipsed the importance of the holy idol of Ganpati. For the first time the crowd realized that the image of God which they have been worshipping for ages was made of clay. Here was another idol—living and dynamic—radiating his glamour with a generosity that took every one’s breath away.

Every woman—for that matter even the old ones with their tired eyes—looked and looked at him.
Beautiful and intriguing as usual, Sardar Akhtar in “Pooja” a National picture.

Every pair of eyes, be it male or female, was fascinated with the dark and ugly charm of the great actor. This man had become the silent sigh of many a lonely woman and perhaps an impossible dream of many a married one too. His art, however, lay in showing that he had no use for women. They were not necessary for his art. And yet in one slow sweep of his head, with the skill given to an old soldier, he noticed every woman in the crowd. And for a fraction of a moment his eyes rested on Surekha—but just a fraction. Or did they not? Surekha, any way, thought they did and the thought brought a storm swelling into her breasts.

The modern sari had done its job. In the midst of old wedding saris, it had caught the eye of Bapurao Kapalik, India’s great screen actor.

If Surekha had known the power of that eye—the tragic future which it spelt—the bloody sacrifice it had demanded from many an innocent woman—she would have shuddered.

But blindness is given to humanity to make the future more poignant and uncertain.

Bapurao Kapalik’s speech was a great success. His words sounded like quotations from scriptures. His audience was psychologically ready to applaud anything that he said. Men applauded—women wept.

Surekha thought that all the time the great actor was speaking he was looking at her. She thought that the words were addressed to her. She didn’t know that every other woman, whether young or old, thought the same way. Bapurao Kapalik’s great art lay in creeping into all hearts, young and old alike, and staying there as long as he wanted.

Did Bapurao Kapalik notice Surekha that night?

Next day, Sudhir Patankar and Surekha were invited by Bapurao Kapalik to see another picture of his. A complimentary pass for two persons was sent with the man who had arranged the visit of Bapurao Kapalik to the chawl. Sudhir wondered how the great actor could remember so insignificant a Municipal clerk like him. He was puzzled. Oh, great men are really noble—that is what he thought. Sudhir forgot to realize that he had a very beautiful wife, whom Bapurao Kapalik had noticed for a fraction of a second and remembered the whole night.

Surekha was thrilled at the invitation. Surely they could not take little Arun with them. He would start crying at the wrong time and spoil the show. For the first time, Surekha realized the nuisance of a child. If the child had only come a couple of years later, it would have been alright. But it had to come this time. How awful!

* * *

Ultimately Arun had to be taken, none of the neighbours being willing to take the responsibility of looking after the boisterous little kid. Arun was boisterous. Wasn’t he the first born of two impulsive lovers?

When they arrived at the cinema Bapurao Kapalik himself received them. Bapurao was greatly pleased to see the child. At least he said so.

Surya Kumari, a society recruit, is seen in “Prem Bandhan” a Famous Film in Tamil.
in choice words "You didn't tell me that you had such a lovely boy. He is the very image of his lovely mother." (Though other people thought that he looked more like the father).

Surekha looked at Sudhir accusingly with a silent question meaning "Didn't I tell you he looked like me? But you wouldn't believe it and now see what this great man thinks." Sudhir nodded humble submission to the silent accusation.

Bapurao Kapalik did insist on buying chocolate for the little one and once again Surekha looked accusingly at Sudhir. And then they were all led to the special box where tea and other refreshments were waiting.

Bapurao Kapalik didn't need a second invitation to sit with them. When Surekha inquired whether he had time to stay for a little while Bapurao sat as if he would have liked to stay there for a month.

Sudhir, blind, trusting and innocent, was just a Municipal clerk. He didn't notice that Surekha was visibly thrilled at the whole affair for some mysterious reason.

Surekha's mind was in a turmoil. As the picture unfolded before her eyes, her past tradition fell off from her mind and a beautiful vision of the future took its place.

Just at this time, Arun started crying. He had been sleeping so far and as he opened his eyes he saw a scene in the picture in which Bapurao Kapalik was roughly handling the heroine to gain his own ends. One can not say whether Arun understanding the significance of the scene, started crying to warn his mother or not but the coincidence was striking.

Surekha was frankly disturbed by the loud crying of Arun. She was for the first time ashamed of the noise that her little boy made. Only a few days before she would have run out to silence him with all the love and soothe in her. But to-day, alas. She looked at Sudhir appeal-

Baburao Pendharkar, superb actor of the Indian screen, gives one more of his inimitable performances in "Amrit" a Navayug picture.

ingly. Sudhir understood and took Arun out to silence him.

Fates could not have been kinder to Bapurao Kapalik. Catching her thoughts in their flight, he said, "Arun, poor boy and so good a boy he is. It is the terrible heat in this theatre that made him uneasy. This heat, oh, it would upset any one. I hope, you don't feel warm? Shall I order a cold drink for you" saying this he gently placed his hand on her arm. It looked like a gesture of comradeship, innocent in its execution but pregnant in its far-reaching effect.

A thrill, electric in its feel, passed through Surekha. The strange hand was not on her arm now. It had touched her only for a fraction of a second but in that time it had strangely thrilled her. Wasn't it the gentle touch of a great artist?

She blushed, got confused and looked imploringly at Bapurao. She didn't know what to say. Bapurao answered her mind, knowing that she wanted to be left alone for a while—to think. Placing his hand patronisingly on her shoulder, again for a fraction of a second, he said, "I'll get you a glass of lemonade. It is so hot here", and with this he passed out.
Surekha put her head down. She could not look at Bapurao who was watching her closely.

"Only the bold ones get the rewards of life" said Bapurao soothingly. "That girl who is working with me in this picture was once selling vegetables in the Poona market. To-day she is drawing Rs. 1,500 a month. She is not one-tenth as good looking as you are."

"Oh, no, she is so sweet and charming" said Surekha. She had to say something.

"But do you know that you are ten times more beautiful and charming? (Surekha blushed visibly. Even her husband had not spoken to her thus and yet she didn't seem to resent it). We have a lot of good family girls working on the screen now. You have heard of Durga Khote, Sadhona Bose, Devika Rani. They are great stars and they earn thousands. If you only agree, I'll make you the greatest star in India in your first picture. The world will be at your feet in no time. Hundreds of your photos will be published in every newspaper. You will earn thou-

Having no other reason to quarrel they always started it over the game. Mazhar Khan and Jagirdar make many a situation thrilling in "Padosi", the grey-haired romance of Prabhat.

Out in the lobby, he saw Sudhir with Arun still in sobs. He bought another chocolate for Arun, a lemonade for Sudhir and holding another glass for Surekha he said to Sudhir "I am taking this to Mrs. Patankar. It is so warm inside. A child like that might faint inside. I must do something about these theatres. Don't worry Mr. Patankar I'll give you a special pass to see the portions you missed."

"So obliged to you, Bapurao," replied Sudhir overwhelmed. "If you are giving me another pass, I won't bring Arun inside now. He seems to like the fresh air out here. Let my wife see the picture. Next time I'll leave Arun with her and come here with some office friends of mine.

"That's good" said Bapurao. And indeed that was good for him. That left Surekha with him for another hour and a half in intimate communion with her silent thoughts.

* * *

During the interval, with lights dawned a new sense of shame upon Surekha. The strange touch in the dark now looked a sin in the glaring lights. The lights, brilliant in their own right, seemed like so many glaring eyes of the world to Surekha.

M. K. Radha and Laxmi Devi in "Prem Bandhan" a Famous Film in Tamil.
sands a month. And with so much money you can buy even a motor car for little Arun. Come, Surekha, agree."

"Surekha," how beautifully he had said that name. Surekha herself would not believe that she had so sweet a name. She looked gratefully at Bapurao. Bapurao was quick. The hunt was on now and he couldn't relax till he got the prey.

"I'll pay you Rs. 1,500 a month to begin with, Surekha" he said.

"What, Bapurao, fifteen hundred a month?" exclaimed Surekha holding her breath.

"Before two pictures are over, you might be drawing three thousand a month my dear" said Bapurao.

"Three thousand a month, Bapurao!" gasped out Surekha.

Just then the interval got over. Darkness ruled again.

"Yes, Surekha, dear," said Bapurao placing his hand affectionately on her arm "What is three thousand for your god-like beauty which everyone from a child to an old man will adore and worship."

The soothing, gentle hand lay there, for a time motionless, then the fingers twitched a little as unobtrusively as possible. Now a little pressure and meeting with no resistance the arm moved gently towards the fingers. A moment more and the fingers were interlocked.

Balwant Singh seems to be happy between two bullocks and the bullocks don't seem to mind it in "Padosi" a Prabhat picture.

Darkness and solitude had played their card. Surekha was puzzled, confused, and hypnotized. She couldn't see the screen. The eye lost its focus as her mind began wandering.

In the darkness, Bapurao's relentless fingers were pressing the suit further silently but ruthlessly. The response was still not coming. Surekha's fingers lay limp, and trembling. True, they had no resistance, but they had no life either.

"I'll buy a car for Arun within a week, if you agree Surekha" whispered Bapurao.

"It is not the car, Bapurao. I lack the courage. What will the world say? Won't it spit at me?" she sighed.

"Spitting at the Sun, little goddess," he snapped, "The world loves success. It will lay flowers of emotion at your feet. And besides, this is Art which demands the supreme sacrifice. What! are you afraid of these man-made laws? God never made these social codes. He made only a man and a woman and giving them a world asked them to make it beautiful. They have made a mess of their work. It is for artists like us to shape it again and revive
its glory. Surekha, Art is divine. Its primary expression is beauty. And with beauty like yours it is easier to kindle the flame of happiness in every human heart. You must not be so selfish. Beauty like yours is timeless. It belongs to everyone. If a smile of yours strikes a spark of divinity in a suffering heart, would you deny it this only comfort? Imagine, the tired worker of the day, aching in body and mind, spending his hard-earned money for a picture show! What else does he want but the soothing balm of divine beauty? Would you as a noble woman deny him that? Comfort to that aching soul is as necessary as the milk from the loving breasts for your crying child. Be a great mother, Surekha, to bring greater happiness into this world. Why did God make other women so ugly and you so beautiful? He had a divine purpose, Surekha. And I feel that I am chosen to remind you of your mission in life. Come, say yes, Surekha. Don’t worry I’ll look after you."

It was too much for the poor girl—this soothing, persuasive sweet voice relentlessly pursuing its object. Her fingers slowly regained their strength. The woman in Surekha steeled up and those tiny delicate fingers soon tightened and gripped those of Bapurao.

"Bapurao, I don’t know what I am doing, but if my husband agrees, I am at your service" said she with a relief.

"Oh, he will agree. Leave that to me. Surekha" assured Bapurao Kapalik. The die was cast.

Surekha now became Surekha Devi, the film star. She no longer lived in that chawl of old. She was now in a flat of her own at Shivaji Park, Dadar. She had also a tiny car of her own, bought by Bapurao Kapalik on instalments. Sudhir Patankar was no longer in the Municipal service. His eighty rupees looked so insignificant in comparison with the fifteen hundred his wife earned every month.

Besides, he could not go to his old work where his friends tried to be funny and accused him of prostituting his wife. The fools didn’t realize that Surekha was serving art for art’s sake. He had no patience with them nor with his old parents and relatives who still kept on clamouring though almost every newspaper in the country hailed the birth of a new dynamic film personality. Every one who didn’t know him seemed pleased with Surekha’s choice of profession but his friends. Sudhir couldn’t understand the stupidity of these people.

So he left them alone and identified himself completely with the career of his wife. He began collecting the numerous newspaper clippings with his wife’s photographs and publicity notices. He pasted them neatly in a fine scrap-book and often showed them proudly to Bapurao Kapalik and other new friends which his wife’s beautiful face made for him.

Surekha and Sudhir hadn’t known what was to be done with the first fifteen hundred when they had received it. It had seemed such a big amount to earn in a single month—nearly twenty times Sudhir’s monthly capacity of earning. But they had managed to spend it, with the expert advice of Bapurao Kapalik, on furniture, saris, clothes, toys, motor car, petrol, and numerous other odds and ends. Things they had never dreamed of even known had suddenly become stern necessities of life. Now those fifteen hundred a month were well accounted for.

* * * * *

Only one thing Sudhir didn’t seem to like and that was Surekha’s returning home late in the night. But
November, 1940

he had to make a concession. Surekha was being rigorously trained in singing, dancing, cycling, motor-driving, swimming and even horse-riding. True, she was now a more magnetic picture of beauty.

Surekha herself took to her new work with the passion of a child for a new toy. She did all that Bapurao Kapalik wanted her to do. She strained all her nerves to please him and to earn an occasional smile from him.

Bapurao didn't smile so much now, nor was he so near now as in that first picture show. He seemed miles away and didn't show much interest in Surekha's training beyond the daily reports he got from his assistants. For, in the studio Bapurao was not merely an actor but a producer who had to maintain an appearance of discipline.

Surekha didn't know that he was watching her very closely from a distance and thereby drawing her closer to him. Surekha would wait in the evening for hours to catch his eye. Whenever Bapurao stepped out of his office-room, Surekha would manage to meet him. Bapurao with a short smile would say, "Well, Surekha Devi, I hope you are making good progress by learning things. You will soon be starred in our next picture."

"But are you not going to teach me acting, Bapurao, before I actually start in the picture?" asked Surekha.

"Look, my child, I have no time personally. I am so busy the whole day here. But I'll ask our rehearsal man to teach you. Will that do?"

And Bapurao gave his inscrutable smile.

"That won't do, Bapurao," said Surekha with a lovely frown, "you had promised to teach me yourself, but now you seem to forget. If you have no time here, I'll come to your house after the day's work and you can teach me there."

"How simple you are my child" said Bapurao soothingly, "I am a widower and live alone in my flat. How can I take you there in the evenings and teach you? Besides, the scenes that are difficult to learn are the romantic ones. Do you think, it is safe to take you there? What will the world say?"

"Damn the world" snapped Surekha "I want to be a great actress and I don't care what sacrifice I've to make for it."

"Alright, then", said Bapurao smiling, "we will begin tomorrow at eight in the evening. But don't say afterwards that I didn't warn you."

With this, he went out smiling—less and still less—as his thoughts seemed to take a shape.

* * *

The happenings of the next fortnight were seen by God alone. Bapurao had put realism in his histrionic lessons and given Surekha a second life.

Surekha was now a different woman. She became dominant and volatile. She returned home well after midnight in Bapurao's car. Sudhir waited patiently at home, keeping her meals ready every night. But Surekha never felt like eating. She was too tired after the day's "work". Sudhir tried to understand but he couldn't miss the fact that Surekha was drifting further away from his bed every day.

Fresh and flushed she would arrive home, but in a minute she would be cold and tired. She begged to be left alone and Sudhir, like a gentle husband, didn't impose himself on her, while little Arun met his mother only in the mornings.

* * *

Days passed into months. Surekha was becoming a terrific success on the sets. Shooting in the morning, shooting in the afternoon, shooting in the evening, shooting in the night. It was one mad whirl of work and Surekha enjoyed every bit of it under the loving guidance of Bapurao Kapalik.
The first picture was at last on the screen and it became a thundering success.

On the premiere day Sudhir had to stay at home with Arun, as the little boy was a bit unwell. But Bapurao Kapalik chaperoned Surekha through the premiere. The crowds, the applause, the press photographs all seemed to conspire in dubbing Surekha as the star of the year.

She was supremely happy. And during the screening when she saw her scenes with Bapurao, she pressed his hand with a silent understanding.

They shared a sin but how glamorous it was. Surekha was now a real film star.

* * *

Bapurao Kapalik was a good businessman. He didn’t give Surekha any rest. He started another picture immediately. Surekha was again thrown into a whirl of work. The evenings, of course, were spent with Bapurao himself. Every one

When Motilal wants something, especially from girls, he makes that face. Madhuri knows it too well in “Diwali” a Ranjit picture.

Gee! look at Harold Dunn looking? And Priscilla Lane knows she has hit it with the Far East Executive of Warners. Harold Dunn doesn’t seem to remember having met a girl like that in the Far East, far and wide though it is.

had work in the studio. She asked Sudhir to keep a nurse. But the child remembered the mother. Unfortunately, as Surekha thought, she couldn’t spare the time. The studio had put up one big setting after another and how could she put Bapurao Kapalik into a loss. Bapurao would lose five hundred rupees a day. Doctors and nurses were summoned. All the help that money could buy was given. But the child became worse. He developed double-pneumonia. He cried for his mother, he wanted his mother. Perhaps she would have saved him. Faith and love have saved many a human being.

Sudhir insisted, as sternly as he could, on Surekha staying at home one day when the child was in a critical state. But Bapurao Kapalik had constructed the most spectacular setting of the picture in which Surekha had to dance that day. It
would be a clean loss of two thousand to Bapurao, if she didn’t go.

She couldn’t understand Sudhir’s stern demand. There were doctors and nurses who were doing their best. Why was she needed? They quarrelled. She defied him. The child cried for his mother. But she went away to the studio.

The child cried and cried till he couldn’t cry any more. He hadn’t enough money to bring his mother back. He couldn’t promise her greater glamour in the loving caress of his chubby arms. All that he could do was to cry in her name and with tears of his blood keep the warmth of her womb fresh and alive in his heart.

But Fate doesn’t hear the agonizing cry of a child. Death hears it and comes nearer. At noon Arun passed away breaking the only tie between Sudhir and Surekha.

Strangely enough, just at the time Surekha was dancing at the studio in a theatre scene, in which she defied society to give her screen child a decent living. Surekha could act the mother marvellously but couldn’t live as one.

Sudhir phoned up the studio and broke the news. Bapurao Kapalik did not know what to do. He looked at the huge set and the hundred and odd extra people he had collected. He knew that this death would hit the mother for days. He totalled up his losses.

Couldn’t that little brat die a little later in the evening? He would have obliged Bapurao, the producer. But he dared not keep the news from Surekha.

So, he went to her and told her the story of a famous stage actress of Europe, who in the midst of her performance, was informed of her mother’s death. He told her how that famous stage-actress had suppressed her grief and finished her day’s work and then broken down. That was real sacrifice for Art.

Surekha took the shock the same way and finished her work in the setting, and she earned from Bapurao, “Surekha, you are the greatest artiste India will ever find.”

But she couldn’t bring to her face a smile in gratitude. Arun was her first-born. As death gathered her only child in its chilly lap, there was created a void in her womb. For a moment, her dreams of glamour were shattered. She returned home, grabbed her child’s dead body, accused Sudhir of killing him and fainted.

Sudhir had no words—neither for the child, nor for the mother, nor for the world, nor for himself. He was in a deep coma of grief. A mountain had fallen on him.

It was Bapurao Kapalik who made the funeral arrangements with his usual cold and calculative efficiency.

To him it was just one more scene, with a setting a little more realistic.

Had Surekha seen the bridge of sighs between the home and the screen, a little earlier, would she have stepped out into the land of glamour?

From beyond, the little one’s cry comes, “Mother.” How many mothers shall be left to answer that?

On the burning pyre of little Arun, let others stop and think.

Jal Merchant, Lalita Pawar and Shamim make romance and intrigue in “Nirali Duniya” a Tarun picture at the Imperial Cinema, Bombay.
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BOMBAY
Our Review

Yet Another Saint Robs The Devotees
“Narsi Bhagat” Draws Huge Crowds

Durga Khote’s Splendid Performance

This picture could be called an improvement in many directions over the previous ones of Prakash. The picture is full of miracles and trick work and gets their share of applause from the audience.

There is, however, such an overdose of miracles that you suspect that the man sitting to you next might turn out to be Lord Krishna in disguise. And Lord Krishna has really obliged the producers considerably.

AN INTERESTING STORY

Forgetting for a while the numerous roles played by the over-obliging Lord Krishna, from a Sari merchant to a Hundi broker and winking at this oversprinkled commercial interpretation of the Lord, the story of Narsi Mehta is quite interesting.

Narsi Mehta was a saint and preacher of Gujarat, who though a high caste Brahmin, yet mixed with untouchables of the town and brought home to them the Lord’s message of love and equality among men.

His preachings, however, as is the habit with all Indian saints, did not find favour with the orthodoxy of his own community who revolled against them and after going through the usual procedure ostracised Narsi Mehta.

In this case, the symbolic opposition was provided by one Sarangdhar who succeeds in providing a touch of the town and brought home to them the Lord’s message of love and equality among men.

His preachings, however, as is the habit with all Indian saints, did not find favour with the orthodoxy of his own community who revolled against them and after going through the usual procedure ostracised Narsi Mehta.

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Narsi Bhagat

Producers: Prakash Pictures
Story: M. G. Dave
Dialogues: Pt. Anuj
Cinematography: G. N. Shirdodkar
Audiography: M. C. Bhachandra
Cast: Durga Khote, Pagnis, Vimal Sardesai, Ram Marathe and others.
Released At: Krishna Cinema
Date of Release: 14th Sept. ’40.

DIRECTOR: VIJAY BHATT

Vijay Bhatt, the director of “Narsi Bhagat”, a Prakash Picture.

The direction is in keeping with usual Prakash standard. While the photography shows considerable improvement, the sound called for a little more care.

The songs are well tuned and well sung. Durga Khote easily gives a topping performance in the midst of a very mediocere talent. Pagnis is the same old tubby, doing the very same old things which he began in “Tukaram”, practised a little more in “Tulsidas” and is underlining again in “Narsi Bhagat”. His uninspiring singing, his semi-manical devotion, and his goose-step dancing, all are there in a full measure in this picture. Next to Durga, Ram Marathe is quite good. Though the recordist has been unfair to his voice, still he has done his bit feelingly and stoically. Baby Indira looks just stupid in the picture. She can’t act a wee bit. On the contrary, she spoils the scenes between Ram Marathe and herself.

Amir Karnatki gives a couple of beautiful songs and her role though unnecessary, is still a sympathetic addition.

Well, “Narsi Bhagat” is still a favourite subject with the millions of devotional people in India.
“Entertaining, Edifying, Remarkable, Powerful”

The “TIMES OF INDIA” Editorialy Reviews Circo’s Splendid Film “Geeta”

Fine Acting By Chandramohan & Durga Khote • Director Altekar’s Brilliant Achievement.

....Circo Productions’ powerful Society drama ‘Geeta’....promises to be the BIGGEST BOX-OFFICE proposition The RT. HON. M. R JAYAKAR, presiding at the premiere, remarked that he had found the picture both entertaining and edifying—an opinion that is being EN-DORSED in the only way that matters, with PACKED HOUSES. Mr Altekar who directed the picture, which deserves to be described as remarkable, has made a brilliant job of it. Not only has he handled with FINE INSPIRATION and CONSUMMATE art, a STORY TENSE with DRAMATIC power but he has INJECTED the PHILOSOPHY of THE GEETA into the delineation thereof with an UNDERSTANDING that betokens deep study of that work and with an UNOBTRUSIVENESS that ENHANCES THE EFFECT. With BRILLIANT use of MONTAGE, Mr. Altekar has condensed terrific power into the sequences. The PRODUCTION VALUES are ADMIRABLE—scenes settings, costumes, mounting, music, songs, dialogues—all COMBINING in HARMONY and proportion. PHOTOGRAPHY AND SOUND are of a standard that LEAVE NOTHING TO BE DESIRED. The message of the Geeta or rather ITS APPLICATION TO LIFE TO-DAY IS INGENIOUSLY brought in the story which is built around the LIVES OF A WOMAN, her husband and her two sons.... Chandramohan, playing the DOUBLE role, puts over a MAGNIFICENT performance VIRILE and IMPRESSIVE....Durga Khote gives one of the MOST MOVING and finest performances of the Indian Screen.......

—TIMES OF INDIA.

BOMBAY CHRONICLE, EVENING NEWS, SUNDAY STANDARD, FREE PRESS, MORNING STANDARD and all other prominent Vernacular Journals Hail “Geeta” as a “BIG GREAT PICTURE”!

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No. 14

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Indian Films In Iraq Sabotaged

Countryman Kanga’s Vehement Protest
Cock-Eyed Ideas Of India And Indians

By: E. P. KANGA

During the last war Indian soldiers fought shoulder to shoulder with the people of Iraq to save Iraq from the invading Turks. In the battlefields of Mesopotamia, freedom was once sown with the blood of Indians so that the people of Iraq may enjoy the fruits of freedom. To-day, according to Countryman Kanga, the Iraqis have forgotten the debt of honour they owe us. Not only are the Indians chased out of jobs, not only are their films not allowed to be shown there, but they are called “Hindi Asvat” (Black Indians). And yet the Iraqis are Muslims whom Indians look upon as brothers.

The Editor.

I am in Baghdad for the past four months looking after the film affairs of Messrs. M. B. Billimoria and my experience has been rather bitter. In three years only nine pictures have been passed by the Censor Authorities in this country. It was after the success of “Hurricane Hansa,” that the opposition became the strongest, as “Hansa” ran for four weeks continuous.

I arrived here in May and in the beginning of June when I received two films from Mr. Billimoria I applied to Amin Ul Asma, (Lord Mayor) who was the Chairman of the Board of Film Censors. I wrote and requested him to give me an interview and as I received no reply to my request for a week, I called at his office and saw his secretary.

The secretary inquired about my business and when I informed him that I was connected with Indian film business, he went into Amin Ul Asma’s office and came out and told me that as Amin Ul Asma was too busy with war work, he could not spare any time and that I should state my business in writing. I did so the very next day and since then wrote to him six reminders for over a month and a half, all Registered A. D., but to none of which I received a reply. After continuously calling at his office for two months I was asked to submit an application through the Cinema house where the picture was to be shown. This was done in July and

pictures that take people one hundred years back. Mr. Walker declined to take the matter up unless he was asked by the Government of India to seek for an explanation officially.

But in my case they have not even viewed the pictures, and that is the one method they use in making people stop importing Indian films to Iraq. If a cinema owner applies for censoring of an Indian film, I am told, he is sent for immediately and warned that the next time he applies for Censor of an Indian film his cinema license would be cancelled. Practically all cinema owners are Jews and when the Over-Lord Mahomedan orders him such a thing he has to obey.

At present the following films are lying uncensored in Iraq:-‘Punjab Mail’, ‘Rangila Mazdoor’, ‘State Express’, ‘Passing Show’, ‘Challenge’, ‘Black Heart’, ‘Anarbala’, ‘Pukka B u d m a s h’, ‘Fashionable India’, ‘Tarzan-ki-Bety’. Some of these pictures have been produced as far back as five years. Not one of these has been viewed by the Censor authorities in Baghdad as yet. Even if they were to see the pictures at least and then tell the party concerned their objections either in respect of some portions or in respect of the whole picture one would at least understand what they object to. But, just not to take any notice of application for censor for
November, 1940

Indian pictures is simply abominable. In the past, I was told, the members of the Censor Board had come to view a picture but when they learned that it was an Indian picture they just walked out without seeing the picture.

AMERICAN PRODUCERS SUSPECTED

Since a fortnight there has been a change in the Constitution of the Censor Board and now the Director of Propaganda is the Chairman. I tried to see this gentleman for four days continuously at his office and each day I waited outside for three hours but he was too busy to see me. I then wrote to him and after five days sent him a reminder, which was four days ago but so far I have not been favourised with a reply.

The system of Censoring is that every member of the Board sees the picture that is to be censored but they are all guided by one man in their decision and that is Amin Ul Asma and in his absence his secretary one Abdul Razak Sakara. Now, it is believed here, that since the success of “Hurricane Hansi” and other Indian pictures of mass appeal, the American film companies got the wind up as no picture in the history of Iraq had previously run for four weeks continuously as “Hansa” did. I am told that the American companies who have their offices and agents here have managed to take the Amin Ul Asma in their hands and since then he is reported to have become a bitter enemy of Indian films.

This is how the matter stands at present in regard to Indian films. This can only be improved if India takes this matter up officially and enforces some retaliating steps against Iraq such as imposing a ban on the import of Iraqi dates, Arab horses etc. At present Iraq is very much dependent on India for her supplies and yet the authorities give the rottenest treatment to Indians in Iraq.

TREATED LIKE CRIMINALS AND INDEXED BY FINGERPRINTS

Here is another instance. When an Indian arrives in Iraq he has to go to the passport office to register his arrival. If he wishes to stay for a period of three months he is asked to produce a non-conviction report from the C.I.D. When he goes to the C.I.D. office his finger prints are taken, all the eight fingers and two thumbs, and is called after a week. When he goes again he is made to stand in a line to wait his turn which in my case took two hours.

I met a Japanese gentleman of the Consular staff who was laughing at the way in which the “British afford protection to their Indian subjects.” He told me that a couple of years ago France had started taking finger prints of all Japanese residing in France. When the Japanese Consul protested and no notice of his protest was taken he reported the matter to Japan. Japan issued an order immediately that all French subjects, men, women and children residing in France had not only to give their finger prints but also their foot impressions. When the French Consul in Japan protested against this, he was asked to first find out how the Japanese were treated in his country. This soon brought France to her senses and they stopped taking finger prints.
INDIAN PRODUCERS SHOULD BE ASHAMED.

I am afraid we Indians are a lot to blame. I just completed a tour of Syria, Lebanon and Turkey and the ignorance in these countries about India and Indians is unforgivable. They still think that in Bombay one encounters tigers after dusk and that it is fatal to drink water as you would immediately get some disease. All the knowledge they have derived of India is by seeing pictures like ‘Ganga Din’, ‘Drum’, and ‘India Speaks’.

An educated Turkish lady asked me when I was at Istanbul if our women cry when they are burned to death. And when I asked her to watch them she asked me, “Is it not a fact that when the husband dies his wife is also burnt with him?” When I inquired where she got that from, she replied, “Oh I see it in a picture ‘India Speaks’.” This is what these pictures do for us in a foreign country.

Why can’t India produce propaganda pictures? Short reel subjects of “Modern India”! Why always show fakirs squatting on nails or hanging by their feet or bathing in the Ganges? Can’t we show “Magic Carpets” of India showing Bombay, Calcutta, Madras, the modern part of it and some of our big industries, our docks, our boy scouts and girl guides, our armies, our big hotels and restaurants and our palatial buildings and beautiful roads?

There are over 20 big producers in India and if each of them were to produce one reel a year on these lines and send it out all over the world FREE with commentary in different languages they would do a real service to India, much better service than spinning with a Charkha or wearing Gandhi caps in mere protest.

INGRATITUDE OF IRAQS

To think that on the Iraqi soil the Indian blood was once shed to drive the Turks out so that an Iraqi can call to-day an Indian “Hindi Asvat” (Black Indian)! Could ingratitude go further? Every Indian has been gradually removed from the railways, electric companies, banks etc., and now there are hardly a dozen Indians in service here. In Turkey, the Indians are even ashamed to be known as Indians. I met one Mohammad Said from Punjab working in the French Embassy who has become a naturalised Turk. He says if the people knew him as an Indian they would laugh at him and so he prefers not to let anyone know he is an Indian.

I have written this because I have been feeling for the gross injustice which is being done to India and Indians in this country. I write this in the full hope that “FILMINDIA” will take up this matter with the same missionary zeal with which it agitated against Anti-Indian films through 1938 and 1939.
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&
To Ring In The New
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Our Review

• New Theatres Need Sympathy For “Har-Jeet”
Amar Mullick’s Stupid Picture
Kanan and Pahari Wasted on A Rotten Theme

New Theatres is now at that stage in its career where it needs more sympathy than censure. Something seems to have gone wrong somewhere, and one can’t say what it is, but the net result of the studio’s present misfortune is a series of heart breaking flops at the box offices.

“Har-Jeet” is one more picture in the tragic list of inglorious failures. Its most shocking surprise is that it is directed by Mr. Amar Mullick who once gave us a picture as beautiful as “Badi Didi.”

“Har-Jeet” is therefore more to be pitied than to be condemned.

The tragedy of “Har-Jeet” is that excellent talent, like Kanan Bala, Pahari Sanyal, Nemo and Nawab, is wasted on a poor story which lacks imagination and intelligence in every foot of it.

Nowhere, not even for a minute, through the 11,811 feet of celluloid does one feel interested in the supposed drama that unfolds before one’s eyes. It is so insipid throughout.

STUPID AND SUICIDAL

The stage theme of the story is so hackneyed that it now stinks. It has been so often overplayed that it was both stupid and suicidal for a producer to risk one more picture on the same theme.

“Har-Jeet” is a story of two theatrical companies competing with each other. One of them has a prize girl and the other naturally has the prize-boy. The drama begins by keeping the prize-boy and the prize-girl at a distance for a while and then it proceeds by bringing them together for a time to fall in love and then it reaches a climax by separating them again for sacrifice and ultimately it ends by bringing them again together for happiness. All too damn stupid and boring.

Kanan and Pahari give a couple of good songs. The direction is too poor and unimaginative. The photography is also poor. Song compositions of Arzu are beautiful, but they are an utter waste in this mess.

I wouldn’t advice my readers to see “Har-Jeet.” It will be wasting time and money unless the picture is to be a means of a relief fund for New Theatres.

Rajkumari and Bibi make “Manthan” an intriguing picture of Wadia Movietone.
BRENDA MARSHALL & ERROL FLNN—They come together in "The Sea Hawk" a Warner picture which becomes so popular because of its romance and fast action.
FAST & FURIOUS FUN!

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COMEDY

"LAGNA PAHAVE KAROON"
(In Search of Bridegroom)

Based on the Famous Character
"CHIMANRAO" Created by
Prof. C. V. JOSHI, M.A.

STARRING:
DAMUANNA MALWANKAR,
JOG, SHAKUNTALA & DAMAYANTI

Directed by WINAYAK
Screen Attraction by KHANDEKAR
Cinematography by PANDURANG NAIK

AWAITING RELEASE AT YOUR FAVOURITE THEATRE

SOON TO BE FOLLOWED BY
"AMRIT"

PICTURIZED AGAINST THE BACKGROUND OF BEWITCHING GOA —

STORY: KHANDEKAR

DIRECTION: WINAYAK

PHOTOGRAPHY: PANDURANG NAIK

Starring:
MEENAXEE, LALITA PAWAR, BABY DEVI, BABURAO PENDHARKAR, SALVI,
DAMUANNA MALWANKAR, MASTER VITHAL, WINAYAK.

All-India Rights Controlled by: Peerless Pictures, 116, Charni Rd., Bombay 4.
Resume Of Information For Technical Minded Readers

LANSING

Shearer Sound System For Better Theatres

(Contd. from last issue)

Power Amplifiers

The power amplifiers are AC operated, negative feedback stabilized type and represent the very latest design. They have a hum level far below the minimum required theatre sound work. Frequency response is exceptionally fine and equal to the very high standards demanded by the associate equipment. At full power output rating the total harmonic distortion is less than 1\%. Amplifiers are so arranged that condition of each individual tube may be determined by a meter. All necessary controls are mounted on the amplifier panels. The amplifiers are designed to give long service under world-wide conditions of temperature, humidity, etc.

Dividing Network

The dividing networks as specified with the various systems are for dividing the amplifier power between the high and low frequency speakers. The standard cross over frequencies are 400 and 500 cycles depending on the system ordered. Monitor volume control, test and emergency switches are all mounted on the front panel.

Monitor Equipment

A single stage bringing type amplifier for feeding the Monitor speaker is mounted on the dividing network, chassis and has a volume control which is independent of the balance of the system. The Monitor speakers are of a type suitable for this work and are mounted in a base reflex cabinet.

Loudspeaker Field Supplies

The field supplies listed and supplied with the various systems are carefully designed and built to give best results with the various speakers. Each Field supply is complete in itself and will supply current for one or more units as specified. In each case the field supply has enough capacity to supply current to the monitor speaker as well as the stage speakers. Field supplies are complete with pilot light and necessary controls.

Exciter Lamp Supply

The exciter lamp supplies are made in sizes suitable for the various systems. They furnish filtered DC for the exciter lamps and filament supply for both preamplifiers. They are of the copper oxide type, heavily filtered and mounted on individual chassis. Each has sufficient capacity to operate the recommended apparatus without overloading.

The Stage Loudspeakers

The Lansing-Shearer speaker systems have been engineered to meet the conditions necessary for perfect sound reproduction in various size theatres from the smallest to the largest. The basis of all Lansing-Shearer systems is the use of low frequency horns (bins) together with high frequency horns of balanced design to fit the needs of the individual installation. The low frequency horns consist of one or more 80" bins, which may have from 2 to 4 low frequency speaker units depending on the size of system. The high frequencies are projected through a multichannel horn which may consist of from 8 to 18 cells. One or more high frequency speaker units are used through straight or "Y" throats. The multichannel horns are not die cast, but are made of heavy gauge steel with all space between cells packed with acoustically inert material which assures absolute freedom from distortion. Each horn system comes complete with woodwork wings, terminal box and necessary cable for connecting the speaker units to the terminal box.

Instructions

Clear, concise installation and operating instructions are included in every shipment. The factory engineers are at the service of buyers for any special information bearing on Lansing-Shearer Horn systems.

The Lansing Manufacturing Company operate a modern factory fully equipped with fine, precision tools for metal work and also a fully equipped wood working plant for making the low frequency horns and cabinets. Every part from the smallest transformer to the largest pieces are manufactured by Lansing in their own plant.

(Romola in "Khazanchi" a Pancholi production.)
Our Review

'Divali' Provides Good Holiday Entertainment
Vasanti's Triumphant Performance
Beautiful Singing & Good Acting

In "Divali" Director Jayant Desai has recovered a bit of his old self which we saw in his "Tulsidas." This picture has numerous skilful directorial touches which take the picture a lot above the average standard.

But the main bit of attraction and a big bit at that is the marvellous performance of little Vasanti who has taken the picture on her slender shoulders to glorious success.

"Divali" is perhaps the first picture which Vasanti gets all to herself and though there are seasoned artists like Motilal, Ishwarlal, Madhuri, Keshav Rao Date and Dixit competing with her, still this little girl smashess through all opposition and establishes her superb histrionic talents with a vindication that is at once admirable and praiseworthy. Of course, the seasoned big stars round her do help Vasanti to do what she has done more effectively. Without the resplendent background and support provided by these artists, perhaps, her beautiful performance would not have looked so outstanding.

"Divali" as a theme for picture production has a distinctive social significance. After accepting the name of the picture as the only misfitting part of it, the theme revolves round the problem of poverty and penury.

And very pointedly has the writer of the story caused different phases of life to revolve round the central theme of MONEY. Money—which the poor need to save themselves from starvation, money—which the rich use to bribe the world, money—which takes the innocents to jail, money—which becomes an instrument of love between the needy and the ugly and money—the good use of which brings harmony and happiness into the lives of so many.

Keeping MONEY as the central idea of his theme the writer has very cleverly woven numerous vivid and realistic incidents making the characters mere pawns in his game.

A TALE OF POVERTY

Dhanna and Tulsi are too poor. Dhanna is too old to get a job and Tulsi his daughter is too young to get one. When Dhanna gets ill, Tulsi tries to look out for a job, but no one gives her anything. Then she robs to buy medicine for her ailing father. Her father chastises her for the theft but before he can return the purse, he is arrested by the police. Dhanna is sent to jail and Dr. Kailash, an experimenting medicos, takes Tulsi under his protection in spite of the protest of Rekha, the prosecuting attorney with whom he is in love.

Rekha believes that once a criminal is always a criminal while Dr. Kailash puts down the criminal tendency to the uneven distribution of blood cells in human bodies. This conflict of ideas between two lovers continues right up to the end providing several good situations.

Tulsi is soon installed into the house of Dr. Kailash. But Dr. Kailash's household is dependent entirely on the goodwill of Rekha who keeps it running with her money. Rekha doesn’t like Tulsi in the house, but because Dr. Kailash begins loving the little girl, she just tolerates Tulsi.

In Sudhir, Dr. Kailash's younger brother, there is a potential criminal who gambles, robs, tells lies and does everything, which according to the blood theory of his brother, he is not supposed to do.

DIVALI

Producers: Ranjit Movietone
Production Chief: Chhotubhai
Story: Gunvantrai Acharya
Dialogues: Sudarshan
Cinematography: G. G. Gote
Audigrophy: C. K. Trivedi
Music: Khemchand Prakash
Cast: Madhuri, Motilal, Vasanti, Ishwarlal, K. Date.
Released At: Royal Opera House,
Date of Release: 19th Oct. '40.
Director: Jayant Desai

Vasanti--scores again in Divali.

And yet through the cleverness of the writer, every crime of Sudhir is put down to the share of innocent Tulsi thereby giving new arguments to the law-conscious Rekha against Tulsi.

The story travels beautifully through numerous interesting situations, till after several quarrels and small climaxes we reach a harmonious and happy ending.

The time of the picture being sandwiched between two Divalis, the producers didn’t look beyond the festival in naming the picture. They got cut of it rather easily.

GOOD PERFORMANCES

Forgetting Vasanti for a while Motilal has given one of his most popular performances, which his fans, particularly girl fans, like so much. Madhuri's coiffure for the first time looked appropriate in the lawyer's role. Her diction has also improved a bit, though she was not much at home in the court scenes.

Ishwarlal as Rangilal, the artist was quite good and looked mad enough to be a starving artist. K. Date followed his usual type. Indubala excites laughter when she hunts Ishwarlal down and hangs on his neck. Kantilal's beautiful singing is also a distinctive feature of the picture.

Photography is quite good. The sound took a few sacrifices particularly in the first two songs of the picture. In her first song poor Vasanti was the one to suffer because of the negligence of the recordist. I think that the song should be recorded again.

Well, "Divali" certainly provides good entertainment and every one should see it if only to applaud little Vasanti's triumph.
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REVEALING
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The Sweetness of Music;
The Capacity of the Box-Office.

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KELLA KHITNIS
and
HOK HUMAR

A magnet of the stars that are not known!

Another Box-Office Magnet
"PUNARMILAN"

starring: SNEHAPRABHA & KISHORE SAHU
PICTURES IN MAKING

BOMBAY TALKIES

With Mr. and Mrs. Kishore Kalm in the lead “Punam Milan” the new social picture is fast nearing completion. The picture is expected to be ready by the end of November and should be on the screen during Christmas, if “Bandhur” will permit.

“Bandhur” threatens to become a record success of Bombay Talkies. So well is the picture going on at all centres that the producers are expected to land in huge profits on this picture.

In the first twelve weeks at the Roxy in Bombay the picture collected Rs. 1,00,898-15-0, which figure over that period constitutes a record for Bombay.

Already people are seeing “Bandhur” over and over again, but Sir Douglas Young, the Chief Justice of the Punjab says that he met a man who had seen the picture twenty-four times. That is some success.

RANJIT MOVINETONE

At the studios, Jayant Desai is making “Shadi” a successor to “Dhanduri.” “Shadi” which stars Madhuri and Khushreed, is expected to be a sensational social play.

Chaturbhuji Doshi calls his picture “66”—that is, by the way, the serial number of pictures produced by Ranjit. But whatever the number Chaturbhuji is busy shooting it as a social melodrama.

Imagine Charlie directing a picture—but, by Jove, he is doing it and it has something to do with a chair, as he says.

The Diwali sees some more pictures going into production with the debut of a young director Mr. Ratilal. This young man has been in training pretty long but now he is coming out with two pictures “Father and Son” and “Bhakta Sardas.” And let it be known that this new director of Ranjit is the smartest one in the lot and it won’t be long before he proves a serious competition to the old stagers.

NAVIYG CHITRAPAT

Khandekar’s social story “Amrit” has been completed in the indoor sets by Mr. Winayak. And now the production unit “will go to Goa for the outdoor shooting along with another social comedy called “Chimarno” in which the tittle role is played by Mr. Damuanna Malvankar.

“Amrit” features Baburao Pendharkar, Meenaxi and Lalita Powar.

NATIONAL STUDIOS

“Sanskar” the second social picture of National has been released at the Pathe, for the Divali holidays. Backed up by National’s splendid trade name, the picture which is directed by Mr. Virendra Desai, is drawing crowds at the cinema.

The studios at Tardeo are busy with several other pictures. Director A. R. Kardar has finally completed his social melodrama “Pooja” starring Sardar, Akhtar and Sitara while Director Mehboob is half way through his “Man” another successor to “Woman.”

Director Virendra Desai is busy with “Radhika” a costume fantasy starring Miss Nalini Jaywant, a new comer to the screen, while Director Ramchandra Thakur has begun shooting “Kasoti” another social picture with Rose in the lead.

Two new directors, Messrs. Lalit Chandra and Chimankant are shooting a social melodrama called “Astra” and they are well on way with their work.

WADIA MOVINETONE

The news of the day is “Raj Nartaki” the picture which Wadia Movietone is producing in English, Hindi and Bengali. They are progressing rapidly every day and will be able to release the Hindi version at the Royal Opera House on the 21st December. “Raj Nartaki” is expected to become one of our best costume pictures of the season.

“Manthan” a classic romance is also on the sets under director Ramjibai. The name of the director doesn’t sound very thrilling, but the picture is with Radha Rani looking more seductive than ever. Few girls can dance as—Radha Rani does with her alluring figure and one hopes to see one of her classic dances in this picture.

SARASWATI CINETONE

“Devyani” was well received by lovers of mythology. The singing of Padma Shaligram proved very popular.

At the studios in Poona, Dadasaheb Torney is busy with “Narada’s Wedding” another mythological story.

Still another picture called “Bridegroom” a social comedy is in the paper-work stage but will go into shooting very shortly.

PRABHAT FILM CO.

“Padcisi” is coming to the screen on the 7th December in Bombay
and Poona. If a film story is any criterion of the success of a picture, "Padosi" perhaps has the best screen story, a subject like that can boast of. Add to this Shantaram's inimitable direction and imagine what this picture is going to become.

All the quiet are going on the gigantic preparations for "Omar Khayyam" in sets, in costumes, in process shots and in paper situations. Within a fortnight every one in the studio will be at Khayyam, as Prabhat wish to make this picture the best they ever produced. And it is Prabhat's ambition, remember that.

PRAGATI PICTURES

"Narsi Bhagat" is still going strong at the Krishna Cinema in Bombay. To the devotionally minded, the picture has become a sacred emotion. We rejoice in the success of Prakash as they are getting it after a long long penance through bad times.

At the studios, with Rose in the lead, "Mala" a social story is fast nearing completion.

TARUN PICTURES

"Trust Your Wife" their maiden picture opened at the Imperial Cinema in Bombay. It was well received and with Lalita Powar and E. Billimoria in the lead, the picture is expected to pull well in the future.

MOHAN PICTURES

Yakub has completed his title role in "Thief of Tartar" and the picture is now in the editing room. It is expected to come on the screen in December. Director A. M. Khan has begun a new picture called "The Star of Mangrelia."

PARAMOUNT FILM CO.

"Sheik Challi" a comedy subject is fast nearing completion under Mr. Kikubhai Desai, while "Mere Raja" another social picture featuring Moti is half way through already.

"Sneha Bandhan" a Great India Production featuring Bibbo, E. Billimoria and Navin Yagnik is also on the sets now.

PRAGATI PICTURES (Madras)

In their newly erected studio at Madras, equipped with the latest machinery, their maiden production "Bhoo Kailas" is being fast completed in Telugu. It is a Saraswati Cine Film Laboratory Production.

It is a great mythological subject featuring M. V. Subbiah Naidu, R. Nagendra Rao, Master Visvam, Laxmibai and Kamlabai. It is directed by Mr. Sunderrao Nadkarni and will be first released in Mysore in the middle of November.

The second picture to go on the sets will be "Vasantsena" in Kannarese and will be directed by Mr. D. Sirur.

Still another picture which will take the sets in the first week of November is "Bhakta Cheta" in Telugu featuring Belija Balli Laxminan Kavi, Suryu Babu, and Malati.

C.S.V. Iyer will be directing the picture.

The rest of the programme of Pragati is very ambitious. It consists of producing "Alladin and The Wonderful Lamp," and "Tiruvalluvar" in Tamil. The last one will be produced in association with Raju Films.

CIRCO PRODUCTIONS

"Geeta" is drawing appreciative audiences at the Majestic Cinema in Bombay. The picture has made a good impression on numerous cine-goers.

At the studios, "Deepak" a social story starring Prithviraj is getting ready and will be soon released in the city.

Another one planned for production is a comedy called "Vannala" in which Maya Bannerjee will be appearing. It will be directed by Mohan Sinha.

Chandramohan's next will be "Othello" in which the great actor acts the Moor of Venice. That will be something to wait for.

FAMOUS FILMS

People are waiting for "Dharma Patni." It has been so long coming that people are more anxious for it now.

Their studios at Kolhapur are proceeding with the work of the second picture "Prem Bandhan" in Tamil.

BHARAT PICTURES LTD. (Bombay)

This is a new but well organized distributing concern through which is released the maiden production of Tarun, "Trust Your Wife."

They have also secured the distribution rights of "Dharma Bandhan" and "Swami Nath" produced by Hindusthan Cinetone.

FAMOUS ARUN PICTURES

Mr. Bhal G. Pendharkar is giving his masterly touches before completion to "Thoratanchi Kamla", a historical screen play reviving the glorious days of the Maratha warriors. Their next will be Damaj,
After the Great Success of "GUL BAKAVALI" & "YAMLA JAT" (Punjabi) PANCHOLI ART PICTURES, (Lahore) PRESENTS

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Why Pictures Fail At The Box-Offices

Ramlals and Rehmans Need Novelty

By KRISHNA GOPAL

When Ramlal, or for that matter Rehman, pays his four annas at the box office window of his local cinema does he, or does he not expect something definite in return? Apparently he does, for otherwise, there is no reason why out of his hard earned wages every week, or sometimes twice a week, he should pay this amount to sit for three hours in the stifling atmosphere of a darkened theatre. What actually does he seek to warrant this expenditure?

It is ESCAPE, escape from the dull monotony of his everyday life.

For every day for years at a stretch he labours possibly behind the fast rotating spindles at his textile factory, looking at the ceaseless pace of modern machinery, his ears weary of its nerve-racking drone. His only companions are his fellows at the same trade as prosaic to him as himself, the only women he sees are probably those that carry the spindles in their large baskets over their heads from one room to another. He is tired of them, he must escape if only for a moment from these sordid surroundings and find some outlet for his imprisoned emotions. In the dark seclusion of a motion picture theatre he finds consolation and that emotional escape he both seeks and requires.

He is probably seeing “Diamond Queen” with strong burly John Cavas striving to rescue Nadia from the hurtling waters of a treacherous mountain stream. He at once imagines himself in Cavas’s shoes and when the hero is rescued he believes himself to have been the victor. That is Ramlal’s triumph—he has succeeded in escaping, if even for that just three hours the picture has run, from his daily routine.

THE ACTUAL NEED OF THE AUDIENCE

Escape then, is the lure which draws people of all ages and aspirations to the motion picture theatres. If one therefore seeks to study the problems of motion picture production he must make his approach from this standpoint, namely that of escape. From no other angle can the eager student seek to study the situation, for, unlike other arts, the appreciation of the cinema is fundamentally dependent on the vagaries of the audience and on nothing else. We must satisfy the audience to draw from it its appreciation, and to satisfy it we must give it the Escape it needs.

Of late the dwindling of the box office receipts from nearly all the studios has made it doubly necessary for an immediate investigation into these problems, if the industry has at all to be saved. We earnestly believe that it is not the shortage of raw films or the increased cost of production itself that will ever ruin our industry, but it is this failure on our own part to appreciate the problems of what our audience actually demands, that will finally toll the death knell.

There has been a belief that the audience wants a certain number of catchy songs in its screen entertainment, for the Escape that it needs, to be perfect, but the comparative success of a few non-musical pictures recently has cast a doubt on this antique belief. The importance of a story has also been emphasized, but when we consider that the best of Hollywood gate-crashers have contained the flimsiest of stories, we are inclined to doubt this as well. Similarly, stars, settings, technique may help to set offer to greater advantage an already good picture, but they can never help the regular “dud” to tide over the box office storm.

Coming back to the requirements of Ramlal and Rehman and to the escape that they both want, we must not forget that we have had motion pictures now for the last 26 years and they have both been seeing them for that long. When they pay their four annas every time they want to seek not only escape, they demand to see something new every time, not the same faces and the same plots over and over again, for then Ramlal would not get just the escape he seeks.

But here another factor presents itself. We are not catering—for just one Ramlal or one Rehman. We are catering to several million people most of whom are uneducated and illiterate—and only a few are educated and cultured from the modern standpoint. All these people can scarcely be expected to behave the same way and their ways of seeking escape and getting it must therefore be entirely different. What then is one to do?

Why, what every mathematician does? Find a common mean and you have the answer. If we can find a formula which will suit the majority of men and women of average age, of average intellect, of average education and average interests, we have our answer. But have we and is it really so easy, to find this common mean? Probably not, but an illustration to point may go a long way.

What problem would interest Ramlal most? That of a labourer who is threatened dispossession of his fields by a callous zamindar, or of the Nawab of Hoopnagar who has to choose which of his wives to take with him to the Viceroy’s garden party? Is it really difficult to find out which of these problems would interest Ramlal or his brother Rehman more?

THEMES THAT BECOME POPULAR

In these days of national awakening, there resides in every one of us a pride for all the greatness that India stood for in days gone by. Every one of us secretly nurses a feeling of resentment against anything or anyone that seeks to pre-
vent a return of that traditional glory. Whether it is mutual hate or intolerance or the designs of a third party, we would fain destroy them all for the cherished aim. This feeling is but a sample of so many others that animate the country today. And shrewd producers have sensed and capitalised upon it. Witness the success of “Pukar.” The glory of ancient India, with all her traditions of Moghul justice. A benificent Emperor professing the Islamic faith, yet born of a Hindu mother, protecting under his robe of justice the Hindu and Muslim alike. It warmed the blood—it gave to Ramlal and Rehman that hidden pleasure denied to them in life—they got their escape and revelled in it.

There is one more point that needs elucidating. We will once more refer to Ramlal. When he sees a picture ask him if he is engrossed by it, why he has liked it. Does he say—"Why, that could have been my story—or it is so true to life—" or if he does not like it does he say to you how improbable the story is or that such and such a story could never have happened—"because," and he is expressive here, “our mothers and daughters have not yet acquired that degree of modern freedom? What exactly does this Ramlal say? His answer will at once tell you all you want to learn.

The entertainment then, that we seek to offer must have the greatest amount of appeal to the majority of our audience, and it must contain only those problems that are likely to interest them. We have seen that the material for such problems is really not difficult to obtain, if we keep in sufficient touch with the trend of events—not necessarily all of a political nature. There have been waves of anticapitalism—of industrialism, and of the glorification of the farmer. All of which must furnish the appropriate themes at appropriate moments in the cycle that governs the entire affairs of men.

We have seen the almost phenomenal success of “Woman.” Not a perfect picture by any means, and yet the rural atmosphere and the mother-love motif carried it through to amazing success. On the other hand the problem of “Pagal” is another instructive instance but for quite a different reason. Its problem is definitely sordid in character and yet it is the problem (supposed or otherwise) of nearly 90% of our post-college students and their older sympathisers. It attained a measure of success with them but failed to please the greater masses, who labelled it (a little unjustly, perhaps) as a most indecent picture.

Here is a case in which the ‘mean’ formula could also have been applied but in a slightly different manner. It is true the problem was unsympathetic to the general masses, but it could have been tackled from their own viewpoint instead of from the view point of the supposedly aggrieved husband. In fairness to the Director one has to admit that there are indications that this other view point was attempted but it was probably not with any definite intention or may be merely accidental.

Whatever it was it was not enough to satisfy this greater public of which Ramlal and Rehman are just two typical examples. However even such pictures with definitely unpopular problems but with a ‘proper approach’ have certainly a future in this country where so many of our ancient customs need so much a change for the better.

But whatever type of pictures we have to make, if the box-office is to be satisfied (which evidently it must be, otherwise the very purpose of pictures is lost) we must endeavour to give the majority of our audience the maximum for it to achieve that all-important ESCAPE which it desires and for which it contributes, with its individual four annas pieces, the stupendous amounts that go into the production of motion pictures to-day.

That is all what Ramlal and Rehman demand. Let us give it to them and we shall not be sorry.
ROYAL JEWELS DOMINATE SCREEN-INDIA-133 CITIES CELEBRATED THE ROYAL WEEK FROM 26TH OCTOBER 1940

**'AMBRISH' 1 Station:**
Vijayalaxmi Talkies,

**'APRADHI' 1 Station:**
Manprakash Talkies,

**'AZAD' 4 Stations:**
Regal Talkies,
Newton Talkies,
Laxmi Talkies,
Laxmi Talkies,

**'ANURADHA' 11 Stations:**
Samarth,
Narsingh,
Tamboli,
Patani,
Mohan,
Arun,
New Digvijaya,
Adarsha,
Shivaji,
New Opera,
Dilshad,

**'BLACK BOX' 1 Station:**
Nishat Talkies,

**'BRAHAMCHARI' M.V. & H.V. 14 Stations:**
Shri Ram Talkies,
Krishna Talkies,
Prabhat Talkies,
Shyam Talkies,
Hindmata Talkies,
Sudershan Talkies,
Manhar Talkies,
Rainbow Talkies,
Vijaya Talkies,
New Cinema,
Picture House,
Olympia Talkies,
Rupvani,
Olympia Cinema,

**'BHGWA ZENDA' 6 Stations:**
Star Cinema,
Anant Talkies,
Mohan Talkies,
Madhav Talkies,
Jubilee Talkies,
Pharat Talkies,

**'BANDHAN' 6 Stations:**
Roxy,
Globe,
Mohan,
New Laxmi,
Radio Circle,

**'CALCUTTA AFTER MIDNIGHT' 4 Stations:**
Vijayalaxmi Talkies,
Royal Talkies,
Central Talkies,
Model Talkies,

**'CHEVROLET' 1 Station:**
Shri Ram Talkies,

**'FAIRY OF CEYLON' 3 Stations:**
Mahalaxmi Talkies,
Rosy Talkies,
Shyam Talkies,

**'GURU GHANTAL' 2 Stations:**
Krishna Talkies,
Mohan Talkies,

**'GEETA' 12 Stations:**
Majestic,
Bhawat Chitra,
Vasant,
Rajaram,
Kiz,
Circle,
Model,
Regal,
Y. Sadasiv,
Ganga,
Wellington,
Majestic (H. V.)

**'LAL BHUJAKAD' 1 Station:**
Basavraj Chitra Mandir,

**'LAXMI' 16 Stations:**
Mahalaxmi,
Laxmi,
Rainbow,
Anand,
Kohinoor,
Pandurang,
Nalakha,
Rose,
Laxmi,
Dipali,
Venkateshwar,
Central,
Central,
Central,
Golden,
Ratan,

**'MASTER MAN' 2 Stations:**
Newton Talkies,
Capitol Talkies,

**'MOTHER INDIA' 7 Stations:**
Chittaranjan Talkies,
Deshthara Talkies,
The Stadium,
Laxmi Talkies,
Burdwan Talkies,
Nandlal Talkies,
Nadam Bros.,

**'NETAJI PALKAR' 6 Stations:**
Maharaja Talkies,
Krishna Talkies,
Tripursundri Talkies,
Arthur Talkies,
Sudershan Talkies,
Sadasukh Cinema,

**'RESURRECTION' 6 Stations:**
Shri Ram Talkies,
Sharada Bros., Talkies,
Majestic Talkies,
Nandlal Talkies,
Nadam Bros.,
National Boiscope,

**'RAJKUMAR' 4 Stations:**
Kishor Talkies,
Vijaya Laxmi Talkies,
Taha & Co.,
Lion Cinema,

**'REPENANCE' 2 Stations:**
Vijaya Talkies,
Ultra Cinema Co.,

**'SATTI SULOCHANA' 1 Station:**
Vijayashankar Talkies,

**'STRI' 1 Station:**
Royal Talkies,

**'SOHAG' 11 Stations:**
Bharat,
Arun,
Gopal,
Dilwar,
Paradise,
Moham,
Kohinoor,
Imperial,
Regal,
Radha,
Laxmi,
Capitol,
Venkateshwar,
Palace,

**'UMAJI NAIK' 2 Stations:**
Arun Talkies,
Arun Talkies,

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"ROYAL" JEWELS ARE ETERNAL SCREEN ATTRACTIONS
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you will travel further than by any other
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STOP PRESS

DIRECTOR KARDAR RESIGNS

Last minute news comes to us that Mr. A. R. Kardar, the well-known director, has suddenly left the National Studios Ltd., though he had a long term contract with them.

We understand that his services have been secured by Circo Productions on an annual salary of Rs. 50,000 for directing “Swami,” a social picture and “Akbar The Great,” an historical costume play.

“MARCH OF TIME” IN INDIA

Producers of the “March of Time” documentaries have decided to produce a film of India. Mr. Victor Jurzens their cameraman and Mr. H. Maurice Lancaster, Director of Productions will be soon in India for the purpose. The Government of India have promised them all facilities and the result ought to be a first rate publicity for India all over the world.

We only hope that these producers also do not follow the time-worn practice of taking scenes that slander India. If they only show India as it is, Indians will be grateful.

DIRECTOR NANDA IN BOMBAY

That irresistible go-getter Jai Kishan Nanda is back again in Bombay collecting technicians and artistes for his new venture in film production in association with the Northern India Film Studios. The subject which is a popular folklore in the Punjab will be produced in the Punjabi and the Hindusthani languages.
A NATION IN PROTEST

The entire nation has condemned the action of the Iraq Government in its attempt to sabotage Indian films in Iraq.

Newspapers all over India have unanimously supported "filmindia's" Iraq agitation in different languages and without mincing matters.

The one man who has temporarily lowered the prestige of his country in the eyes of the Indian nation is the Lord Mayor of Baghdad who is suspected of being influenced by rival American interests in his hatred of Indian films. We only hope that the Lord Mayor's prejudice against Indian films is not bought by the American gold dollars. Because then the matter will hardly lend itself to an amicable settlement.

The deputation of the Indian film industry, led by Sir H. P. Mody, which waited on Mr. Caroe, the Foreign Secretary to the Government of India, has been promised a sympathetic inquiry and a quick redress of the grievances.

We hope that the Government of India take a quick decision to convey in unmistakable terms to the authorities in Iraq, how exactly Indians feel about this affair and insist upon them through the British Embassy, to respect the wishes of the Indian people in their commercial and social dealings.

It is also necessary to remind the Iraqis of the part which Indian troops have played in the past and will play again in the near future to safeguard the freedom of their country.

There are plenty of Iraqi Arabs living in our country, enjoying all the courtesy and freedom they deserve in their trade pursuits and social contacts. Moreover, as Muslims by faith, they are treated as brothers and no distinction is made because they happen to come from Iraq.

If Iraq is anxious to continue the present cordial hospitality which is extended to her countrymen in India, it is but natural that Iraq should reciprocate with equal sincerity and warmth by giving the same cordial treatment to Indians and Indian enterprise in Iraq.

We hope that this matter will be settled immediately to the mutual advantage and friendship of both the peoples.

In the meanwhile, the arrogance of three and a half million Iraqis flung in the face of three hundred and fifty million people of India gives a poor evidence of Iraq's traditions of hospitality.

RIDICULING THEIR MAJESTIES

The work of translating into Hindusthani the English commentary for the 20th Century
Fox newsreel seems to have been entrusted to people who seem to be the least equipped for it.

A case in point is the unfortunate Hindusthani, rather Urdu, commentary with the newsreel “London Resolute”. The translator seems to have completely lost sight of the spirit of sacrifice and sympathy which distinguishes the original English commentary. In the Hindusthani version this basic argument of appeal has been turned into ridicule by the use of incorrect key words and by the unsympathetic phonetics of the commentator.

Their Majesties' visit to the bomb-stricken areas of London is rounded off with sentences conveying that “though this devastation continues, yet Their Majesties have their luxuries as usual.”

Besides the unfortunate construction of the sentences, the tone of the commentator piles ridicule on the Royal heads.

With its present Hindusthani commentary, “London Resolute” does more useful propaganda for our enemies than for us. And this unfortunate newsreel must be immediately withdrawn from circulation as it defeats the very purpose for which it is intended.

In this respect, I have to issue a word of warning to Mr. Newbery of the 20th Century Fox and to Mr. Claud Scott of the Information Department of the Government of Bombay. Both these gentlemen have been in this country for some time now and yet having never cared to mix with the people of the country or to know their language, they are the least qualified to realize which way this work of commentaries in local languages should be done.

From what I see, I find that these two important gentlemen in this newsreel section of war propaganda are always surrounded by time-serving soothsayers, who posing as experts of Urdu and other languages, misguide the two officers who are innocent not only of the knowledge of the local languages but also of the fact that they are being cruelly exploited by men who should never have been in this game.

The net result of all this inefficiency has been a number of badly commented newsreels which excite more ridicule than praise and do more counter propaganda than any useful one.

A sensible commentary spoken with the correct tone and diction is the most vital part of a propaganda newsreel. But somehow this principal fact has been lost sight of and merely mechanical work is being done to the defeat of the purpose in view.

In this connection, it is necessary not only to find a suitable commentator but also to form a small panel of people who know the different languages and read to them the commentary before it is recorded for the screen. The present people are hardly qualified to judge the subtleties of propaganda commentaries which have a nationwide importance in these war times.

Till this branch of the war newsreels is correctly organized, it is stupid to keep on multiplying a bad job and thus do more harm to our war efforts than any good.
DNYAN ESHWAR

Prabhat
Present the Light
On the Screen!

A Simple Child
who found darkness about
and lit the lamp of knowledge
THAT FLAME FLARED
INTO A BLAZE THAT
HEATED AND CLEANED
SOCIETY ITSELF!
DNYANESHWAR
India's
Early Revolutionary

Prabhat's
Forthcoming Devotional
SANT SAKHU
Directed by
DAMLE & FATEHLAL

Directed by
DAMLE & FATEHLAL
Starring:
YESHWANT, SHAHU MODAK &
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FAMOUS
PICTURES
LIMITED
BOMBAY,
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You have seen

THE LOVE OF MAN FOR WOMAN;
IT IS A COMMON THING, BORN OF INSTINCT, FED ON PASSION

Now Shantaram Shows You

THE FRIENDSHIP OF MAN FOR MAN
IT IS INFINITE AND IMMORTAL!

PADOSI

DIRECTED BY
V. SHANTARAM

STARRING
ANIS, SHANTA MUZUMDAR, LAXMIBAI, LAJAVANTI, SUMITRA,
JAGIRDAR, MAZHARKHAN, KASHHYAP, RADHAKISAN,
BALWANTSING, VASANT THENGDI, BALAKRAM, GOPAL.

AWAIT ITS RELEASE IN YOUR TOWN.

Shantaram's
Next

OMAR KHAYYAM

PRABHAT'S
FORTHCOMING
ATTRACTION

RELEASED THRU: FAMOUS PICTURES LTD. Bombay 4.
 LICENSING THE OPERATORS

The Government of Madras, distant though it is, has taken advantage of the writings of 'filmindia' and decided to license the cinema operators as a measure of public safety.

It has been decided to hold a competency examination for cinema operators. The Examining Board is to consist of the Chief Electrical Inspector to the Government or his nominee and four members nominated by the South Indian Film Chamber of Commerce. The Board will issue Competency Certificate to candidates who pass the examination.

On the strength of these certificates the Chief Electrical Inspector will grant to cinema operators licenses which will be permanent, unless revoked for good and sufficient reasons. No exemption from the examination will be granted to any cinema operator, but those who are already in employment will be allowed one year from 1st April 1941 to obtain Competency Certificates and licenses.

We congratulate the Madras Government on being the first to benefit by our suggestions with regard to the operators. The Government has taken a step in the right direction as on the skilled competence of the cinema operator is dependant the safety of thousands of people in every audience.

We regret we cannot say the same of the Government of Bombay and other Provincial Governments. In the midst of the political squabbles they seem to have lost their way and no one seems to care about the people with whose money these Governments are run.

A FILM FOR SCHOOLS

An enterprising optimist, Mahomed Usman has, almost with a pioneering zeal, produced a 16 m.m. travel film on India. Running into a programme of an hour, the film is quite cleverly photographed by this lone amateur cameraman. Opening his travel with the Gateway of India, Mahomed Usman takes us through Bombay, Delhi, Agra, Muttra, Calcutta and leaves us in Kashmir to travel back alone with the memories of what we have seen in ancient and mediaeval architecture, in customs and costumes of people, in temples and tombs of saints, in rivers and mountains of impressive beauty and in colourful scenes of beautiful Kashmir.

Many schools in Bombay and Nasik have already shown this educational travel film to their pupils and I hope many more will do so in future. This film is certainly an excellent medium of visual instruction and no educational institution should miss it.

One way of getting the film is to write to Mahomed Usman, Indian Educational Pictures, Nasik. I am told that a very nominal fee is charged for an hour's programme.

STAIRS THROTTLING THE PRODUCERS

War or no war, trade or no trade, some of our producers seem to have sworn to make fools of themselves. Meet them to collect your legitimate dues and they will tell you that business all round has been terribly slack. Pick up one of the weekly film papers and you will read that this very same producer has recently engaged a film star on a monthly salary of Rs. 3,000/-.

How can these two contradictory things be reconciled? If the war has put up the prices of raw films and in many other ways made the production business more expensive and therefore less economic, is it not necessary for the producer to cut down his overheads a bit to balance his production budget?

But for some reason only known to himself, he doesn't do it. He still chooses to believe blindly in the star system of production after knowing that every star in the world—whether in India or in Hollywood, has more often failed than succeeded.

Have we today a single star who can guarantee the success of a film at the box-office? The answer must be emphatic 'NO'.

"Bharosa" a Minerva picture failed to pull in the expected returns inspite of Chandramohan.

"Sajni" failed to draw with both Sabita and Prithviraj in it.

"Pagal" could not be sustained inspite of Prithviraj and Madhuri.

"Geeta" disappointed though Durga Khote and Chandramohan gave good performances.
“Defeat” defeated all expectations though Naseem gave a dance in addition.

“Andhii” failed with Pankaj Mullick and K. C. Dey singing.

“Har-Jeet” did not draw though Kanan, Pahari and Nawab all competed to give their best.

What do these failures indicate? That our stars don’t pull any longer. The audience all over India have cultivated now a better taste in their screen fare and they are not prepared to rush to any damn picture just because it has a well advertised star in it.

And if the stars don’t pay their way and a picture pays only if it is good in all respects, then why do the producers still fall over one another in an unholy hurry and raise the prices of these so-called stars?

There must be another reason. Are we by any chance getting back the sex-consciousness which had once taken millions from the producers’ pockets?

Whatever the reason be, if the producers wish to run this business as an industry, let them seriously cut their coat according to the cloth.

We shall always have these so-called stars, but if the present state of affairs continues a little longer, we just won’t have any producers left.

Here is a problem which the Producers’ Association must seriously tackle and quickly if the producers are to be saved from a certain ruin.

BELIEVE IT OR NOT!

A miracle has happened. Sir Gilbert Wiles, the Chief Adviser to the Governor of Bombay has taken notice of the protest lodged in regard to the discontinuance of representation of the film industry on the Bombay Board of Film Censors.

News comes to us that the Government has decided to continue the representation of the industry on the Censor Board. It is as it should be and we congratulate Sir Gilbert for realising the wisdom of our protest so quickly.

PARTING OF A FRIEND

Ram Bagai, “filmindia’s” Hollywood Correspondent, left India in the second week of November for Hollywood, after staying in the country for eight months—the longest time he spent in his motherland since his birth.

Listening to Ram Bagai, many a countryman of ours got the rare pleasure of hearing a first-class Yankee at close quarters, exactly as they make them in California. Though Ram is an Indian by birth, he has been so long in America that he fits in better in the free country beyond the Atlantic than here in the cradle of his own race.

Few persons who came across the seas won more esteem and confidence of our people than Ram Bagai did during these eight months of his hurricane touring through different provinces in India.

Received by Mahatma Gandhi and travelling together for days with Pandit Jawaharlal Nehru, Ram got the exact impressions of the nationalistic aspirations of the country. I am sure that he will have something to tell the Americans about the ceaseless efforts of his people to attain freedom.

Chaperoned by “filmindia,” Ram had all the gates of the film studios in the country opened to him. Producers welcomed him, stars entertained him, and between garlands and good wishes they all wished him a good-bye.

Ram Bagai has taken with him four Indian films: “Admi,” “Dnyaneshwar,” “Duniya-na-Mane” and “Kangan” and hopes to show them to the American audiences as pictures representative of the progress of the Indian film industry.

“filmindia” wishes godspeed to Ram Bagai, a friend and countryman.

“THE VOICE OF SATAN”

The Wadia Movietone must be congratulated for the splendid co-operation they have extended to the Film Advisory Board by the efficient production of “The Voice of Satan” a war propaganda film exposing the dirty methods of the Nazis in their broadcasting propaganda.

“The Voice of Satan” written and directed by Mr. Ezra Mir, is a purely propaganda film. And in its 1390 feet of thrilling celluloid it doesn’t make a secret of its purposeful design. In fact, it is a little over sprinkled with its purpose forgetting the theory that for propaganda to be effective it must be subtle.

And yet this small two-reeler is pointedly informative and discloses to us for the first time the true story behind the Indian broadcasting from the Berlin station. With a loaded gun between the ribs, poor Indian students, who have been unfortunately caught in the war storm, stammer out dpced stuff even every evening to their countrymen and the film goes to prove decisively that every word uttered is a damn lie.

Purely from the point of information one must not miss seeing “The Voice of Satan”. It has a story, Indians do not yet know and it is told in Hindusthani.

BRAVO! RADHABAI!

Gradually the Indian film industry is getting the importance it deserves in the life of a nation. Good news comes from Madras that Miss C. A. Radha Bai, B.A. (Hons.) has been given the degree of the Master of Literature by the Madras University for her splendid thesis on the “Cinematograph Industry in South India.”
The thesis, of course, deals mainly with the economic aspect of the industry but this is the first time that a degree of this nature has been conferred upon a successful candidate and a lady student at that.

The lead given by the University of Madras should prove a pointer to the other Universities in the country.

By the way Miss Radha's interest in our film industry is not merely academical. She is an active member of the South Indian Film Chamber of Commerce and works on its Executive Committee.

Bravo, Radha Bai! You deserve the thanks of the Indian film industry.

THE IRAQ DEPUTATION

In the furtherance of "filmindia's" agitation against the shabby deal given to the Indian films in Iraq, a deputation of the Indian Film Industry waited on 22nd November 1940 on Mr. O. K. Caroe, Foreign Secretary to the Government of India, at Delhi.

The deputation which was led by Sir Homi Mody consisted of Mr. Rahimtoola Chinoy, President of the Motion Picture Society of India, Mr. K. S. Hirlekar, founder of the Society, Mr. Baburao Pai, representative of the Indian Motion Picture Producers' Association and Mr. Chhotubhai Desai, representative of the Indian Motion Picture Distributors' Association.

The deputation submitted to the Foreign Secretary that when Indian films were being introduced in Iraq they did not get the chance of being censored, even in spite of petitions and representations made by the representatives of the Indian film industry to the Iraqi authorities concerned and even the courtesy of a reply was denied to an Indian, a neighbour and a citizen of a country which fought for the freedom of Iraq during the last world war.

The deputation further observed that the Indian films which have got a very limited market both in and outside the country and which are already being exhibited in South Africa, British East Africa, Malaya, Mauritius, Fiji Islands and British Guiana do not get a fair chance and treatment in Iraq not for want of quality but because of the indications that they are likely to be more popular and hit the foreign competitors, mainly American.

Moreover, if Iraq is shut to the Indian films, other countries also, such as Palestine, Syria, Trans-Jordan and Turkey are lost to the Indian pictures. This means a great loss to the struggling Indian film industry.

The Foreign Secretary gave a patient and sympathetic hearing to the deputation and promised to do his best in the matter.
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and Making new Ones

Here's a Proof of the
STUPENDOUS SUCCESS OF
NARSI BHAGAT
REGALING PICTURE GOERS ALL OVER THE COUNTRY

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Mahendra Thakore
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Featuring:
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P. Jairaj & Others

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Director:
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Featuring:
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**DIRECTED BY MODHU BOSE**

ENGLISH HINDI & BENGALI

WADIA MOVIECONE OFFERING
"COMMONSENSE CROSSWORD" No. 198

You might well gambol as gaily as the human figures depicted above if you won a substantial share in the five-figure sum over which they are frisking. On the other hand, you might take it calmly (as many of our prize-winners do), having realised in advance that there is nothing fantastic about your winning such a prize, any more than there was about the hundreds of people just like you doing so in the past. But whatever your reactions, you would indeed be hard to please if Rs.7,000 for an entry costing only eight annas left you cold. And that, in brief, is the bargain offered you, since the fee in this Competition is Re.1 for two entries. It doesn't matter how many mistakes you make. You will get the First Prize just the same, if an entry submitted by you is the best received. A further Rs.5,000 has been set aside for Runners-up and the unlimited Extra Prizes include one each for solvers who make even four mistakes. The time to set about getting your full share of all these good things is now, on the Practice Square below.

CLUES ACROSS

1. That of Hitler is to substitute slavery for liberty
5. Article of neck-wear
9. To ask earnestly
11. One of the five Continents
12. Edible root similar to potato
13. To make a mistake
15. Women are inclined to be more this than men with their tongues
17. Expert
19. Convulsive gasps
21. Knowledge that one has this on one's side tends to give one confidence
22. Impatient readers are apt to this long descriptive passages in a story
23. It is usually essential to keep calm when coping with these
27. Many have difficulty in accepting one amiably
28. A man is often himself chiefly to blame if this becomes unendurable
31. You should rely mainly on your own this in solving these puzzles
34. Small streams
35. Mischievous child
36. Short sleep
37. Lying parents are apt to feel perturbed when their child is this
38. Persons born in affluent circumstances are prone to this an easy life

CLUES DOWN

1. The Nazis are doing their utmost to this countries overrun by them
2. Enclosure for keeping pigs
3. Persia
4. Jewel
6. Vehicles
7. Dissolute person
8. Cartoonists usually emphasize the most striking features of these in their work
10. Instructor
14. Practised speakers know how to make the most effective use of this
16. Yellow portion of egg
18. Carelessness is the cause of a very great many these
20. It would appear that many a man takes one in a moment of weakness!
23. How easy it often is for a woman to make infatuated lover this
24. Stupid fellow
25. It needs more than a little determination to do this for the first time
26. Nasty one often causes a person to suffer from shock
29. Jumbled spelling of still
30. By way of
32. Slang term for a child
33. Formidable this often enables a man to find himself

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ONLY ENTRY FORMS CUT OUT FROM "THE ILLUSTRATED WEEKLY OF INDIA"
of December 8th will be accepted.

COPIES AVAILABLE FROM ALL NEWSAGENTS
[In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

V. V. Karantha (Coondapor)
Why do New Theatres' pictures fail miserably in attracting the crowds now-a-days? Don't you think that "Kapal Kundla" was not worth seeing at all?

The review of "Kapal Kundla" appeared in 'Filmindia' and from that you, as a reader, can decide whether to see the picture or not. But I have to see all the pictures whether they are good or not for the sake of my readers. You should not now worry about New Theatres. For better pictures look forward to the other companies that are coming up e.g., National Studios, Bombay Talkies, Ranjit not to mention the incomparable Prabhat.

T. A. JANOO (Dar-Es-Salaam)
In our pictures one always finds songs sung in death and tragic scenes. Do you think one can be musical in such critical situations?

The producers can. Usually the song becomes a claim-song of the picture's success. Some of our producers can even sing at their own funerals. You can't say what these guys will do if only the public will let them.

I would like you to come down to Africa. Perhaps you might come across an artiste for the screen like Sabu.

I don't think we need artistes from there. It is reported that we have found even an ape-man in this country. You may however send us some of the wool which Africans grow on their heads—it might be useful for making wigs and moustache for our actors.

Mahendra Gandhi (Jullunder City)
We are dying to see Shantaram's "Admi" which won the Journalists' Award, but the local cinema man says that he cannot exhibit it as he has quarrelled with the distributors.

Don't die—rather live to see "Admi." It is a picture worth living for. The quarrel between the cinema man and the distributor will soon be over. I am asking Mr. Baburao Pai, Prabhat's business partner, to look into this matter and if he can help it, he won't keep a good picture away from Prabhat fans in your city.

M. J. Moonda (Pretoria)
Wouldn't it be better for Ashok Kumar to stop singing in pictures? His effort doesn't sound like singing.

Some college girls also think the same way.
Anyway, I think Ashok should take the hint and try it once as an experiment.

Which actress in India has a golden voice?
Considered from the Saigal standard, none. But there are many who sing for gold.

Durga Prasad (Patna)
What is the caste of Vishnuant Pagnis? He is a "saint."

S. L. Nawani (Karachi)
In advertising "Har-Jeet" they say "another beautiful picture from the creator of "Bari-Didi." Do you believe it?

That man who writes it, is telling a lie. Don't believe him. He is not advertising the picture, he is merely earning a livelihood. And there are better ways of earning a living but it is a pity he doesn't know them.

Hemendra Nath (Chandausi)
Who is the best Indian comedian?

The only one is Charlie. Call him the best if you like. The others are in a tragic plight.

Which is the best picture of Bombay Talkies?

In recent memory, "Bandhan."

Ramesh Chand Sanadaya (Meerut)
I wonder how pictures like Minerva's "Defeat" are passed by the Censors?

They are too impotent to be obscene and the Censors themselves are too old to be active. So even "Defeat" becomes a triumph for Sohrab Mody and gives him one more opportunity of travelling with his circus and menagerie of artistes for some more self-publicity.

Can Bismil write more sensational dialogues than Kamal Amrchi?

What do you mean by sensational? If you mean "sense" and "rational", then both the writers are equally bad as far as is seen from their work in "Bhroasa" and "Pukar." Those people who think that the dialogues of "Pukar" were excellent are mere to be pitied than blamed.

I posted four letters to Miss Rose at Ranjit Movietone—but no reply?
Yakub is again with a gun in “The Thief of Tartar” a Mohan picture.

Post four more to her at National Studios, Tardeo, Bombay and failing to get a reply send another four to Keval Mahal, Marine Drive, Bombay. Maithur, her friend, philosopher and guide, will by that time ask you “What the devil do you want?” And then go ahead and tell him.

E. E. Sader (Johannesburg)

Why do not the Minerva Movietone advertise their pictures in ‘filmindia’? And probably because of that we miss their news and photographs.

Advertisement in ‘filmindia’ costs a lot of money and another condition is that you can’t pay for it in bluffs and smiles. Small producers like Minerva, though they wish, can’t afford to advertise. But don’t we give you enough news about them every month in sundry tit-bits?

Who is that guy Kantharia, who calls himself a publicity man? Is he an actor?

No, though I wish he had been. He would act better than some of the stars in his studio. Kantharia is the publicity chief of Mohan Sound Studios, if that means anything to you.

Krishna Gopal (Cawnpore)

How is that Prabhat keep on continuously producing religious pictures of saints? People are fed up with this saintly stuff. They would love to have some thrilling costume pictures like ‘Amar Jyoti’ ‘Amrit Manthan’ etc.?

You will like their “Padosi” which is expected to be a very thrilling picture. After that you will get the greatest costume picture India has ever produced, “Omar Khayyam.” The next saint to come out of Prabhat will be a woman saint, so you won’t be so bored.

Lalchand R. Chawla (Shikarpur)

Why is ‘filmindia’ the most popular magazine in India?

The only popular one, if you don’t mind.

Noveshir F. M. (Surat)

Isn’t there a vast difference between “Admi” and “Aurat”?

Of course, there should be. Have you any doubts about it?

T. P. Aboo (Colombo)

Please tell me all you know about Naseem Banu?

I know her as Naseem. She is fair, slightly tall and sweet. She talks English pretty well and blushes deeply when she blunders (as she did during the Indian Motion Picture Congress). She be-
gan her film career with Sohrab Mody (rather fortunate as it was not necessary for her to know much) and worked in several pictures (the prominent one being “Pukar”). At present she is reported to be working with Circo Productions (where probably she will end her film career). Legends about her are many—the one that comes to mind easily is about her encounter with a snake which was found in her car. I did not meet the snake, so I can’t tell you why it was there. But it had probably a good reason. In “Pukar” she looked the ideal Nur Jehan but nothing beyond that. She lives in Keval Mahal, Marine Drive, Bombay and thus provides an excuse to Kevalchand Mehta, her landlord, to tell so to every one with the result that the other flats in Keval Mahal are never vacant. People live there on the off-chance of seeing Naseem. But men on the pavement, who don’t pay any rent to Kevalchand, get a better chance to see Naseem when she stands in the balcony facing the road, during the evenings.

Why is Mr. Ahmed Abbas not writing any articles for ‘filmindia’ now-a-days?

Now he is writing romantic stories for the screen. Having got recognition from the film industry, he has promoted himself to a more paying field of activity. One can’t be a socialist all his life and starve. One social story of Ahmed Abbas has already been accepted by Devika Rani, the Controller of Production at the Bombay Talkies. And with one shot he has earned Rs. 750 which would have taken him twenty-five months in ‘filmindia.’ And yet in this very issue there is an article from Ahmed Abbas in which he makes an effort to explain himself and give his readers a peep into his mind.

Usufalli Khan (Beawar)

I was deeply touched by the pathetic story of Percy—the little Parsee boy—so ably reproduced in the leading article of your October issue. I was not a whit surprised by your penetrating enquiries about his disastrous collapse and good-looking grown-up sisters but I was certainly given a staggering surprise at your approach towards the problem and solution of a Parsee’s poverty with clean-cut features and refined appearance. I think the panacea proposed savours of a mere counsel of despair and is transparently very heartrending indeed being originating from abject penury. I know that poverty can propel a man to transgress all social and legal restraints. Poverty makes him forget his proud heritage, and he can go lower down

Jyoti and Satish make a romance of their own in “Puja” an A. R. Kardar picture of National Studios.
Monica and Romola in “Qaidi” a Film Corporation picture.

Yes, she is. But she speaks other languages as well.
You can see her giving a similar performance in Hindusthani in “Hindusthan Hamara.”

My friends are of the opinion that the Editor of ‘filmindia’ is a blind follower of Prabhat?

Yes, having no other company to satisfy my inherent craving for art, I am compelled to follow Prabhat. But in the theatre darkness, when I hear the Prabhat trumpet, I open my eyes often to see a beautiful picture. I wish I could say the same thing about others.

M. A. Rashi (Cuttack)

How many “Babies” are there on the Indian screen?

I have heard of only one “Baby” Indira. She seems to be a seventeen-year old “baby” without the feeding bottle.

T. Seetha Ramanna (Gudur)

May I know the reason of the departure of several actresses from Prabhat? I think, they were treated in an unmanly way?

Yes, I should think the same way. The girls probably got tired of waiting for the manly treatment and seeing that it was not coming forth, left in disgust. Now-a-days, Shantaram is reported to

Kumar Naresh Varma (Ranchi)

Is Padmadevi a Bengalee girl? I have found her speaking Bengalee nicely and singing beautifully in “Shap Mukti.”

Mazhar Khan reaches the climax of his screen career in “Padosi” a Prabhat picture.
be treating them in a more manly way than before, having probably realised their demands.

Jagjivan Jhaveri (Bombay)

The name of a well known film journalist is linked by several Gujarati papers in a romantic love affair with a film star who is reported to have got married to another. Will you clear the matter?

The matter is quite clear. With the marriage the romance has evaporated. The affair may have remained. These are small tragedies of life and one cannot avoid them. The better man always wins.

Umashanker Pande (Gorakhpore)

Is Charlie married? If so, what impression must his wife and children be getting of him when they see him in his pictures?

The child is too young yet to get any impressions, but his wife must be disappointed to find him serious at home. Strangely enough, Charlie is a pretty serious guy outside the screen and takes great pains to convince people about it. People, of course, don't believe him, which Charlie thinks is the greatest tragedy in his life.

S. H. Dhupelia (Durban)

I heard that K. C. Dey is murdered. Is this true?

Yes! In "Andhi." Even his music stinks like a decomposed corpse.

Sumati Gupte—This charmer appears in “Thor-tanchi Kamala” a Famous Arun picture.

Ghanshyam J. Advani (Karachi)

Can you tell me something about Z. B. Kureishi (Zabak of Sunday Standard)? Is he in any way related to Enver Kureishi?

Enver Kureishi is Zabak's younger brother. Enver is in London and practises journalism there. "Zabak" or Zahir B. Kureishi was born on the 11th September 1913 in Lahore. And since then he has always thought that date to be very unfortunate. His friends cordially agree, especially in the evenings. From Lahore, he was carted to China in 1914 by his father Lt. Col. Kureishi. His childhood was spent in the so-called land of brigands, leaving probably an indelible impression of piratical adventure on Zabak. In 1923 Zabak returned to India to study at the Muslim University at Aligarh, where he soon acquired a reputation for other things than plain studies. Feeling lonely in India, he went back to China in 1936 and took up journalism as the only balm to his aching soul. Wrote for the "Evening Post" in Tientsin and soon became the first Indian war correspondent for the Domei News Agency to report the Sino-Japanese war. Shell shocked and love-sick, he returned to India with a Japanese wife in 1938. Took to writing books which few publishers can dare publish.
Coming

National Studios

PUJA

DIRECTED BY:
A. R. KARDAR

PUJA IS THE STORY OF TWO SISTERS, ONE OF WHOM LOVES A MAN BUT LOSES HIM, AND THE OTHER WHOM HE WINS - TO HER LASTING REGRET.

IT IS THE STORY OF TWO SISTERS STRUGGLING FOR THE LOVE OF A SINGLE CHILD - OFFERING PUJA NOT TO GOD BUT TO A CHILD - A DRAMA OF HUMAN EMOTIONS WHICH THE MAGIC OF KARDAR'S TOUCH TRANSFORMS INTO AN EPIC OF THE SCREEN.

Starring

SARDAR AKHTAR
and
SITARA

WITH
ZAHUR RAJA
AND JYOTI,
ADVANI, SATISH,
SANKATHA PRASAD,
SUNALINI DEVI,
SHAKIR, ETC.
Zabak is still looking out for a blind publisher who cannot read and to whom Zabak can read only the unobjectionable parts of his books, which, by the way, are so rare and few, that put together they will merely make a circular and not a book.

In his rash moments Zabak talks of taking these publishers to China and putting their eyes out in the opium dens.

He joined “Sunday Standard” in February 1940 suddenly and is expected to leave the present job as suddenly, whenever he gets “sick of it all.”

Zabak has learnt the art of spending—usually other people’s money, his own being spent before it is earned. Hard up is a soft word for his chronic complaint. His actual condition beats the English dictionary.

In spite of it all, he is a dashed good pal and is far sighted better than several shivering weaklings who make a hypocritical fetish of imaginary principles.

He has a bonny little child, called Chengiz, who gives a certain promise of following in his father’s footsteps—the only certain thing about the Kureishis.

Veera Raghava Rao (Vizagapatam)

Have you seen Kanchanmala, the talented actress of Andhra?

No such luck, old boy! I would love to meet her, if her producer doesn’t mind.

H. W. Rahimtullah (Mbwanza)

Why have you stopped answering queries about the age of the stars?

Because I can’t keep pace with their backward speed. With every year, the stars become two years younger and there is too much mathematics necessary to calculate their age. In some cases the ratio of calculation is so stretched, that one doubts whether they are born at all.

S. Venkateswararao (Vizagapatam)

Why are you so fond of Padma Devi, the Colour Queen? In which respect do you like her? Do you like her actions, voice or personality?

All, and in addition, her heart. Is there anything wrong in my doing so? If you knew her as well as I do, you wouldn’t ask me such a pertinent question.
Scoop in Showmanship!

"PUNARMILAN"
BOMBAY TALKIES’
Dreamlined Drama

STARRING
SNEHAPRABHA,
KISHORE SAHU.

Songs---------Dances--------
----------Heartbreaks!

From 21st December
At MAJESTIC
CINEMA, Bombay.
Sandhya - The Prostitute - Actress!

Is A Star Born In The Producer's Bed?

By: Baburao Patel

The characters and names mentioned in this short story are fictitious. Any similarity to actual persons, living or dead, is purely coincidental.

The song went on:

"What do the eyes of man miss? Nothing!
But the inscrutable writings of Fate are still denied!
I see thousands of my hand-some admirers here,
But where, where is my sweet-heart?"

The song went on, merrily enough for the gathering but sadly for the singer. The girl who was singing was pouring her heart out but the men who listened thought that all her pathos was merely a phase of their pleasure. Her sigh brought out their smile of appreciation. Her trembling voice made them only chuckle in admiration.

"Oh, Sandhya, you put life into your words. Marvelous!" said one man. And the rest said "Marvelous" in a chorus.

No one could imagine that to the singing girl those words made a song of sighs. No one knew that this young and beautiful girl of nineteen wished to run away from her profession into another world—more respectable and less artificial.

All of them denied to her the right to live a decent life, aye, even questioned her right to an intelligent understanding of the other life. For, she was a prostitute—a singing prostitute at best, if that can secure a little more sympathy for her existence.

Every one from that crowd belonged to a sort of respectable society. Every one of them traced his descent either from Nadir Shah or from Emperor Ashok. None accepted a lesser lineage. And this prostitute, young and beautiful though she was, was still a mere prostitute to them—born out of sin to nurse sin in the cradle of her passions.

If that girl had expressed her desire to live a decent life, they would have kicked her in the face. What infernal arrogance? How could a damn prostitute become respectable? Was she not condemned by society to her life of sin and shame? How presumptuous for a woman like that even to think of a better life? What! Does she want to penetrate our homes and spoil our wives and daughters? It would be simply outrageous.

And yet every night they went to her alone and in crowds. Together they shared her charm and in turns they shared her bed.

She was there, ever ready, to receive with a smile their burden of sin, to wipe off their frowns with her loving caresses, to sweeten their breath with the fragrance of pan and betel, to tune their ears with the melody of her voice, to refresh their eyes with the contours of her figure and to cool off their desire with the warmth of her sex.

They came to her as sinners full of desire and lust but went home as saints with love and respect. For she—the prostitute—had always stood the full shock of that desire and lust so that her sister in the home—the wife—may live in her traditional glory of chastity and reverence. The housewife needed the humble prostitute to protect

It was a family farewell to Ram Bagai when he left for Hollywood. From left to right:—Mr. Camer Saleh, (Business Manager, "filmindia"), Mr. Ram Bagai, Miss Rita Carlyle, (Secretary to the Editor, "filmindia") and Mr. Baburao Patel.
and fortify her citadel of tradition and reverence.

But Sandhya was different. She hated her life of shame and sin. The old woman, whom she called her mother, had purchased her when she had yet been a baby. As she grew she saw the clientele of her mother falling. No one wanted an old woman. Lust has eternal youth and it can’t be mated with old age. Even the lust laden old man has to give the world an appearance of youth to convince, if not the world, at least himself. Because without this conviction lust dies. For, lust can’t be abstract. To be, it has to express itself as a hardened sin.

Then one day, Sandhya grew. The knowledge of her youth was thrust upon her by an ugly man of forty who had paid a thousand rupees to the old woman. Through fright and pain Sandhya crossed the frontier of childhood and stepped into the land of youth with its uncertain promise of hope and fulfilment. The journey across was short. It was accomplished on the wings of the Moon as if claiming thereby the Moon’s eternal blessings on numerous such journeys in the dark future.

Sandhya was new to the age-old game. She did not take to it kindly and often protested vehemently. But a few whip cracks on her back from the “mother” broke the back of her opposition and she soon resigned herself to her predetermined fate.

Then began a parade of passion. Men, between eighteen and eighty, came from all over. Sandhya’s soulful music with which she lulled her conscience to sleep woke up the manhood of others. And turn by turn they hunted her down, paying the price of the sport to the old woman.

And then came Suman—young and handsome with muscle in tune and desire in harness. He came with some college boys for a singing concert. Sandhya’s beautiful voice haunted young Suman. He looked at her and kept on looking. She looked at him and looked again at him. The eyes drove the hearts into love. And Suman came again and again, paid the admission fee to the inevitable old woman and crept into the innermost recesses of his lady-love to build a new heaven of hope for both.

Her first love gave Sandhya new courage and she defied the “mother.” Slaps, more slaps, threats, more threats and whip lashes, all were tried but Sandhya became more and more obstinate. She sang but refused to share her bed with any one else but Suman.

Suman also received his share of abuse and threats. He was stopped from visiting the girl. But he waited outside under the window, even as Romeo had done for Juliet. Some hirelings assaulted him once and yet with a bandaged head he waited there day after day.

Sandhya could bear it no longer. That night she and Suman had de-
cided to elope. They had decided to leave the town and go to Bombay.

It was already getting late but the crowd of her admirers would not go away. The pathos in her voice held them together in a brotherhood of sighing passions.

One by one some of them went in and had whispered talks with the old "mother." Sandhya's bed was gradually being auctioned for the night. Fifty, hundred, hundred and fifty! The more pathos Sandhya put into her song, the more did the price go up. The old woman kept refusing saying that the little girl was not well and could not be worried that night.

The men tried to please the old woman. They called her mother, forgetting for the moment, their own. They spoke to her sweetly and soothingly. The old woman reciprocated by calling them her sons but expected her "sons" to raise the price.

Two hundred! That was what the night was knocked down for. The man who bought the night was forty-five in years, in chest and round the girth. He was ugly but the old woman didn't care. His money was fresh and new. The lucky man settled down by removing his coat.

That was the signal for the others to go. They went—some happy in the triumph of their friend others jealous in the march he had stolen.

The music stopped now. Sandhya went in to wash and prepare. She put her best dress on and the old woman looked at her appreciatively.

"My daughter is a wise girl," she said. "She knows the value of money. See! How beautifully she is dressed. Don't hurry, darling! Seth will wait. I'll have a little bite in the meanwhile" And the old woman went into the kitchen.

Seeing her opportunity, Sandhya escaped by the front door. The 45 year-old Seth thought that she would return. But she did not. For an hour, they searched for her. They thought she had gone for a drive or for a walk. None imagined that she was in the train with Suman speeding towards Bombay.

Suman and Sandhya arrived in Bombay and took up rooms in a Punjabi hotel. Suman had brought all the money he could scrape up from his parents, friends and relatives. Sandhya had some ornaments which she could not leave behind. They had enough to live on for three months. And before that time Suman would get a job with his B.A. as a recommendation.

The first week was spent in sightseeing. The Museum, the Victoria Gardens, the Malabar Hill, the cinemas—everywhere the happy pair went and saw things. People saw them and felt happy at the happiness of this handsome
The good ones thought that they were a wedded couple enjoying their honeymoon. The others looked a little deeper into the sad and frightened eyes of Sandhya and suspected a past.

With the week over, the grim necessity of earning to live in a city faced Suman. Then began the bread search through offices, docks, mills, hotels, restaurants and all other sources from where bread has to be dug out with superhuman efforts to earn a seemingly respectable living. It has been so all over the world through all times. Man who makes the bread uses his intelligence to hide it away from his fellow beings. And thus the bread hunt becomes all the more tragic.

No one wanted Suman, the graduate of Punjab. He was too well dressed for a bad job and too fresh for a good one. Sandhya used to wait for hours at the hotel for Suman to return from his job hunt. Days passed into weeks. The little pool of finance dwindled steadily and its bottom was now within sight. The cash had by now gone and the ornaments round Sandhya’s beautiful neck had begun to feed the hungry souls.

Then some one at the hotel said that Suman’s manly stature would be welcome to the film producers. They needed heroes and Suman had a singing voice with which he had often sung Majnu’s love lyrics to Sandhya. Driven to it Suman visited one studio after another. No one wanted him. They all said, “We want girls. We want new heroines.”

On the last lap of starvation, Sandhya decided to be a film actress. In this man-made world, a woman is still the best asset.

No sooner had Sandhya called on the very first producer, she was taken up for a three-year contract. Sandhya was so beautiful that the producer could not refuse her anything. He even allowed Suman to visit the studios in the early days, as long as he did not interfere with Sandhya’s work.

Everyone was too good to Sandhya. She brought new life into the dull studio. She was so beautiful. Whenever she burst out into a song, the producer forgot his home and fancied himself in a dreamland. Right behind him the director stood...
December, 1940

and also lost himself. And so did all behind one another in their respective order of importance. Every one loved Sandhya including the tea-boy who lingered longer than usual in the rehearsal hall.

The producer who was used to going home for lunch suddenly discovered that he couldn’t afford the time. So the lunch came to the studio and Sandhya was invited to join.

Suman was pleased with Sandhya’s success. He was soon made to realize that his presence did not help his wife in her career. So with every day Suman backed a little further from Sandhya’s field of activities. Even now he was searching for something to do. Often he stayed at home and waited for Sandhya to return.

And when she returned home after the day’s work, once again they were united in a blissful partnership.

* * *

Motor cars now came to Sandhya’s new flat to pick her up. It was generally a close race between the producer and the director. And the director managed to pick up Sandhya more often than the producer who had a pretence of a home to look after.

The picture was now on the sets. Sandhya was being shot from day to day. The director came closer to her, having to be with her all the time during the working hours. He often whispered sweet words into her ears—but they were not strange words to Sandhya. They were just echoes of the past. Sandhya knew the hollowness of those sweet phrases. They meant nothing to her. She smiled as she was wont to since childhood. The director was fanning the flames of his passion with words of the dead poets. Sandhya could sing those words and she knew its true music. The director’s warm and prosaic effort did not impress her. With a sweet smile she once turned away saying “Babuji, I’ve heard those words so often that I don’t believe in them any longer.”

The director stopped short. He looked askance at her and inquired “Where did you hear those words, Sandhya?”

“I was a singing girl once” said Sandhya.

“What? A prostitute?” interrupted the director.

“Yes, if you like it that way,” said Sandhya and went home for the day.

Next day, every one in the studio seemed to know that Sandhya was at best a singing prostitute. Even the tea-boy was now less interested. Imagine such a beautiful thing being so low. Everyone was in a way disappointed. Human vanity demands that even its victim of persecution should have class.

But to the producer and to the director things seemed to have become suddenly more easy. When every one in the studio stared at Sandhya, these two showed a deeper understanding of life and silently sympathised with her.

The way they looked at her seemed to suggest, “Never mind, we understand. We don’t mind your being a prostitute. It’s alright, we have many in the studio like you. But you must also realize what you are and not be so stiff.”

Sandhya was no longer the oomph girl of the studio people. She was just a beautiful devil. No longer did her voice thrill the young and the old. At best it was a trained voice of a songstress. The pathos in her voice and the romance in her personality fled out in a moment and no longer was she a Leila of their dreams.

In a day Sandhya had become just the right type of woman for a
film actress, Sandhya was happy for some unknown reason. The misunderstanding, about her not being what she was, had given her many uncomfortable moments.

People had talked to her differently. The language of love to a virgin sharply differs from the one used for a professional prostitute. These are entirely different schools of romance. The one begins in the dreamland of Leilas and Shirins and is couched in the language of sighs and flowers, while the other rises like the stink of the streets from the byways of life and is uttered with all the realism that human passion is capable of.

Sandhya was now at peace with the world. They knew where she had come from and she knew where she had to go. It was so much easier.

After a few days people even came to appreciate her a bit. They said she was good for a prostitute. And for this charity of thought Sandhya was grateful.

Days later, the producer, who had been very considerate to Sandhya in a different but knowing way, wanted to discuss some personal business of importance with her.

Sandhya could not understand the nature of the business that could not be discussed in the studio.

"I am sorry Sandhya Devi," said the producer, "but it can't be discussed here. Walls have ears and private business must be done privately. You have no shooting tomorrow and we shall motor down to my suburban villa and talk out the whole thing. Please come to the studio as usual.”

Sandhya couldn't protest. She was given no time to do so. The producer had been very good to her so far and she had no reason to suspect him of any motives. This was probably just his way of doing things.

* * *

The next day Sandhya and Sethji (the producer) arrived at Brindaban the suburban villa of Sethji.

If the walls of Brindaban could talk they would tell many a thrilling tale of how the producer sported himself unknown to the world where he came from.

The thrills which the censors would not allow in his films were all enacted here in their utterly honest hues lending a rainbow of romance to the fast greying hair of the producer.

Brindaban was a tiny little villa but big enough to accommodate the biggest sin conceived by the brain of a man. It was, far away from other houses and its large surrounding lands gave it a status of comfortable seclusion. Scrutiny and civilization were a quarter of a mile away from this place where the old producer so often indulged in his sinful gymnastics of sex.

Two servants, silent and faithful, kept the fires of this pseudo home burning. One of them cooked the meals and the other cleaned the place. Even the orgies of sex needed good food and scrupulous cleanliness to survive long.

The non-vegetarian food that was denied to the Seth in his home by a fanatically religious wife, was cooked here by the Muslim cook and profusely sprinkled with spices thereby adding colour to the lust in riot.

While eating, the old man often wondered whether he liked the cook more or the woman by his side—so tasty were the different dishes prepared. Every new preparation brought him face to face with the diverse limitations of the Hindu religion which to the old

December, 1940

Quite a crowded situation in "Hunt For A Husband" a Naryug social picture.
man had ceased to be except in the presence of his wife and children.

Sandhya was taken through the different rooms. She was surprised that so isolated a place should be so beautifully furnished.

And then they came to the bed room. With a dramatic gesture, Sethji threw open the door and out came the perfumed smoke of burning incense.

The atmosphere within was typically Oriental. It could have been the bed chamber of a Nawab in the seventeenth century but for the nude paintings and statues of men and women in all their twistings and turnings of sex and desire. These suggestions looked French in execution though devilish in conception.

A rich and heavy carpet lay lazily on the floor, perhaps to absorb the sounds of a possible struggle. Flimsy silk with illusive hues made curtains for the windows. From outside, the glass windows were carefully closed but the inside of the room was remarkably fresh and cool. A theatre cooling system was probably used to keep the room thus.

The bed was a big upholstered platform broad enough to provide a field for all the grotesque activities of an obsessed mind. The silk sheet on it was intended to make the skin warmer and help the pores to open in willing response.

In short, the bed room was too beautiful for virtue to remain unstained. It was a strip-tease setting to tease virtue into taking any grotesque shape of sin.

Sandhya was staggered. She muttered, "Do you sleep here Sethji?"

"Yes, sometimes, when I find a fitting companion" said the sly old man mischievously.

Sandhya understood. In a moment she was frightened. She, a one time prostitute who had auctioned her bed from night to night, could not imagine that sin could be harnessed with such calculative beauty and precision. She had always thought that sin was an impulse of the moment that goaded men into wild actions. Here was something that was so well pre-determined that Sandhya clung desperately to her shreds of mental chastity with an awe inspiring fear. This stream lining added to human desire was something that beat her imagination.

The man understood. He said hastily. "Oh let us take our lunch. There is plenty of time for the actual business." And saying this he closed the bed room door.

* * * *

In silence they ate the numerous tasty bits that made up the lunch. A distant fear had gripped the mind of Sandhya who ate her share almost mechanically. To the old Sethji the non-vegetarian nature of the estables was a paramount excuse to concentrate furiously on his job in hand. There was plenty of time for other things afterwards. Good food always sharpened the edge of lust and the sly old man knew it too well at forty five.

Lunch over, the sherbet was asked to be served in the bed room. That room was meant for sherbet. Even the sheiks of Araby needed a setting for their desert drinks, then why should the movie moghul not indulge in a time-honoured idiosyncrasy?

They retired to the bed room, where the servant had already placed the sherbet and retired to a discreet distance. That distance was essential to lend a transparent secrecy to gambols of Adam and Eve which though known to every

With Madhuri all blown up, Motilal gets a set back, nor is Dikshit happy. That's something interesting in "Shadi" a Ranjit picture.
one in the world, since time began, are yet enjoying the privilege of a cloistered secret.

* * * *

The happenings of the next hour were too lurid for words. The man whipped his desire and argued his right. The woman quailed before him and appealed for his mercy. Not that she was a stranger to the ways of men, but she had turned a new leaf in her life and come what may she had sworn to be faithful to Suman.

Once men went down on their knees before she begging their turn for the warmth of her arms, but now she was the one who was praying to be saved. Even thus has virtue always begged quarter from vice.

The words that came out to the ears of the “discreet” servants were pathetic.

“Save me from this, Sethji,” said the pathetic voice of Sandhya. “I respect you like a father. I do not know who my father was. Be a father to me, Sethji. Help me to forget the past. I want to be respectable. I want to love and live. I love Suman and I can’t be unfaithful to him.”

“Shut up, you damn prostitute” roared the enraged man who had so far been pushed away and who had struggled in vain to come to grips with his prey, “What right have you to talk of love and life? You, a cheap prostitute, who has made love an argument and turned life into an opportunity. How dare you talk like that? Come, take me as one more of your customers and let us make merry when the time is ripe and desire has still an edge. Come, Sandhya, I’ll make you a star overnight if you will only listen to me. What is one more man to you? And at my age I am not so dangerous. To-morrow, you will hardly remember me. Come, dear.”

And he caught her in his greedy arms and with hungry lips showered on her slimy kisses. Poor Sandhya! She was overwhelmed with disgust. She struggled desperately to get free, shouting “Leave me! Let me go, you dirty wretch! Leave me!”

With one supreme wrench she got free.

“I’ll shout Sethji,” she threatened.

“But who’ll hear you except God above and He is too far to be useful,” laughed the man, “Don’t think that I am so old as not to force you to my will. I’ll bend you to my desire with force now. Shout, shriek, if you like, but submit you must.”

* * * *

The sounds of a terrific struggle were heard by the discreet servants. Furniture crashing, words flying, loud groans and suppressed screams—all suggested a wild primitive fight for sexual mastery. Even the wild brutes of the jungle show more restraint in their passionate outbursts.

Suddenly with one big crash it seemed to end. The incense burner as it descended heavily on the man’s head sang a short-lived lullaby to the lust of the man. He fainted.

Sandhya rushed out, with bruises all over her body and tiny drops of blood oozing out of her innumerable scratches. Her beautiful clothes were in pitiable tatters.

Before any one could stop her, she ran out wildly through the large grounds into the streets beyond.

* * * *

Some kindly soul picked her up and brought her home. For days, Suman talked of murdering the man who had outraged his sweetheart thus. But Sandhya held him in check.

Her film career was now over. All the work that had been done was scrapped. Sandhya dared not go to the studio, nor was she called.

For her there was to be no more of a film studio. Her short-lived stardom had taught her a bitter lesson. She could not go back to her hereditary profession. She loathed it now, having been in the other world for some time.

So once again Suman was on the streets hunting for a job and Sandhya stayed at home waiting for him.

* * * *

A year later, in a small room at Parel two young persons—a handsome boy and a beautiful girl—were found dead in a final embrace.

Sandhya and Suman could bear it no longer. Rather than go back to where they came from, they made a suicide pact and went to a new land from where one has never to look back.

Anis gives a great performance in “Padoshi” a Prabhat picture.
Resume Of Information For Technical Minded Readers

L A N S I N G

Shearer Sound System For Better Theatres

(Contd from last issue)

Lansing Power Amplifiers. Type 124

The Power Amplifiers are A.C. operated, negative feedback stabilized type and represent the very latest design. Frequency response is exceptionally fine, 40-16,000 cps. plus or minus ½ db. The system of inverse feedback stabilization keeps distortion to a minimum up to the overload point of over 20 watts. Hum and noise level are approximately 75 db. below maximum output or referred to a 6 mw. zero reference has a noise level of minus 42. Wave form at all frequencies above 40 is constant. Five latest type tubes are used in type 124 power amplifiers and the condition of the power and low level amplifier tubes can be determined by a meter mounted on the amplifier panel.

Because Lansing amplifiers are well engineered and have the highest characteristics possible to build into an amplifier they are strongly recommended for all theatre installations where quality of reproduction must be the best obtainable.

Power Amplifiers. Type 140

The type 140 single stage power amplifier is used where more power is needed to cover large theatres or outdoor audiences.

This amplifier uses 2-866A rectifier tubes and 2-845 amplifier tubes and has an output of 60 watts with less than 2% distortion. Gain is 15 DB and frequency response is linear from 40-10,000 cycles. Filter condensers are oil impregnated, 2,000 volts. Both filament and plate transformer are separately fused. A safety switch protects the amplifier and operators. Individual plate currents are read on a meter mounted on the panel. All connections are located on the front panel where they are accessible. Input impedance 24 and 500 OHMS, output impedance 6-12 and 24 OHMS.

Power Amplifiers. Type 252.

The type 252 single stage power amplifier is supplied where extreme power and tremendous coverage is necessary. It has an output of 100 watts with less than 2½% distortion. 2-866A, 2-845 and 1-83V tubes are used.

The amplifier is similar to the 140 except bias peak with a time delay circuit is used to protect the 845 tubes. Other characteristics are the same as in the type 140.

This amplifier is supplied on special order only and prices will be quoted upon request. Always give full information as to the application of the type 252 amplifier you are ordering. What type of equipment do you intend to use with the 252, etc., to International Talkie Equipment Co., Queens Road, Bombay.

This situation promises to be somewhat interesting in "Punar Milan" a Bombay Talkies' picture.
Making Music at the Box Office!
BOMBAY TALKIES' Unique Production.

**Bandhan**

**STARRING**
LEELA CHITTIS, ASHOK KUMAR.

ROXY Talkies, Bombay.

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An announcement
EXTRAORDINARY
To Demand Applaudience
EXTRAORDINARY

TARUN PICTURES
PROUDLY PRESENT

Shanta Hublikar
("KESAR" OF "ADMI")
IN THEIR NEXT SOCIAL
"PRABHAT"
"THE DAWN"

WITH
P. JAIRAJ, K. N. SINGH, VATSALA KUMPTEKAR, KALYANI ETC.

STORY: SJT. M. G. DAVE
DIRECTION: SJT. V. M. VYAS

A TENSE DRAMA OF A BOY AND A GIRL WHO Fought AGAINST SOCIETY TO SEE THE DAWN OF NEW LIFE, NEW HAPPINESS, NEW WORLD!

A Confirmed Box-Office Smash!

TARUN PICTURES' 'TRUST YOUR WIFE' (NIRALI-DUNIYA) Breaking Record Every Where!

For Bombay Ppv. & C.P.C.I. Apply to:
THE BHARAT PICTURES Ltd.
Patel Chambers, French Bridge, Bombay.4
HEAD OFFICE: AKOLA.
PRABHA—This charming star of the Indian screen wins new laurels in "Ummid" a Ranjit picture.
Lansin in Full Swing

LANSING SHEARER TWO-WAY SPEAKER SYSTEM

the convenient arrangement of Cellular horn an

inside wings not show

LANSING "METROPOLITAN" Amplifier
Cabinet opened, showing from top to bottom: (1) The "METROPOLITAN" Amplifier; (2) Two-way speaker Dividing Network, with single stage monitor amplifier, Monitor volume control and Test and emergency switches for stage speaker; (3) Speaker Field Supply, shown turned over on its exclusive Lansing "Tramvue" mounting to facilitate testing and inspection; (4) The Copper Sulphide Rectifier type exciter supply.

Remember Lansing is the Finest Sound

International Talkie

Phone: 20892  17, NEW QUEEN'S RD
OFFERS THREE UNIQUE SOUND SYSTEMS

CHALLENGER : METROPOLITAN : PREMIERE

The Challenger Amplifier Cabinet opened showing at top the Lansing "CHALLENGER" amplifier, and the bottom the Field Supply and Dividing Network; turned over on its exclusive Lansing "Tramvue" mounting for inspection.
ROSALIND RUSSELL—She is coming in "No Time For Comedy" a Warner picture with a smile that will captivate her Indian fans and with a comedy that will keep them roaring.
If You Admire Your Neighbour's Wife

It is because—
She is wearing—

PURSRAM'S SILKS!

Silks For Everyone

- For The New-Born Babe
- For The School-Going Girl
- For The Butterfly-Beauty
- For The Honey-Moon Bride
- For The Dignified Mother
- For The Hopeful Widow

PURSRAM'S
SILK MERCHANTS
336, HORNBY ROAD, BOMBAY
Film Publicity Is Not Blah, Blah!
Study Of Mass Psychology Necessary

People Laugh At "Gate Crashers" and "World Premieres"

(By: "Zabak" Of The Sunday Standard)

(For Once, Zabak, perhaps the most popular newspaper columnist we have in the country to-day, goes all out and hits the publicity men in our film industry—and hits them hard. There is plenty to think in what he writes and much to learn. THE EDITOR.)

I am downright, absolutely positive that there cannot be any worse publicity copy in the world than the ones we come across in our dailies advertising Indian films.

Some of the advertisements....the copy, blocks and layout are so dreadfully amateurish that 'one does not know whether to treat them as jokes or to consider them as reflections of the type of brains behind their manufacture.

Very badly worded, ungrammatically put with a lot of hulla-baloo and without one touch of human appeal or the faintest idea of mass psychology to give it that compelling power....these advertisements seem to cry to the heavens themselves for redress.

With competition and rivalry becoming so acute, publicity has today come to play a most vital part in the marketing of any commodity....and it does not matter whether the product is tooth-paste, soap, automobile, a spitfire or a dreadnought....If the copy is misleading, unattractive or badly written it does not only hamper the sales but also mortally injures the manufacturer's goodwill and trade name.

Unfortunately this fact is lost upon the big shots who run our studios with the result that a most important branch of the industry is allowed to deteriorate more and more, day by day.

ADVERTISING MEANS SELLING

Some of the so-called publicity officers attached to our studios do not seem to understand the very fundamentals of advertising.

They do not realise that merely digging out all the beautiful adjectives from a massive dictionary and going all out to eulogise the picture is not enough, and they seem to completely forget the basic fact that they have been engaged to sell and not to praise, although there will be some who will say that you cannot sell without praise.

Probably they are correct, but I insist on repeating that mere praising is not selling. You may declare, "This is the finest picture in the world!" or you may splash across the full length of a newspaper, "The Greatest Picture Ever Made", but that is not enough to pull the reader out of his home and drag him to the theatre.

Bibbo comes again in "Intizar" a Great India picture.

Mr. Zahir R. Kurvichi otherwise known as "Zabak."

The public of late have been put wise to the truth behind "Finest" and "Greatest" pictures.

SOME HACKNEYED STUNTS

The audacity of some fertile brained publicity men is so outrageous that it takes one's breath away at their very, should I say, cheek. Months before a picture has been completed advertisements make an appearance declaring the unfinished product: "Hailed as the Gate-Crasher of 1940." How can it be hailed without even being seen and how on earth can it be a gate-crasher without even the gates being opened?

Yet another very familiar and much hackneyed stunt is to cram a number of blocks together and then let fly about half-a-dozen questions at the poor reader: "Do you know what is true love?", "Do you know this, that or the other? Then see the answer in this picture....blah, blah etc."

This is all very perplexing to the reader and he definitely disapproves of being presented with a question paper first thing in the morning.

Then again the publicity 'wizards' think that acclaiming a current release to be a "World Premiere" some may think "Ah! This must be a great picture it's having a world premiere", but in actual fact they do not see the public
laughing up their sleeves at the idiocy of the whole thing.

I could fill this page and probably a couple more with glaring howlers made by our so-called publicity experts but I am sure it will be needless as any paper will give you the examples I refer to.

WHY IS THIS SO?

So the whole question boils down to: WHY IS THIS SO? WHY IS INDIAN FILM PUBLICITY SO FEEBLE AND FOOLISH?

Because the film magnates forget the all-important fact that it is only publicity, wisely and effectively used, that can sell. Because they have got the impression that any newspaperman without a job is good enough to handle the work. Because they have never cared to realise that publicity is a highly technical and specialised job that cannot be handled by any Tom, Dick or Harry who smatters a few words of English, writes a caption or two and has "influence" with newspapers. Because they never care to know that a man who may be proficient in writing up news is the most unsuitable to write up their advertisements; in fact, it is tantamount to asking an engine driver to sit down and knit socks for the Ladies' War Funds Committee.

What beats my understanding is the fact that a studio will spend lakhs and lakhs on a picture, will go all out to collect a galaxy of stars, will compete with the devil himself to get the best directors, will build huge sets, will distribute money lavishly to engage camera-men, recordists and other technicians... but will not think twice even before engaging a publicity man.

Of what use are those stars, directors and technicians when the man who is to sell the finished product does not know one bit of human psychology and does not even understand the underlying motive of publicity and how to use it most effectively at the minimum of cost?

CLEVER PUBLICITY OF "WOMAN".

For a brief spell in Bombay it was felt that at last a real publicity man was born. The clever way the publicity of "WOMAN", National Studios' first picture, was handled made me feel that a new era had dawned. From week to week the cleverly worded captions, correctly displayed with a marshallling of facts of appeal with a deft skill which showed a masterly understanding of the psychology of the masses, woke up men, women and children from their slow lethargic life and brought them to the theatre... all... Hindus, Muslims, Parsis, Christians and even Europeans.

Yes. It was publicity which made this picture run for 25 weeks here and it was publicity again, badly managed, slipshodly put with big splashes and little emotion, that killed the drawing power in Delhi, Lahore and other key cities.

Let this lesson of "WOMAN" be an example to all our studios and let them now wake up to the true facts and set about repairing the great dents created by their indifference to the most important part of their business. It pays to advertise... only when it is well advertised!

Coy and shy, Suryakumari comes to the screen in "Prem Bandhan" a Tamil picture of Famous Films.
ON THE IRAQ
FILMINDIA'S PROTEST BEG

What Is Our Grievance?

1. That numerous obstacles are put in the way of Indian films which go to Iraq with the result that the future market for Indian films is threatened by the Iraq authorities.

2. Several Indian films have remained uncensored for years in Baghdad in spite of repeated requests because of the enmity of the Lord Mayor of Baghdad who is suspected of playing into the hands of the rival American interests and has consequently become the bitterest enemy of Indian films.

3. The local exhibitors in Iraq in spite of their willingness to show Indian pictures are directly influenced or threatened with a view to discourage any exploitation of Indian films.

4. Puerile tactics such as refusing to see the pictures, although previously arranged, keeping the representatives of Indian firms waiting unnecessarily and not replying to even registered requests, all combine to make the future of the Indian films in Iraq very uncertain unless the authorities there decide to look upon Indian films more sympathetically in future.

5. Indians in general are also treated like criminals in Iraq: their finger prints are taken, and moreover, they are asked to produce a non-conviction certificate from the local C.I.D.

Indians are chased out of their posts in the railways, electric companies, banks etc.

6. And in addition to all this Indians are called "Hindu Asvat" (Black Indian) by this race of Muslims in Iraq who are supposed to be related in ties of brotherhood with Indians.

What and Where is Iraq?

1. Iraq is a small Arab kingdom, formerly known as Mesopotamia, 116,000 sq. miles in area, with a population of three and half million. Its capital is Baghdad, formerly a Turkish province. Iraq was organized as a state under the British Mandate after the last war.

On December 14th, 1927, the Mandate was ended and Great Britain recognized the full independence of Iraq. The country is independent but has special treaty relations with Britain and we find a British military mission, a police force with British inspectors, and the Royal Air Force squadron at various stations in Iraq. Because of its oil-fields Iraq has a strategical importance in the present war. The present ruler, King Faisal II succeeded to the throne in 1939 and is hardly six years old. In the present war Iraq is our ally and fights with us shoulder to shoulder against our common enemy.

2. In the last war Indian soldiers fought for the people of Iraq on the battlefields of Mesopotamia and with their blood sowed the seeds of freedom which the Iraqis are enjoying to-day.

Once again Iraq has become a battlefield where the freedom of several nations will be decided, and once again Indian soldiers are standing shoulder to shoulder with their Iraqi brothers in defence of this freedom.

3. The trade exchange between Iraq and India has been going up steadily since 1936 as will be seen from the following table:

And with the war on, the figures will show further appreciation with Iraq buying from India more and more of cotton, jute, and leather.

What Is The Scope of Indian Films In Iraq?

1. Iraq has six big stations which can consume not less than 25 Indian pictures per year.

2. A single Indian picture brings in an average return of Rs. 4,000 which means an aggregate business of Rs. 1,00,000 net on 25 films during the year.

3. Films that go to Iraq can also travel to further provinces yielding the following extra income:

(a) Trans-Jordan, six stations, Rs. 1,500 per film.
(b) Palestine, six stations, Rs. 1,500 per film.
(c) Syria, six stations, Rs. 2,000 per film.
(d) Turkey, twelve stations, Rs. 2,500 per film.

4. The above-mentioned returns are on Indian pictures in the Hindusthani language, but if these pictures are dubbed in the Arabic language each film is likely to fetch a net return of Rs. 40,000 from Iraq alone.

But this is only possible if Indian films are officially encouraged by the Iraq authorities.

MR. KANGA'S PASSPORT RENEWED

We understand that Mr. Kanga, who was finding it difficult to renew his passport for further stay in Iraq has now been granted Visa for another one year from the 4th of December 1940.

In this connection, the Indian film industry feels grateful to Sir Homi Mody for his strong representation to the Foreign Department of the Government of India compelling the Iraqis to view things in the right way.

IN THOUSANDS

<table>
<thead>
<tr>
<th>Year</th>
<th>Imports from Iraq</th>
<th>Exports to Iraq</th>
</tr>
</thead>
<tbody>
<tr>
<td>1936-37</td>
<td>30.75</td>
<td>38.30</td>
</tr>
<tr>
<td>1937-38</td>
<td>52.45</td>
<td>61.34</td>
</tr>
<tr>
<td>1938-39</td>
<td>46.00</td>
<td>50.59</td>
</tr>
<tr>
<td>1939-40</td>
<td>58.00</td>
<td>50.99</td>
</tr>
</tbody>
</table>

And yet a country so dependent on India chooses to forget even its courtesy obligation to a nation of three hundred and fifty millions.
Bombay Chronicle

INDIANS IN IRAQ  14-11-'40.

The current issue of ‘filmindia’ has made certain revelations in respect of the treatment that Indians receive in Baghdad and the Indian Films are accorded to Indians, who fought for the freedom of Iraq during the last world war are said to be treated as suspects and required to give their fingerprints on landing in Iraq. Mr. E. P. Kanga of Messrs. M. B. Billimoria & Co. looks after their film business in Iraq. In his contribution to ‘filmindia’ he points out that the unsympathetic treatment Indian films are getting from Iraq Censors is due to some American rival influences working behind. If that is so, it is for the India Government to take this matter up. Mr. Kanga called at the office of the Censors numerous times, made the written applications required of him, sent reminders but without even getting a chance of putting his case. He is simply not getting a hearing. If the account is accurate, it is an extraordinary state of affairs and this kind of virtual boycott of the products of an important Indian industry by Iraq will have to be seriously considered by the Government of India. We trust Government will promptly make enquiries into the matter and take due steps for the redress of Indians' grievances.

Sunday Times: Madras.

ANTI-INDIAN?

On the last page, we give an account of the alleged treatment meted out in Iraq to Indians in general and Indian film productions in particular.

The allegations are such that they sound almost incredible. And yet, there they are and it is even stated that once an Indian Moslem had to change his nationality to escape “being laughed at for being an Indian!”

Surely, India deserves better at Iraq’s hands, if only for the blood which Indians shed on her soil in the last War for safeguarding her freedom.

And what a sad disillusionment it must be to Jinnah and other Pakistan faddists who have been loudly proclaiming their solidarity with the other Moslem countries at the expense of an united Indian nation!

Hindusthan Standard, Calcutta.

Our Film Men in Iraq

The condition of Indians living in foreign countries, often pitiable and humiliating due to discriminatory legislations and restrictions, has been discussed in the columns of newspapers and dilated upon in statements of popular leaders. Indians are subjects of the British Crown and as such are entitled to the protection that His Majesty’s Government can provide for them. India is said to be virtually enjoying Dominion Status, according to many spokesmen for the British Government. And yet it is a matter of unforgettable shame and deepest regret that Indian nationals in various parts of the world are treated like so many criminals and pariahs. They are not allowed to ply their own trade or often permitted to enjoy the elementary rights of human beings. And these are not merely imaginary concoctions of an inventive mind; these are facts as real as our own existence.

It is impossible to reproduce all that has been written in hundreds of Indian papers and in several languages about the Iraq agitation of “filmindia.” With the exception of half a dozen Anglo-Indian papers, who for patent reasons of their own kept mum, as they usually do when India’s self-respect is at stake, all the dailies, weeklies and other periodicals unanimously condemned the high-handed attitude of the Iraq when giving a shabby treatment to Indian films in general and to Indian films in particular.

With the limited space at our disposal we reproduce extracts from some of the leading papers in the most widely read languages of India.

Mr. Kanga states that his repeated requests for an interview with the Amin Ul Asma (Lord Mayor), who was the chairman of the Board of Film Censors were turned down. When he personally went to the office of the Mayor, he was told that the Mayor could not see him as he was too busy with war work. Mr. Kanga was asked to state his business in writing to the Mayor which he did; but to the same, and to the reminders thereof, he received no reply. Mr. Kanga sought the support of the local British Embassy but they could not help him. In fact, one Mr. Walker, said to be the Commercial Secretary attached to the British Embassy “declined to take the matter up unless he was asked by the Government of India to seek for an explanation.” If what has been stated by Mr. Kanga is true, it is definitely a disgraceful state of affairs in Baghdad. Mr. Walker, Commercial Secretary attached to the local British Embassy, has very kindly agreed to take up the matter only if he is asked by the India Government. Now on the basis of what has been reported by Mr. Kanga, will the Government of India move and make an enquiry into the allegations?

Cochin Argus.

16-11-'40

INDIAN FILMS TABOOED

Filmindia’s Appeal to the Government of India.

(We commend the Editorial from Filmindia, Bombay for the attention of the Authorities. If the allegations are true, they call for effective intervention—will the Government of India take up the matter? Ed. C. A.)
Iraq Authorities Condemned By All Papers and in all Languages

Indian Express: Madras.

Mr. E. P. Kanga tells a dismal story of humiliating treatment meted out to Indians in Iraq. Apparently the Government there assumes that every Indian entering the country is a criminal unless the contrary is proved. It would appear that when an Indian arrives in Iraq he has to go to the passport office and register his arrival, and if he wishes to stay for more than three months, he has to produce a non-conviction report and submit to the indignity of having his fingerprints taken. Usually travellers visiting foreign countries are protected by the influence of their Governments, and if an Englishman is subjected to insult abroad, the entire machinery of Consular establishments is set in motion to convey the British Government’s resentment to the proper quarter and demand adequate reparation. Mr. Kanga himself has cited a Japanese authority to illustrate how the Japanese Government protects the honour and dignity of Japanese nationals sojourning in foreign countries. Two years ago, we are told, the French Government ordered that fingerprints should be taken of all Japanese residing in France. The Japanese Consul in Paris promptly protested, but when the protest went unheeded, the Japanese Government in Tokyo bluntly retaliated with an order that all French subjects in Japan should forthwith give not only their fingerprints but also their foot impressions. Immediate cancellation of the obnoxious original French order was the result, and the French Government yielded, after a reprimand, a courtesy due to Japan which they would not concede in response to a mild request. But the Government of India are insensitive to the duty of preserving Indian prestige abroad, and a sense of immunity encourages Governments outside to be particularly offensive in their treatment of Indian visitors.

Sunday Standard, Bombay.

A KICK FROM IRAQ

While newspapers are full of stabs-in-the-backs and kicks-in-the-behinds I wonder what the civilized world will have to say about the shabby treatment being accorded to Indians in Iraq by both the Government and the Commercial Secretary attached to the British shad Al Umri, the Lord Mayor of Baghdad.

The latest issue of filmindia carries a letter from Mr. E. P. Kanga, the representative of Messrs. M. B. Billimoria in Baghdad, in which he bitterly complains of the highhandedness of Iraqi officials towards Indians and Indian films.

* * *

It is a very damageing indictment he brings against the Iraq Government and deserves the immediate attention not only of every self-respecting Indian but also of our much revered maw bap Government, under whose Imperial wings and care our interests are supposed to be protected in foreign countries.

What I can’t understand is the very short memory of the Iraqis, who seem to have completely forgotten that they owe their freedom, which they are now so ready to throw at our face, to the valiant Indian troops who so ably defended them from the Turks barely 25 years ago.

Also beyond comprehension is the overbearing attitude of Syed Arshad Al Umri, the Lord Mayor of Baghdad, towards Indian films and his seemingly bitter hatred towards everything Indian.

* * *

I feel that we here in India cannot allow our compatriots in foreign countries to be treated so miserably. It is our national duty now to demand from the authorities concerned there not only a full explanation but also due compensation, and an assurance that an Indian will be allowed the same status and rights as we so readily give all foreigners.

It is a real pity that a fellow coloured nation should now take upon itself the odious duty to complete the work the late Katherine Mayo left undone and make us feel the deep gulf that divides a conquered nation from a free one!

Lokmanya, Bombay.

इराकमध्ये हिंदी लोकांचा उपमर्द

जो पहरी गुढांग असती तो चूँचहि गेल
तरी गुढांग रह्युपन समज्या जातो ही
गोट हिंदी लोकांचा बांधती अनेक प्रस्तावी
सिद्ध झाली आहे. याचे तज्य प्रसन्नत
इराकमध्ये पहिल्या समयात उपमर्द. गेला महारो
गुढांचा केही हिंदी लक्षांजन इराकमध्ये शक्य
केलें व त्या सत्याचा मिळाला राहू. या
युद्धात देखीत इराकच्या हुकुमशाबद्दीची तृणे
बकली तर त्याचा रूपांतर भार हिंदी
लक्षांबर राखणार असेल. अध्यक्ष हिंदी
कोंकणीच्या इराकमध्ये सरकारी बाणाचूका
कठी असेल तर अश्वत्त अपमानाती. क्रिम
विहाराचा ताज्या अंबाजत भी. हॅ. पी. कांग
जांचे एक पर फिडन्ह तेजील हिंदी लोकांचा
परंपरितरतिरा असाळीने साधारण पाठ्य
असेल. तेजील हिंदी लोकांचा संबंधित गुढांगालांमध्ये
हिंदीमध्ये देखेल, अमांडे वैष्णव बैतात,
अध्यक्ष हिंदी उपोपचारिकाची पदवीवर गडबडी
करण्यात असे. हिंदी चित्रपटाचा बांधती
तर ही बाणाचूक अस्तित्व व印度च्यासाठी
असेल. हिंदी चित्रपट सेना रक्षक मंडळ
होशान कृत्रिम विषय असेल. हिंदी चिंता
पाटाचा मागत उपादान कोटे पहिल्याच सेवा
अध्यक्ष हे त्यांना प्रतिसाधन अमेरिकाने
चित्रपटाच्या संबंधात विषयातील होती असेल भी. काळ
जांचत शम्भांचा आहे. त्याचं काळं हिंदुस्थान
सरकारसाठी बांधती असेल अनुकूल असे
अध्यक्षांना आहे.
"No More Finger Prints" Say Indians

Sir Homi Mody Leads A Deputation

Bombay Sentinel

Indians Treated Like Criminals In Iraq

Shocking Disclosures Call For Immediate Action and Reprisals

IRAQ IS THE LATEST COUNTRY TO JOIN IN THE ANTI-INDIAN CAMPAIGN.

"Filmindia" in its latest issue has some shocking revelations about the way Indians are treated and the sabotage of Indian films. As usual, the British Embassy asked to intervene an official only if he was asked to do so by the Government of India officially.

TREATED LIKE CRIMINALS

Indians, according to the writer of the article, are treated no better than criminals. When an Indian arrives in Iraq, he has to register himself at the passport office. If he wishes to stay for three months he is asked to produce a certificate from the C.I.D. to the effect that he has had no conviction.

That is not all. The Iraq C.I.D. appear to have a special code of their own. They ask for fingerprint impressions of all the ten fingers, and order the Indian to appear before them after another week. And when he appears he must stand in a line and take his chance, sometimes, it is stated, it takes two or three hours before he is called up.

One cannot but get the impression from these disclosures that the Iraqis think of Indians as some criminals who must be treated like hardened criminals.

One is also not surprised that Indian trade is given no quarter when one knows the way Indians whose only desire is to visit the country are treated.

Films, especially, have become the 'bete noir' of the Iraqi officials, no doubt influenced to a large extent by American business men.

The writer of the article in "Filmindia" states that no Indian film is allowed to be exhibited after the successful run of "Hurricane Hansa" for four weeks, which is said to be a record for any film in Iraq. The Lord Mayor of Baghdad seems to have a peculiar sense of his own duties. He is the President of the Censor Board, and does not care to reply to any communications, even after half a dozen reminders.

EXHIBITOR THREATENED

To try another process, an Indian distributor asked his exhibitor to apply to the Board for censoring a film. The result was, the exhibitor was threatened with cancellation of his licence. This can mean only one thing—that the Iraqis are determined to "black-out" all Indian trade. Why, otherwise should they have threatened the exhibitor in so summary a fashion when they had not even viewed the film?

It is stated that the American companies, after the success of one Indian film, got round the Lord Mayor and influenced him some way or other. Whatever that may be, Indian trade suffers and Indians are treated as a band of pariahs.

HOW TOKYO DID IT

In this connection it is recalled how the Japanese made the French authorities come round in a similar case. The French authorities, it appears, had asked all the Japanese in France to give their fingerprint impressions. A protest from the Japanese Consul went unheeded. Tokyo was quick to act, and how! They asked all the French in Japan to give not only the fingerprint impressions but also their foot prints! This had the desired effect, and the French withdrew the order.

Similarly, in India, some sort of reprisals is called for. The Iraqis do very good business in this country and are very well treated, suffering no kind of humiliation, but getting all facilities for their trade and stay here.

UNGRATEFUL

The Iraqis, moreover, have proved themselves to be ungrateful. They seem to have forgotten that Indians in the last war shed their blood to drive the Turks out of Iraq and helped them considerably to get their freedom.

It is up to the Consul for Iraq in Bombay to acquaint his country with these matters and remedy this state of affairs in the interests of his own country.

But that apart, it is the duty of the Government of India and associations like the Imperial Indian Citizenship Association to take up this matter and end this scandal ere long.
Countryman Kanga’s Complaint Becomes A Nation’s Protest—Government of India Promises To Enquire

Bombay Samachar.

Kanga’s complaint becomes a nation’s protest—Government of India promises to enquire

Matrubhumi Bombay.

Kanga’s complaint becomes a nation’s protest—Government of India promises to enquire

Jame-Jamshed Bombay.

Kanga’s complaint becomes a nation’s protest—Government of India promises to enquire

Pravasi Bombay.

Kanga’s complaint becomes a nation’s protest—Government of India promises to enquire

Re: Kanga’s complaint becomes a nation’s protest—Government of India promises to enquire

Re: Kanga’s complaint becomes a nation’s protest—Government of India promises to enquire

Re: Kanga’s complaint becomes a nation’s protest—Government of India promises to enquire

Re: Kanga’s complaint becomes a nation’s protest—Government of India promises to enquire

Re: Kanga’s complaint becomes a nation’s protest—Government of India promises to enquire
If Iraq Wants A Square Deal In India Let Them Give Indians a Square Deal In Iraq

AINA

- باستثناءت بنهاية مراجعة ذهاب مريم من
- نشر في صحيفتنا نهاية لضبط بها بناءً على
- ترجمة من مصادر عربية أو عربية
- أكمل النص في مراجعة من أخبار
- زوايا منها قوة قوية ومباشرة
- حتى نكون نحن الذين نحن
- تحدث عن أشياء أخرى من
- نشر في صحيفتنا نهاية لضبط بها بناءً على
- ترجمة من مصادر عربية أو عربية

IQBAL

"نعتذر على أي إشكالية، كنا نحاول جاهداً أن نكون بديلاً ل：<br>الجولات في الصحافة يعتبرون تزويرًا للحقائق التي يفترض أن تكون واقعًا في<br>نهر يبدو أن هناك خلافًا بين الجانبين. "<br>

CARAVAN (Urdu)

"نعتذر على أي إشكالية، كنا نحاول جاهداً أن نكون بديلاً ل：<br>الجولات في الصحافة يعتبرون تزويرًا للحقائق التي يفترض أن تكون واقعًا في<br>نهر يبدو أن هناك خلافًا بين الجانبين. "<br>
In Sanskar, Director Virendra Desai deals with the problems of a village wife suddenly confronted with all the sophistication of the city in the person of a rival in her husband's love.

See how this rival, an educated woman, deals with the intricate problem with which she is confronted.

*The most interesting picture in Town*

**EXTRA ATTRACTION**
**NAGA DANCE TOPICAL**
**PATHE**
**BOOK YOUR SEATS IN ADVANCE**
**DAILY 3-30, 6-30, 10 P.M.**
**SUNDAY MATINEE 1 P.M.**
Our Review

"Hindusthan Hamara" Suffers In Exploitation
Padmavati Brings Tears To The Eyes.
Jamuna Sadly Mis-cast.

Till the last the story writer could not make up his mind whether he wanted the people to take this lecture as a social story demanding a better deal for the poor farmers or a patriotic theme inspiring the people to greater glory.

In the songs, he says there is no land like India and in the prose he starts raving about the most cruel exploitation of the poor farmers. Between the two ends, a clumsy attempt has been made to give some drama of poverty and some stuff of unconvincing romance between a rich girl and a poor farmer.

All the things taken together make a very unconvincing hotchpotch for an intellectual, though at places there are spots that might appeal to the lower classes.

The story opens with Madhu an over wise poor farmer giving a mouthful of socialism to the people who come to relieve him of his crop under one pretext or other. He is unnecessarily shown as very hurt and vindictive and the audience not being able to share his intensity of feelings also feel a little hurt for not being taken into complete confidence of the circumstances.

In such intense patches of speech and sequence the story travels from one bit to another, till Madhu goes to the Zamindar's house and there unminds another long lecture on Veena, who waits patiently in the car and hears him out.

The villain of the piece, Chunilal, comes suddenly and slaps Madhu.

Madhu doesn't mind it and proceeds with his vehement lecture which not only bores his hearers but also the suffering audience.

This lecture which begins in the very first sequence of the picture is repeated again and again till the last reel by which time the audience knows the whole thing by heart.

Then we move to a little non-violent romance between Veena and Madhu. Madhu is all along harassed by Chunilal the manager of the Zamindar. Bansi the sister of Madhu takes a great part against all the opposition activities and is perhaps the only one who impresses.

The whole drama then runs over familiar ground and ends in a bit of chasing and shooting in which the villain dies.

The most objectionable part of the story is the character of the Zamindar Thakur, who is portrayed in psychologically contradictory lights. He is at one time shown weak and strong, stupid and intelligent, clownish and dignified, loving and indifferent, cowardly and bold. In short, something that can only happen in films.

PADMA DEVI SHINES

For getting a while the incorrect development of this character, Gope has given a good performance, which was admirable in itself. But his make-up called for more consistency.

Padma Devi as Bansi gave a sterling performance full of pathos and eloquence. Her words brought sympathy from the audience more because of the liquid pathos in her tone than because of any inherent paths in the situation. In light situations also she came out with flying colours but one wondered why she had let her eye-brows go flying so often and so obviously everytime.

Jamuna was clearly mis-cast. Her natural dignity and her great art could not be utilised properly for the half-hearted role that was assigned to her. She however did her best under very difficult circumstances.

Nandrekar, one of the most unhero-like persons for a hero, took up the entire burden of the tale and acquitted himself most miserably. Lacking even the slightest trace of emotion on his face he committed out long, jawbreaking speeches without any grace or emotion or even without correct diction or pronunciation. While all the time he talked of starvation of the farmers, he himself looked so over fed that his figure gave a straight lie to his words.

Hari Shivasani, as Chunilal the manager, was crude enough for the role and could be said to have done well.

BAD EXPLOITATION

The picture had good songs, some well-written and all well sung. The photography was rather disappointing.

The direction was weak and sketchy and fell much below the previous effort of Mr. Daryani.

The story of the picture, however, has plenty of mass appeal and should go well in certain towns.

In Bombay, the success of the picture suffered a lot because it was released in an unsuitable locality and at a theatre where second and subsequent runs are generally booked.

The publicity of the picture was also most commonplace and inadequate to give the picture any chance of success.
Now Running All over ANDHRA DESA

BHOO KAILAS

(TELUGU)

Directed by
SUNDER RAO NADKARNI

Produced by
SARASWATHI CINE FILM LABORATORY LTD

Famous Talkie Distributors, Madras

Featuring
SUBBIAH NAIDU
KAMALA BAI
NAGENDRA RAO
R. SUBRAMANIAM
M. ASTER VISWAM
LAKSHMI BAI
& others
“Sandesa” A Surprisingly Good Picture


The basic theme of the story constitutes of friendship and romance, but an attempt has been made to give it a political flavour by turning the theme into a handmaid of Hindu-Muslim unity.

The political twist is however carefully and soothingly worked into the main design of the story, primarily by the choice of characters and generally by giving pointed dialogues to the heroine of the tale.

But the purpose of the picture—not the philosophical but the sociopolitical would have been served better, if the producers had not given the apologetical dedication in a long rigmarole of an explanatory title with high sounding words, at the beginning of the picture.

That lets the cat out of the bag right at the beginning and the little mystery that flirts with the obvious propaganda is also dissipated.

If this bit of written explanation is excised, the psychological effect of the picture would be certainly more.

From all other points of view, this maiden picture of a new company is quite a praiseworthy effort, considering the inevitable difficulties new producers have to go through.

It is in fact a surprisingly good picture and considered from the standards already available in the market, “Sandesa” could be said to be a good second class production, better than several pictures produced by the long established companies. To cite a definite example: “Sandesa” is a better picture than “Divall” or “Sanskar.”

A GRIPPING STORY

Suresh, the Hindu graduate and Rafique, the Mahomedan are friends since childhood. Suresh with his characteristic impetuousity falls in love with Indira, a sophisticated college girl and wants to marry her. But his father refuses consent and Suresh and Indira elope and try to live on their own after their marriage. The usual difficulties ensuing. We soon have hot-words, suspicions, partings, bitter quarrels ending in Rafique’s wife and child leaving him.

Rafique who loves his daughter dearly falls dangerously ill now, because he misses his daughter. Just then Suresh is led to suspect his friend of seducing his wife. And now a storm breaks out which ultimately ends in the brave Rafique, the Mahomedan, losing his life for Suresh, the Hindu.

The story is developed in quite an interesting way and maintains its grip till the last moment. At many places the Hindu-Muslim sentiment is rather overstressed by making it the butt-end of an otherwise sensible argument. It should not have been so, as it adds propaganda to many an intensely human situation.

Our Review

SANDESA

Producers: Hind Pictures
Story, Dialogues & Songs: Munshi Dil
Audio: J. B. Jagtap
Cinematography: S. R. Naram & Raja Ram
Music: B. R. Batish
Cast: Yasmin, Nazir, Asahaq, Hussein, Majid, Baby Madhuri etc.
Released At: West End Cinema
Date of Release: 16th November ‘40

Scenario & Direction: NAZIR

NAZIR STANDS OUT

Nazir gives a very good performance, quite in keeping with his long experience on the screen. He seemed to be the only one who knew how the dialogues were to be spoken. But Nazir has come out more triumphant in his direction of the picture, which shows quite a lot of imagination and intelligence. I hope he improves more in future pictures, till he beats some of the top liners.

Yasmin, charming and graceful with a newly acquired figure, gives a slick performance with good dances and clever action. Her make-up however should have been a little darker to balance with the other players. She has therefore suffered the most at the hands of the photographer.

Baby Madhuri is certainly a star of the future. This intelligent tiny tot wins every heart in the audience with her crisp dialogues and coy action. She is a darling.

The picture has beautiful well sung songs. Whoever has sung them, the job has been well done.

In its photography, the picture has suffered a lot. Absolute negligence is evident at certain places. The recording is also a little listlessly done.

And yet “Sandesa” is a picture that pleases everyone. It has comedy, tragedy, humanity and sense in their respective places and together they make quite a pleasant drama.
The picture you have been waiting for?

FAMOUS FILMS (BOMBAY)

Announce

THE RELEASE

of

DHARMA PATNI

IN TELUGU

on

10th JANUARY 1941

ALL OVER ANDHRA DESA

Cast

SHANTA KUMARI ★ BHANUMATI
HANUMANTH RAO ★ HEMLATA
RAJU ★ KUTUMB RAO ★ BABY RADHA
ETC. ETC.

DIRECTED BY: P. PULLIAH, B.A.

STORY BY: V. S. KHANDEKAR

MUSIC BY: ANNA SAHEB MAINKAR

FOR BOOKINGS

FAMOUS FILMS CIRCUIT.

NELLORE, S. INDIA.
Our Review

"Sanskar" Second Release Of National!

Naga Dance Topical Worth Seeing!
Jyoti's Good Performance!

This picture of National Studios though second in release was produced first. It cannot therefore be compared with "Woman" the spectacular production which proved such a thundering success.

"Sanskar" is a social picture of mediocre quality with nothing outstanding and yet nothing very bad about it. It is a simple social story stretching the devoted wife and the misguided husband angle a little further and developed in the traditional manner of such plots. It has hardly any pretensions of a burning theme or any claims for outstanding performances.

THE WAITING WIFE STORY

"Sanskar" is a story of a young waiting wife Rajni, who has an educated husband in Prakash. When Prakash returns home to his wife after completing his studies at the college, Bijli his brother's wife whispers into his ears false stories of Rajni's disloyalty to Prakash. The impetuous young man believes these stories and starts upon a campaign of persecution. The wife, believing in the ideal of a Hindu wife's husband being the Lord Almighty, suffers patiently all the indignities heaped on her. On the other hand Bijli manages to get her niece Sudha, an educated girl, on the spot with an idea to get her married to Prakash.

Prakash flirts with the idea for sometime but is badly exposed by Sudha who sees through the whole game. Ultimately this college girl restores the peace of the home and makes Rajni happy.

Virendra Desai, the director of "Sanskar"

The treatment of the story is a bit jumbled and disconnected but the subject being within the easy understanding of the masses because of its familiarity, the blanks in continuity are filled up by the audience.

The other production values are in keeping with the standard of the production. Jyoti is the only one to give an appreciably good performance.

THE NAGA DANCE TOPICAL

This picture however is being run with a short cultural feature. "The Naga Dance" which is executed in an artistic fashion. It is a beautiful piece of workmanship and is certainly worth seeing.
THE CREATOR OF GREAT COMEDY HITS—

WINAYAK

BRINGS TO YOU

YOUR FAVOURITE COMEDIAN

DAMUANNA MALWANKAR

in

THE GREATEST COMEDY-CREATION

NAVYUG'S

LAGNA PALIWE KAROON

HUNT FOR A HUSBAND

Based on "CHIMANRAO" the Famous Character Created by Prof. C. V. JOSHI, M.A.

SCREEN ADAPTATION by PHOTOGRAPHY by with JOG, SHAKUNTALA & DAMAYANTI

V. S. KHANDEKAR; PANDURANG NAIK;

CHRISTMAS ATTRACTION

at NEW WEST END (BOMBAY) and MINERVA (POONA)

NAVYUG'S NEXT:—

AMRIT

Produced and Directed by WINAYAK

Story: V. S. KHANDEKAR • Photography: PANDURANG NAIK

Cast: MEENAXEE, LALITA PAWAR, BABY DEVI, BABURAO PENDHARKAR, SALVI, DAMUANNA MALWANKAR, MASTER VITHAL & WINAYAK.

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PICTURES IN MAKING

PRABHAT FILM CO.

Prabhat's sensational social picture “Padosi” with its theme of Hindu-Muslim unity and its grey-haired and mellow romance between two neighbours is now being edited finally by Director V. Shantaram.

The picture which has received excellent advance publicity is eagerly awaited by Prabhat fans but it is likely to be released only during the Christmas holidays in Bombay and Poona.

With Anis in the Hindi version and Jayshree in the Marathi one, this social picture of Prabhat is expected to attain new heights of production efficiency and technique.

At the studios in Poona the paper work of “Sant Sakhu” a mythological epic has been completed under the supervision of directors Damle and Fatehrai. The portrayal of this famous woman saint of Maharashtra will be in the symbolic role of an ideal wife, daughter-in-law and devtee of God. The actual shooting of this picture will begin in the second week of December.

The constant trips of Messrs. Baburao Patel and Ahmad Abbas to Poona suggest feverish activities in the progress of “Omar Khayyam”. Immediately Mr. Shantaram is free with his work on “Padosi” the first executive jobs for this superb costume picture will be taken in hand.

BOMBAY TALKIES

“Bandhan” the recent thundering success of Bombay Talkies is still making new records in almost all leading stations of the country. If success is to be measured by the box-office returns of a picture, “Bandhan” could easily be called the greatest success of the season. The picture is running at the Roxy in Bombay for the last eighteen weeks and there is an even money chance of it running for a like number of weeks more.

“Punar Milan” the new social picture with Kishore Sahu and Sneharprabha in the lead has been completed and will come to the screen at another theatre in the city during the Christmas holidays. Still another social subject written by Mr. K. A. Abbas has gone into production at the Malad studios under the direct supervision of Producer Mukherjee.

NATIONAL STUDIOS

The second release of this studio, “Sanskar”, was well appreciated at the Pathé Cinema in Bombay. This picture would have also had a long run like their first release, “Woman”, had the studio shown a little more enterprise in the publicity of the picture.

Another picture that is ready at the studios is “Puja”, a social story on the burning problem of illegitimate romance. Director A. R. Kardar who has just given his final O.K. to the picture, personally thinks it to be a masterpiece of his efforts in artistic expression. “Puja” will be released in Bombay immediately after “Sanskar.”

The other pictures in production are “Man” by Director Mehoob, “Kasoti” by Director Ramchandra Thakur, “Radhika” by Directors Virendra Desai and “Asra” by Directors Lalit Chandra and Chimanlal.

Director A. R. Kardar will shortly begin a new picture on a sensational subject written by Mr. Imtiazali Taj, the celebrated novelist of Punjab. This picture will feature Sitara who co-stars with Sardar Akhtar in “Puja.”

RANJIT MOVINETONE

“Diwali” a social picture stressing the multiple problems of penury, was well appreciated by a large number of people in Bombay. At the studios Director Jayant Desai who has just returned from his South Indian tour has again taken up the work of completing his new social picture called “Shadi”, featuring Madhuri, Motilal, Khursheed and Ishwarial.

They have still not found a suitable name for the social comedy produced by Chaturbuj Doshi lying ready in the tins. One cannot understand this clumsy procedure of producing a picture for months, getting it ready and not finding a name for it. If this is done with an idea of creating some mystery, it is certainly a very crude attempt.

Charlie, the inimitable comedian of the screen, is this time worrying about directing a picture. Taking a chair and its contents as the theme of his story he is reported to have prepared a good yarn, without doubt humorous, and expects to complete this picture, with the wind in his favour, during the next three months.

The new director, Mr. Ratilal is now seriously at it and can be seen moving about with his paper work of “Father and Son.” By the time this is in print, the ideas in the paper will be transferred to the celluloid in the indoors.

WADIA MOVINETONE

“Raj Nartaki”, Wadia’s ambitious picture in three languages, English, Hindi and Bengali, is fast nearing completion. It is due to be released in Calcutta on the 21st December and in Bombay on the 28th.

With Prithviraj, Sadhona and Pratima in the lead, the picture is expected to be a great success and if half the expectations are born out, Wadia Movietone will have to be congratulated for their pioneering enterprise in producing the first English picture in India.

Another picture in making, ready simultaneously, is “Manthan” with the charming Radha Rani in the
stellar role and Sardar Mansur keeping company in her duets. This costume picture of Wadia is reported to be remarkable in several respects.

**NAVYUG CHITRAPAT**

The new social comedy with its intriguing name "Hunt For A Husband" is fast nearing completion. With Damuanna Malvankar leading a useful cast of artistes this picture is reported to have become a roaring comedy as designed by the producers.

Another picture in making is "Amr.t" a social melodrama written by Mr. V. S. Khandekar, with Baburao Pendharkar and sweet Meenaxi sharing the burden between them. Even this picture is expected to be as popular as their previous ones.

**PRAKASH PICTURES**

"Narsi Bhagat" the devotional picture of Prakash has literally stormed the box-Offices all over India. Its scintillating music combined with the star attraction of the players guaranteed a brilliant success for this picture.

In their studios at Andheri, "Mala" a social story with Rose and Jairaj, is now in the editing room. The new picture that has been taken for production is called "Dahej." It will feature Prem Adib and Jaydi and will be directed by Mr. Chimanlal Lahar.

**MORAN PICTURES**

"Thief of Tartar" directed by Mr. Amarnath, with Yakub and Indurani in the lead will be released on the occasion of the Bakri-Idd at several stations all over the country.

The producers are reported to have spent a good lot of money on this picture and they naturally expect a triumphant success in return.

Another picture in making is "Alauddin", a costume fantasy with Jayant and Indurani in the lead, while Mr. Nanubhai Vakil is busy with a new subject called "Jadu-I-Bandhan", starring Sarcjini and Shiraz.

**FAMOUS FILMS (Nellore)**

"Dharma-Patni", the long awaited social picture of this company in Telugu is now all booked for release in the South. The first break-cut will take place early in January.

Another social picture in Tamil called "Prem-Bandhan" is being completed and will also be ready for release in the month of January.

**FAMOUS ARUN PICTURES**

Their maiden production "Thoratanchi Kamla" is being steadily shot by Mr. Bhal Pendharkar and will be ready for release in the month of January.
Shakuntala and Damuanna have a quiet moment to themselves in “Hunt For A Husband” a Navyug picture.

The next picture that will immediately go into production is a social legend called “Damaji”.

HIND PICTURES
The first picture “Sandesa” which was released at the West End Cinema in Bombay turned out to be surprisingly good with Nazir and Yasmin gracing the stellar roles. All the variety which the audience demanded in dance and action was fully catered for with the result that this picture could easily be called a confirmed box-office success.

With such a brilliant beginning it is expected that the producers will give us some more pictures with themes of social significance.

TARUN PICTURES
“Trust Your Wife” the first picture of this company was pretty well received at the Imperial Cinema in Bombay.

The next one to go into production is tantalizingly called “Prabhata” and will feature Shanta Hublikar with Jairaj and K. N. Singh for company.

The producers are staking pretty good money on this picture and expect this social story to prove a thundering success.

PRAGATI PICTURES (Madras)
“Bhoo Kailas” the mythological spectacle of imposing grandeur and conceived in the most fantastic colours of imagination is now in the editing room and will be released in the second week of December.

With Subhish Naidu, Nagendra Rao, Laxmibai and Kamalabai in the cast the picture promises to give a versatile scope to all the demands of the audiences.

The next picture, on the sets to be, is called “Vasant Sena” and it will be produced in Kannarese.

“Bhakta Cheta” a mythological devotional subject has also gone into shooting with Malati and Laxmibai and Kavi in the cast.

CIRCO PRODUCTIONS
“Deepak” starring Prithviraj is a social story which will be released at the Imperial Cinema in Bombay by the time this is in print.

Other pictures in making at the studio are “Vamala” featuring Maya Bannerjee and “Zamindar” starring the inimitable Chandramohan.

FILM CORPORATION OF INDIA (Calcutta)
“Hindusthan Hamara” a social picture directed by Mr. Ram Darvani and starring Padmadevi and Jamuna could not make much of an impression because of its unsympathetic exploitation in the city.

With better publicity and a better theatre, this picture would have probably given better returns. The other social picture of the company which will come to the town very shortly is called “Qaidi” featuring Monica Desai and Romola.

Prithviraj and Sadhona Bose make a splendid team in “Raj Nartaki” a Wadia Movietone picture.
SITARA—This smart heroine of many pictures stars once again in “Puja” a National picture directed by A. R. Kardar.
"I RISE FROM MY GRAVE"

By: K. Ahmad Abbas

Comrade Ahmad Abbas has written his “dying declaration”, as he says. I give it in full, without excising a word, because to the “dying” man even a word is vital. But if Abbas gets a vision to see in the heart of hearts of his “faithless” friends, he will only find himself—still a sacred relic of something too fine and honourable in the present day fast moving world.—BABURAO PATEL.

I once read the news of one’s own death while still alive is a rare privilege that is vouchedsafe to very few people. One such lucky man was Mark Twain, who on reading an obituary notice announcing his death, telegraphed to the paper: “The news is slightly exaggerated.”

And, borrowing the words of the famous American humorist, I too replied, “The news is slightly exaggerated,” when a friend recently telephoned the “Chronicle” office and asked me whether I was really dead!

The death motif seems to be haunting me for the past few months.

First, it was “reliably” rumoured that I was suffering from “slow fever” (must be very slow, indeed, not to have yet reached even once anywhere near 99 degrees)

Then came my friend, Baburao Patel’s interview in “Asha” in the course of which he referred to some mysterious “personal catastrophe” diagnosed as “unsettled mental condition” and generally regretted that I had stopped writing film criticism.

Funny, that the very same issue of “Asha” should have contained two full pages of film criticism contributed by me.

And on top of it came the little paragraph in “Editor’s Mail” of the last issue of “filmindia”:

Q. “May I ask who is K. Ahmad Abbas?”

A. “To the film industry a short lived storm that passed, to the friends an affectionate memory.”

Inspite of his wide popularity, very few of his over 3,00,000 readers really understand the subtleties of Baburao’s peculiar humour and, no wonder, that some of them got the impression that I was no longer in the land of the living.

The result: Three telephone calls, two letters and one post card anxiously enquiring about my “death.”

It is good to feel that there are at least six persons who feel for you!

I HAVE A SENSE OF HUMOUR!

As I said, the Death motif seems to be consistently pursuing me. I received a film magazine from Lahore—a special Divali issue—and, as I opened it, the very first article that hit my eye was “WHY FILM CRITICS DIE SOON?”, by my friend. S. V. Kripnam, mainly devoted to mourning “the unexpected, sudden and sad death of Khwaja Ahmad Abbas as a film critic.”

Mr. K. S. Hirlekar, Founder of the Motion Picture Society of India, once again rushed to the rescue of the Indian film industry in taking the Iraq deputation to Delhi. Though not actively interested in the film industry now, his love and enthusiasm, as seen in his numerous selfless activities to further our industry’s interests, demand gratitude from all who have an invested stake in the industry. “Filmindia” thanks Mr. Hirlekar and expects his help and guidance in its future battles.

Again, it is funny that some weeks earlier, the same magazine should have, after repeated requests and reminders, got from me a special article for this very Divali issue. I looked for it in the magazine but failed to find it. Perhaps the editor felt no obligation towards a humble contributor who is “dead” anyway—morally if not exactly physically!

Finally, by a “stranger than fiction” coincidence. I received as a present from a friend Marie Correlli’s beautifully morbid novel “Vendetta,” the story of a man who was buried alive and returned from his grave to wreak vengeance on his faithless friends, who had flattered him and “exploited” him while he was alive but had utterly forgotten him within a few hours of his “death.”

Thank heavens, I am not morbid like the character in “Vendetta” and, I flatter myself, I possess a sense of humour so that I am more amused than upset by such harmless jokes as the news of my own death.

But after reading “Vendetta” it did occur to me that it may be amusing to rise from my temporary “grave” of oblivion into which I have been plunged by a conspiracy of circumstances, and to reveal to my old and valued friends, the readers of “filmindia”, the “mysteries of life beyond death”—in other words, to tell them about the grand thrills of not being a film critic.

AND WHAT HAVE I NOT DONE?

I warn you that this is a purely personal article and I propose to make the fullest use of the first person singular. If I am considered important enough to be the subject of an obituary notice, my “dying declaration” must also be recorded!
ENTRANCING
BEAUTIFUL

EPOCH MAKING

A Glorious Social Hit

SNEH-BANDHAN
OR INTIZAR
YOUNG LOVE FLIES on SILVER-CLOUDS!
A Bombshell!

LOVE LIES Writhing in Agony
A Glorious Woman In Life’s Grim Battle

Throbbing With Emotions
Tilting Melodies
Masterly DIALOGUES
SPARKLING COMEDY

A K. B. DESAI Super Production

FROM 28th DEC. 1940

At ROYAL OPERA HOUSE

BOMBAY

FEATURING

BIBRO • E. BILLIMORIA • NAVIN
YAGNIK • MUZAMMIL • BOSE • PURI
• PRATIMA DEVI • RAJKUMARI
AND OTHERS.

DIRECTOR: J. P. ADVANI

Then Thrill Up
“MERE RAJA”
An Epic Of Knightly Deeds and Adventure

FEATURING:
SHANKER VAZRE • MOTI • BOSE
• PURI • DHULIA • KANTA •
KAMLA • ALI COMEDIAN •
BHALERAO

DIRECTOR:
T. S. MANI

A K. B. DESAI Super Thriller

ADVENTURES OF SHEIKH CHILLI
OR
GHANCHAKKAR

DIRECTED BY
Sjt. Kikubhai B. Desai

FEATURING
Moti and Navin Chandra

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FAIRYLAND ROMANCE

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BOMBAY 4.
Gee, a girl in pyjamas! And Ishwarlal that way? Nur Jehan must be up to something in "Ummid".

So much has been made, privately and in the film press, of the fact that I am no longer writing and editing the Film Page of "The Bombay Chronicle." There are different and mutually contradictory "theories" about it—one of them being that I have been promoted to a more responsible job and another that I have been "degraded" for showing partiality for certain friends of mine among the film stars (who actually, seem to be getting a much bigger "boost" now that I am not writing the Film Page!)

Before I tell you why I am not writing the "Chronicle" Film Page, let me first make it clear that I was not born into this exciting world of journalism with the film critic's illuminated silver press-show pencil in my mouth.

Boyishly enthusiastic and terribly self-conscious, I entered a newspaper office seven years ago and the first job assigned to me was to sub-edit the commercial page. Day after day, I sat at my desk, pain-fully wrestling with prices of Hessian and Cotton T.T., New York on London, Bullion and Seeds, Bulls and Bears. That's why I know more about their favourite hobby of Share Bazar Speculation than certain producers suspect me of knowing. That's where I learnt of the mad gambles of capitalism which upset markets and stake the lives of millions on such imponderable circumstances as a king's cold or a dictator's dyspepsia.

The very next job that came my way was law court reporting and I still remember the feeling of nausea I had when for the first time I heard a death sentence passed on a convict. I saw a simple peasant who, suspecting his mistress of infidelity, had killed her with an axe and related the whole tragic story calmly, truthfully, unhesitatingly convinced that the gallows would unite him with his beloved in the other world—a gallant and upright man with pathetically perverted ideas of love and fidelity. My mind vividly recalls two other cases: that of a young orphan boy who tearfully admitted having stolen six annas because he was hungry and that of the pitiful woman whose nose had been chopped off by a suspicious and callous husband.

ORDERED TO BE A CRITIC!

In course of time I was to specialize in interviews and met diverse and interesting characters including politicians, fire-eaters, globe-trotters and street-walkers not always immoral! I 'covered' Congress Sessions and Trade Union meetings, saw Pandit Jawaharlal choking with emotion as he spoke about Spain and heard Mahatma
EVER READY
TO COURT PRISON
FOR HIS PRINCIPLES
AND CONVICTIONS!
—A Hero Amongst
Doctors!
—A Doctor Amongst
Doctors!
MONEY
—he did not care for it!
Happiness of Mankind
That was the
Mission of his Life—
HE STAKED HIS
DEAREST FOR IT!

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VATSALA
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Gandhi unfolding his plan of satyagraha as he sat spinning on his charkha. I flew from Bombay to Delhi and back to report the inauguration of the first Air Mail service in India. And, thanks to the "scoop" of our London correspondent, experienced the much greater thrill of bringing out the special edition announcing the actual abdication of King Edward—ten hours before any other paper in India! And all the time I wrote—reports of flower shows and motor accidents, editorial notes on political affairs, short stories, the Radio page, the Motoring and Aviation page, and the Science and Industry page!

I mention all these activities as nothing remarkable or even unusual for a journalist. Every young apprentice in a newspaper office is invariably put through the same mill for, being the junior-most member of the staff, all miscellaneous work is given to him. Indeed, I am sure most of my seniors in journalism have had even more exciting and varied experiences.

And, please don't imagine I am being irrelevant and getting further and further from the main theme of this article—why I became a film critic and why I am no longer a film critic. Indeed, in the preceding paragraphs, I have already given the answer.

I became a film critic for exactly the same reason for which once I became a radio critic or a law court reporter or a commercial page sub-editor—because I was so ordered by my editor. It was just another assignment, a new phase of my journalistic career.

But don't jump to the conclusion that the reverse is also true.

It was at my personal request that I was transferred to the news department. And, though it will surprise many of those who have been announcing my death as a film critic, that I have general permission from the Editor and a permanent invitation from Mr. Private, the present film critic, to write for the Cinema Page whenever and whenever I like.

I AM NOT A DIRTY JOURNALIST

I am no longer writing and editing the "Chronicle" Cinema page because I discovered, firstly, that, in trying to be a film critic I was in danger of forgetting to be a journalist. I was losing live contact with NEWS—and that. I assure you, is worse than death for a journalist. Secondly, for one reason or another I had managed to antagonise a substantial section of the film industry and, worse still, of the film press and when your own comrades called one a "dirty journalist" trying to blackmail producers for the sake of allegedly amor-
ous affiliations, it was high time for me to pause and consider whether I was not losing whatever little advantages I had when I began my career as a film critic.

When, after the sad demise of my revered friend and art guru, Kanaiyalal Vakil, I was asked to edit the Cinema page, I knew nothing about film criticism—except for a few nondescript articles on films (will it surprise Messrs. Kriparam and Gajanand Sharma to know that it was their Movies that published my first attempt at film criticism way back in 1934?) and a few months' experience of part-time publicity work in Bombay Talkies. I knew hardly anyone in the film industry, could not distinguish Chandulal Shah from Chimanlal Desai and believed the latter to be a brother of Nanubhai Desai and Kikubhai Desai! But that did not worry me. As a journalist, I had learnt to depend upon my slender literary resources for all varieties of work. I had edited the Motor- ing page without knowing a clutch from a gear and reviewed radio programmes by listening to them over "single cha" in Irani restaurants.

NOT ESSENTIALLY A FILM JOURNALIST

On the other hand, I actually thought that this "ignorance"

might be a distinct asset as I was free from any kind of prejudices and preferences. Perhaps the producers and the public would take more kindly to the reviews of an outsider than to the veterans of film journalism. Also I believed that as one who was not essentially a film journalist, I could bring to bear on film reviews a new kind of attitude, reflecting the opinions and demands of that class of picture goers which roughly approximates the newspaper reading public. Using my fairly varied experience during the years of reporting and miscellaneous journalism, I could perhaps more adequately evaluate films not as bits of celluloid but as a medium for the reproduction and enrichment of life. Yes, I actually dared to hope that in my film reviews would be heard the echo of Gandhiji's spinning wheel as well as the pleadings of the boy forced into crime by hunger, that they would draw inspiration from Jawaharlal's passionate idealism and that in them would be mirrored—and exposed—all the evils that, from experience I knew, were the results of imperialism and capitalism. In other words, I wanted to
extend the editorial page policy of the “Chronicle” to its cinema page.

At least that was my ambition and, perhaps, that would explain why the page I edited was so “prejudiced” in favour of pictures like “Savkari Pash” (even if they were technically inferior), why I preferred Shantaram’s realism to Devaki Bose’s mysticism, William Dieterle’s idealism to Lubitsch’s reactionary though brilliant comedy.

WHAT I DID FOR OTHERS

How far I succeeded or failed in this task is not for me to judge. I honestly believe that though I allowed my instinct to be the sole guide in evaluation of films, personal considerations never entered into it. I kept them out inspite of pretty severe provocations. The seven column “boost” for “Admi” was written after personally spending three days’ salary on seeing the picture with friends, as no journalists were invited on the opening day—and who can wait 24 hours to see a Shantaram picture! Two days after the Eros management insulted me at a press show for slashing “The Sun Never Sets” as imperialist propaganda, I came out with a seven column streamer for their

Motilal and Madhuri once again team together in “Shadi” a social picture of Ranjit.

“Peter The Great.” Talking about insults, among the dozen leading cinemas in Bombay with the exception of one, I have been insulted (sometimes actually turned out) at every one of them. I don’t complain. Born with an unimpressive personality I have learnt to take personal insults for granted. If I did not, those sensational reviews of “Zola”, “Admi”, “Mr. Smith” “Chingari” and “Pagal” would never have been written.

I don’t say I have always been hundred per cent correct in my reviews. I once thought an ordinary picture to be very powerful tragedy because I noticed a notorously tough but really soft-hearted and sentimental film critic who was sitting next to me actually shedding tears during the show! And two most competent technicians assure me that my praise of Barua’s photography in “Zindagi” was unjustified. It is possible to be honestly misguided.

But to believe in one’s own impartiality and to convince other of it are two different things. And in course of time I came to be accused of partiality from all sides. The producers said I was pampering the stars and flattered me by suggesting that because of my writing they were demanding fabulous sa-
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laries. Some of the most prominent artists, on the other hand, resented my praise of Shantaram and told me that by over-emphasising the value of good scenarios and good direction I was playing the capitalist-producers’ game of cutting down the stars’ salaries. There is some comfort in being accused of contradictory crimes by rival factions like the Congress which is called pro-Hindu by the Muslim League and pro-Muslim by Hindu Mahasabha. Similarly, in different quarters, I was simultaneously accused of being pro-Ranijit and anti-Ranijit, pro-Bombay Talkies and anti-Bombay Talkies, pro-Sudama and anti-Sudama. When I wrote that Prithviraj should have played Major Safti in the “Rains Came” other stars thought I was being paid by Prithviraj to sell him in Hollywood and yet hardly a week later I was accused by a friend of the star to be anti-Prithviraj.

MY PRIVATE LIFE BECAME IMPORTANT

Nor were matters allowed to rest here. My private life suddenly became a matter of public importance— as if, for instance, the fact that Motilal was my friend would make “Achhut” a bad picture and “Holi” a good one! One who had always believed that a man’s personal life was his own— whether he be a politician, a film star or a film critic— was made the target of a barrage of mischievous gossip and scandal. Was I paying the price of the moderate amount of fame that had been thrust upon me or the penalty of indulging in the luxury of airng my independent views and thereby threatening vested interests?

Worse still, insidiously, almost imperceptibly, I was unconsciously drifting into unnecessary controversies and cliques, inevitably affecting my style which was becoming self-conscious and cramped. I was getting more and more into the films and further and further away from real journalism. My father and a few close friends had been noticing and regretting this drift. And when one day I discovered that I was so much out of touch with world news that I did not know when Italy had entered the war and who was Senor Sumer, I decided to revert to the news desk. According to my way of thinking, a film critic cannot call himself progressive if he is not following, from day to day, the political, economic and social developments in the world.

But in a world ridden with capitalism, progressive literature must remain for me as for others an ideal rather than an achievement. Even in an advanced country like America it is non-existent. Meyer Levin had to stop writing in “Esquire” and Frank Nugent of “New York Times” has migrated to Hollywood. Only my friend Jimmy Dugan ploughs his lonely furrow in “New Masses.” As for India, of the three persons who were gifted with the potentialities of becoming progressive film critics, economic necessity has forced one to publicise ambulances, another to report priscely doings for a news agency in
Kishore Sahu returns to the screen in “Punar Milan” a Bombay Talkies’ picture.

an obscure state, and the third to write publicity blurbs for studios on Sundays instead of playing with his children as he would like to.

SAVE YOUR TEARS, “WELL WISHERS”!
For the time being I leave their ranks and the first spell of freedom is thrilling. No longer need I get up early in the morning and, blear-eyed and unshaved, rush to press shows often only to be turned out. No longer need I avoid meeting producers and directors on premieres for fear of having to say polite things about rotten pictures. Now I can pay for my seat and walk out of the show if the film bores me. I can dine at Motilal’s place every day of the week and for that reason not become self-conscious when seeing his next film. Hitler and Mussolini can’t complain that on the news pages I am not giving them sufficient publicity and it is a pleasure not to have to worry how a certain remark of a headline or a caption would be received by the producers, directors and stars. I am definitely enjoying my holiday from film criticism.

But I am yet far from being out of the film business altogether. Before I got a divorce from the Cinema page I had agreed to collaborate on the script of “Omar Khayyam.” Since then I have written another one for Bombay Talkies (that way perhaps I may be able to give some literally “constructive” criticism!) And the All India Radio still courts the producers’ displeasure by allowing me once a month to poison the air with my reviews of films.

As for those “well-wishers” who seem to be too much “worried” by the dark rings round my eyes and my “unsettled state of mind”, let them try, in addition to seven hours daily work in a newspaper office, to write, revise, re-write and re-write in four months two complete scenarios—one for an incorrigible perfectionist like Shantaram and one for a smiling slave-driver like S. Mukherji.

No, Sir, all things considered, I am doing fine. Save your tears and send the money you would have spent on wreaths and flowers to the Storm (that passed!) Relief Fund.

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M. K. Radha in “Prem Bandhan” a Tamil picture.

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