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Director: K. ASIF
Supervision: SHIRAZ ALLI

INDIA FILM CIRCUIT RELEASE
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Starring
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Draupadi

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A DIAMOND
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RELEASE.
Architects Of The Future!

Nowadays we hear so much of post-war planning and so much of plotting for the future that the present seems to have become almost inconsequential. The architects of the future have already lost count of the present and are preparing blue-prints for the times to come giving us an optimistic picture of prosperity and glorious opportunities. Almost all these professional architects know very well that not a hundredth of their proposed plans will ever take concrete shape after the war, for several reasons by now patent to all. And yet they have all conspired to hypnotise themselves and their countrymen into believing that the nation is going to have a golden age no sooner the distant thunder of the guns is silenced. They want us to believe that our prosperity is coming from overseas as the first vital article of import of the post-war period. Time will prove the error of this optimism.

Post-war planning, because it sounds a good slogan phonetically, has now become an industrial epidemic and as such has spread in almost all aspects of human life. It wouldn't be surprising to discover a blue-print somewhere for growing post-war babies as so much fodder for the future war machine.

It is, therefore, not shocking to find that the clumsy milk-sops who call themselves the pillars of our motion picture industry should catch the general infection and because of their weak intellectual resistance talk of preparing a blue-print for the post-war progress of our film industry. They have also begun flirting with the slave-soother "post-war planning" which the rulers have given to their subjects shivering with the fever of freedom.

Producer Ramabrahman of the South probably thinking that the burden of the future was his personal trust has come out with a post-war blue-print giving his plans and hopes for the Indian film industry. Mr. M. A. Fazalbhoy has hopped to America and demands at least 10,000 theatres for India, so that he can supply them all with R. C. A. reproduction equipment. Mr. Chandulal Shah wants to turn the production studios into liquor shops which open and close according to the Government licensing rules. Mr. V. Shantaram is reported to have purchased a 200-acre plot at Chembur for his future studios and in doing so, he probably thinks that all the post-war planning for the whole industry has been done at a single stroke. Mr. K. S. Hirlekar wants to take a delegation of producers on an inspection tour to Moscow and Hollywood to introduce new studio technique forgetting the most important fact that none of the proposed delegation own even a pig-sty for a studio. The different producers', distributors' and exhibitors' associations all over the country have all prepared different conflicting plans for the future of the industry. The Motion Picture Society of India and other competing societies have also added to the spate of new plans. While all this planning by the industry is going on, the Government which will ultimately endorse all plans has plans of its own. In the Government plan, the Indian motion picture industry is just forgotten as an item of no consequence. Thanks to the Hon. Sir Ardeshr Dalal, who has perhaps not yet seen an Indian picture, being too busy with the Hollywood ones.

What all these architects of the future, however, forget is the human element which plays the most important part in the progress and stability of the motion picture industry, which, under the excuse of art, is essentially an industry of profits and as such is governed and influenced by the primary fundamentals of capitalism which we find in other capitalist industries all over the world.

Thinking that picking up money was an easy job in this industry of entertaining millions, right from its beginning the Indian motion picture industry attracted the speculative sharks for its financiers. These speculators, without the least germ of art in them and without any spark of patriotism and with their conscience in their pocket, turned the industry into a temporary field of exploitation for big profits and quick returns without even wink- ing at its artistic demands or its national importance.

In the course of thirty years, through the routine evolution of mortgages, the early speculating financiers came to be known as the studio-owners and incidentally as the producers. Though now they produce pictures on their own, their profit instinct still remains paramount and art
and national considerations always stand begging alms on the threshold of profits.

Though our industry is thirty years old today, it is still in its infancy in so far as its product, stability and national importance are concerned. Though the industry has produced over 4,000 pictures during its existence of 30 years, not one picture can be compared with the best product of Hollywood. Though we are about 10 years junior in age in comparison with Hollywood, our motion picture product is about hundred years behind Hollywood quality and purpose.

The main reason for this is the human element in the industry. Our industry is mainly equipped with men who are not professional artists with any national vision. They are merely time-serving speculators who have turned art into a commercial racket and have not yet sighted the social significance of a motion picture from a national point of view.

Apart from their exaggerated notions of the profit motif, the intellectual equipment of most of our present-day motion picture pillars is so poor that they lack even the long industrial vision which is so necessary to give any industry an indigenous complexion. Most of our producers and financiers are short-covering speculators anxious to extract as many golden eggs from the goose as quickly as possible without worrying about the goose.

What use is any planning for such men—be it post-war or pre-war? Equipped as our motion picture industry is with its present personnel, we do not think that it is destined to be a progressive social force or to become an industry of national importance in the next thirty years to come, unless some plan is formulated to eliminate the present people who are throttling the progress of the industry because of their excessive profit-motif, speculative tendencies and inartistic existence.

We have been writing for years against this sad state of affairs, but speculative capitalism soon cultivates a thick hide which protects it against all criticism. The main difference between Hollywood and the Indian film industry is that while Hollywood people are equally merciless exploiters in so far as the commercial aspect of the motion picture industry is concerned, they never debauch art but drape it in constantly changing new hues and while doing so take a long view of the industry from national and social points of view. This extends the lease of their commercial exploitation indefinitely and gives their industry a social status and a national importance.

But Hollywood has educated and intelligent producers who are in the motion picture business for its own sake. We cannot say the same of our people. And it is a misfortune.

We have no faith in all the various post-war plans which are afloat these days. What we really need is a good, severe foreign competition for a period of ten years, to teach us the primary rudiments of art, industry, social service and nationalism. We can learn these lessons only at the hands of the foreigners. That has been our national history in the past in case of other industries. Asking for Government protection against any foreign competition is stopping the clock of progress. Protective measures are salutary in a nation of people who are ambitious to secure status and recognition in the international assemblies of the world and for people who have realised the true importance of their national existence. Such protective measures are just no good for India where Time stops and even the Sun rises lazily.

"Filmindia" is a paper for Indians and for the Indian film industry. It will never support any foreigner at any time. And yet, after taking a long view of the future of our film industry "Filmindia" will support any severe foreign competition for a period of ten years, just to provide a strong incentive to our own people and to teach them some modern industrial methods.

If some American theatre magnate is interested in investing his money, he has a huge virgin field to build seven to eight thousand modern theatres in India. There is scope to employ millions of dollars in the distribution section of the industry and millions more can be invested in building up-to-date production studios. And let us assure such investors that all such enterprises will be commercially profitable, because Indians make good and honest customers.

We shall, though much against our will, support such foreign enterprises for a period of ten years, because we feel that unless our present people in the industry get a severe kick in their pants, they will never learn a lesson and our film industry will remain in its infancy, crying for protection and relief, for another hundred years.

As regards the numerous post-war plans let us just forget them. They fail even to create a mirage.
FILMINDIA'S REVIEWS AND OUR STARS!

During the last month I have been reading some angry letters written to Editor Baburao Patel, some by our film stars in white rage and others by some producers complaining about the "destructive" reviews of "filmindia".

Personally I think that the most useful purpose served by "filmindia" is in the matter of its film reviews, written without the least prejudice or malice to any one, "filmindia's" reviews are moreover not at all influenced by film advertisements and they give the film-goer a correct and balanced view of the pictures and incidentally provide the only authentic guidance to intelligent film-goers all over the country.

Many people wonder why criticism of Indian pictures should be so destructive in quality. They perhaps feel that destructive criticism, instead of improving matters, makes them worse. There is some truth in this argument but I feel that such criticism is the only remedy for improving our industry, provided all such criticism is absolutely impartial and given in the proper spirit.

Any sane person seeing the present state of Indian pictures should feel exactly the same way as "filmindia". No doubt there are occasional exceptions and you find an intelligent producer springing a surprise by giving a good picture once in a blue moon, but the general standard of pictures is so uniformly low and boring that in my opinion they deserve only slashing criticism.

The "filmindia" reviews, however, have always been unique. Apart from being correct in facts, they provide interesting reading due to the inherent wit in them. Perhaps it is humour at another person’s expense but human nature, such as it is, always likes to have a laugh at others.

What surprises me, however, is the extra tenderness of our big "stars". Their skin seems to be particularly sensitive to "filmindia’s" criticism. A single strong word gives them a sleepless night and Editor Patel is worried with verbal and written protests.

I fail to understand this sensitive approach of our 'stars' to their work. Film work is just another channel of public activity like politics or social work. People in other walks of life always expose themselves to harsh and hostile criticism from the critics and the public. But they don’t run about madly shouting at their critics.

If "filmindia" criticises the personal appearance of a star, it is because the critic expects some sort of a charming personality in this industry in which art, beauty and commerce are so closely welded together. "Pleasing the eye" is the basic slogan of motion picture art. "Stars", who cannot look beautiful inspite of numerous technical aids, should not therefore take up glamorous roles and invite criticism and ridicule.

The producers are to blame for this largely. With a hundred different companies turning out motion picture sausages with tragic regularity and with a shortage of talent any girl with a nose and a pair of eyes is titled a film star and given a lot of easy money. The girls, themselves, seem to push aside their mirrors and accept any role given to them to bag some thousands.

With affairs in such a tragic state, how can you expect good pictures? And how can you expect a good review from "filmindia"? Thanks to Baburao Patel’s indomitable courage, in the midst of threats and protests, "filmindia" will always remain a highly critical magazine and where 'stars' are concerned it will always expect a certain standard of looks, acting and diction and unless and until these requirements are satisfied, criticism in "filmindia" will continue in the same strain.

Our 'stars' are, therefore, wasting their time and breath in threatening a man who cannot be cowed down or purchased.

OH! THOSE BORING STORIES!

That reminds one of motion pictures and their subjects. The way we always find a stereotyped subject treated
in almost the same way by a number of companies at the same time, I am led to believe that crass stupidity is a communal virtue amongst our producers.

Social pictures of the Bombay Talkies type have been so thoroughly exploited by different producers that their novelty and flavour have been absolutely lost. Had it not been so "Hamari Baat" should have done well at the box-offices.

Indian screen writers carry little originality in their nuts. Add to this unfortunate circumstance, the unimaginative producer in a hurry to make some quick money and imagine what happens to an industry which is supposed to create a novel and highly artistic product every time. Stories repeat themselves till they get on one's nerves. The England-returning boy flirting with a modern society butterfly and ultimately falling into the waiting arms of the patient suffering house-wife is a theme oft seen and umpteen times multiplied on the screen.

Such stereotyped themes become intensely boring and unfortunately the penalty for the stupidity of the producers has to be paid by the average film-goer, who goes to the picture house primarily for some mental relaxation and returns home more bored with life than before.

I refuse to believe that there is a general scarcity of themes and subjects in this fast moving world where new human drama is created every minute. But our producers seem to be satisfied with their old-fashioned Daves and Madhoks who lay the same egg from month to month and hatch the same old boring plot.

A ridiculously surprising instance is that of "Samrat Ashok". Two producers are claiming to produce this subject and strangely enough with the same lead, Chandranohan. When our producers haven't brains enough to give us different themes in social stories, what sort of Ashoks shall we get from these two different producers with outstanding historical incidents as a common heritage to both?

I often wonder whether our film industry has come to the end of its resources in motion picture themes or whether our producers are becoming greater fools than they were before.

FAIR DEAL TO TECHNICIANS!

During the present war almost every one has made profits—producers, artists, carpenters, distributors, exhibitors and even the daily-wage extras. Only our film technicians have been left out of all profits. On the other hand, they have had to work overtime all through these five years on disproportionate salaries and without overtime payment.

Cameramen and recordists are considered as members of the superior film services and as such it is considered insulting to pay them overtime charges. Recently I carefully examined a year's work-record of a technical unit consisting of a cameraman and a recordist. I did not worry about their several assistants, because they were paid overtime charges.

But the recordist and the cameraman, who were supposed to contribute 2,304 hours of work during the whole year had actually given 3,264 hours of work, i.e. 960 hours

Kodak calling! — FROM THE PHOTOGRAPHIC FRONT

Faster, higher-flying planes mean new lens problems. Kodak's new glass, twice as fast as the fastest lens previously used, is today one factor responsible for effective aero photographic and bombing.

Kodak's NEW RARE-ELEMENT GLASS DESTROYS LEGEND OF "GERMAN SUPREMACY" IN LENS MAKING

GERMANY has enjoyed a reputation for world leadership in making lenses—a basic ingredient of which has always been sand. But, as so often happens, reputation outlived performance. Long before the war began, Kodak optical research was developing lenses superior to any ever made by anybody anywhere. And now, for the first time, Kodak is making optical glass not from sand but of "rare-elements"—tantalum, tungsten and lanthanum, a glass with greater light-bending ability, which means a lens that can have less curvature and give much better definition at the picture edges. A lens, in fact, which gives greater speed without loss of definition and covering power.

FASTER, FARTHER, CLEARER. Planes are now being supplied with the new aerial lens which is twice as fast and gets pictures of better quality, with the same size flash bomb, at a greater (and therefore safer) height. For special bomb-sights, which have shown the enemy the bitter meaning of "high altitude precision bombing"—most of the optics are made by Kodak. Kodak also makes 29 of the most complex types of optical systems for fire control (the sighting of guns) including the famous high finder for anti-aircraft. Today these new optical elements, which needed several years to perfect, are present in many cameras and instruments in the service of democracy.

Serving human progress through Photography.

NO. 1: THE MAN WHO'S NOT ON THE LEVEL

He's guilty of camera tilt, truly a photographic crime in these days of film scarcity—for it means precious negatives wasted. The camera must be held level (and kept steady too, especially for exposures of 1.25 sec. and longer) if the best—and the most—is to be got out of available film. Other photographic misdeeds to be avoided are forgetting to wind the film on, focusing and exposing negligently, composing badly and keeping the lens dirty.

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K. 4944 Filmindia January 45.
excess without any extra payment. During these extra hours of work, which consisted of several night shifts, often in continuation of the day shifts, these technicians had to find their own meals and refreshments without being compensated by the producers.

This is rather rough on the men who directly contribute to the technical standard of our pictures. As it is, in comparison with the other workers, the technical workers are paid much less and very poorly considering the importance of their services in motion picture making. To rob such hard-working people of remuneration for their extra hours of work gives our production industry the complexion of heartless capitalism.

I wonder what the Association of Technicians, which made some noise once, is doing these days. Didn’t we, in those days, hear of Mr. B. M. Tata, Mr. Krishna Gopal and many others who talked about looking after the general interests of the technicians? Where are these fellows now?

STRAIGHT FROM THE FIELD!

In a frantic letter to the Editor, Capt. S. D. Kapoor from “somewhere” in India has something important to tell our producers. I reproduce below some relevant portions from Capt. Kapoor’s long letter:

“Cut off as we are from our beloved country and its manifold pleasures we think that a cinema film shown here undergoes a very minute scrutiny at our hands, which entitles us to make a very bold remark that all the cinema films, at least 99 per cent of them, shown here are just terrible.”

“I personally always thought that a cinema film is meant to give a few happy hours with the underlying idea of building up a down-trodden morale. Well, quite frankly it does nothing of the sort. On the contrary these films are so demoralizing that one takes refuge in abusing and criticising the producers to the best of one’s ability.

“The Indian films, specially sent overseas, are a great libel on Indian culture and civilization, about which we all should be proud. I wish the film associations, producers and societies in India realise that they are depicting a very unreal India in foreign countries and earning a bad name. I have seen even an ordinary soldier look aghast at these unimaginable efforts.

“It may perhaps be argued that the financial aspect is being overlooked when I demand screening of good pictures overseas. Well, probably the profits of thousands may be reduced to hundreds, but then what use is the money which invites curses and ridicule from all quarters?

“I, therefore, as an Indian request my countrymen concerned with this particular industry to forego some profits for the good name of our country and send our troops overseas some really good pictures. I earnestly hope my entreaty would not fall on deaf ears.”

Here is an appeal of a fighting Indian who has to blush in the presence of foreigners when our Indian pictures are shown to the troops. Haven’t we any pictures that will save our soldiers some blushes?

YOU’LL HARDLY BELIEVE—

That Producer Shantaram has at last decided not to play the lead in “Dr. Kotnis”, as he cannot find any one to playback the songs which the hero sings whilst operating on the poor Chinese.

That apart from songs, Shantaram’s main obstacle was the dialogue for which playing back was even more difficult than the songs, as otherwise Shantaram’s Kolhapuri Hindustani would not be accepted.

That as Shantaram is not playing the hero, K. Ahmed Abbas has also changed his mind about playing the Chinese sister of mercy and now glass-eyed Zabak has refused to play the coy Chinese barmaid.

That with this star-cast withdrawing, “Dr. Kotnis” now will become the usual propaganda story with Music-director Vasant Desai playing the singing hero.

That Shantaram has intentions of vindicating his position as a great producer by taking up “Omar Khayyam” now and he will ask K. Ahmed Abbas to rewrite Baburao Patel’s story of “Omar Khayyam” once written for the Prabhat Film Company.

That hearing of Shantaram’s plans, Baburao Pai may now arrange publication of the story of “Omar Khayyam” in “filmindia” to prove to the world from where Shantaram’s inspiration usually comes.

That K. Ahmed Abbas will add Publicity-pup Sathe’s name as a joint-author of “Omar Khayyam” as a camouflage to guard against copyright law—in case the Prabhat people wish to be nasty.

That “gentle” Jamsu Wadia, Member of the British Empire, has named his new picture “Piya Milan” to commemorate his one-time union with distributor M. P. Billimoria.

That in “Piya Milan” ‘gentle’ Jamsu will sing all the songs himself as he has not forgotten his recent sad experience with Master Vasant Amrit. And one of the songs will be “Mara Passe Passe Awe Maro Dil Lalechew Pehlo Garji.”

That Film-actress Mehtab threatens to become a producer-director and will, of course, shoot her stuff in the Central Studios on their license and with their very own boss as the hero. Which means that Mehtab will have to act the heroine herself. Just will have to.

That Director Kedar Sharma is facing a weighty problem with his new wife Kamla (Chatterjee) and proposes to appeal to the rationing authorities for specific relief.

That nowadays India’s graceful dancer, Sadhona Bose, stays at Green’s Hotel in Bombay. And it looks as if the Y.M.C.A. has shifted its headquarters to the Green’s.

That Director Chaturbhui Doshi is leading a life of resignation these days, as we don’t see him even in restaurants as of old. Chandulal Shah feels optimistic that Chaturbhui may extend this philosophy of resignation to his job with Ranjit.

That Marbhok, the dialogue-lyric-crossword puzzle, is very quiet these days and with his silence is trying to acquire people’s sympathy for “Rattan,” his latest jewel in production.

That the Government must import new spare parts for motor cars in these days of war shortage, because cars suddenly stop at all sorts of places without a warning. Otherwise, how can one explain good-natured Sohrah Moi’s car so often failing on Walkeshwar Road, opposite Sital Sagar and the engine looking up towards the “most fascinating eyes” of the screen?”

That Film-actor Motilal sulks more on the race-course these days than in the films. The net effect is equally disastrous. We hope, he won’t burst into a song at the Races, otherwise Chandramohan’s horse “À la Grande” might join in.
That it seems Begum Para cannot stand properly at the Race Course without her hand on dear Moti’s shoulder. That way Motilal always made an obliging dumb-waiter.

That sporting old Protima Das Gupta carries more stock of Vitamin B round her on the Race Course than is needed by the Army. That perhaps explains the shortage of this vitamin in the town.

That in this regard it is a real tussle between Manorama of “Khazanchi” fame and Protima. We, of course, vote for Protima through sheer provincial patriotism, and expect her to keep our colours flying for a long time.

That with so much Vitamin B in the air, Producer Chimanlal Desai always fails to spot the winner at the Races. He even searches in the wrong direction for the winning post. That way Chimanbhai has always been affectionately absent-minded.

That there is a story going about Chimanbhai’s delightful absent-mindedness. We don’t guarantee its truth, of course, not. But people say that after signing a cheque, Chimanbhai once returned the fountain pen to the blouse of his leading star sitting nearby completely forgetting his own coat-pocket. The star, of course, felt encouraged but when Chimanbhai discovered the mistake he blushed like a maiden in puberty. That way there are many delightful stories of Chimanbhai’s absent-mindedness. But as it is a subject of national importance, I intend to write a special book on it someday.

That two months back, it is said, Rai Bahadur Chuni Lall had refused twenty-two lakhs for the rights of “C.C.R. Navjawan” and now they say, it is sold for fifteen lakhs. That is a clean loss of seven lakhs on two months’ working.

That after the premiere of “C. C. R. Navjawan”, the old Rai Bahadur did not take Mukherjee and party to the Cricket Club in the good old-fashioned Bombay Talkies’ way. Was it because there was no Devika Rani to be addressed as “My Sister”?

That Mrs. Devika Rani Rai doesn’t know what to do with the huge bulk of Amiya Chakrabarty in these days of rationing of production licenses and raw films—and especially after “Jwar Bhata”

That Mr. K. S. Hirlekar will lead a delegation of Indian motion picture producers to Moscow and Hollywood to study their studio methods and technical improvements on behalf of producers who have neither got a studio nor any equipment. It is a strange world.

That Chhotu Desai, the producing parent of “Janak” is Hirlekar’s main patron with the distant hope of showing “Nal Damayanti” in Moscow and Hollywood and then asking “Babu” Patel to print his photograph in “filmindia”.

That Director Kumar Sen Samarth is already preparing for a Hollywood triumph about “Nal Damayanti” with his inch-and-centimetre measurements of the film. That his new photograph with a blank old pipe in the mouth and, of course, a blank look in the eyes, will soon appear in several Marathi papers.

That Kumar Sen Samarth seems to display a special liking for half products—the way “Draupadi” was left after a single reel and the way he took up the assignment of “Nal Damayanti” after the picture was half-way through. By the way, people wondered where Samarth’s reel from “Draupadi” had disappeared from the ultimate picture.

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*Prafulla’s Mighty Social Hit*

*Story: V. S. Khandekar*

*Screenplay: Zia Sarahadi*

**BARI-MA**

Produced & Directed By **WINAYAK**

Starring: NOORJEHAN, ISHWARLAL, MEENAXI, YAKUB, BABY ALKA, SALVI, JOG, GIBSHE, DAMUANNA MALWANKAR and SITARA

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163. SHIVAJI PARK, CADELL ROAD, BOMBAY 28.
That Shobhana Samarth has already started assembling her wardrobe for the Moscow and Hollywood trip of "Nal Damayanti". We suggest her buying the old costumes of "Ram Rajya" to secure for Vijay Bhatt a gold medal from Hollywood.

That Vijay Bhatt just missed acting Vikramadiya, because Homi Natarwalla fancied the role for himself. And as Vikramadiya was not a toady-drinker, Vijay Bhatt compromised matters by giving the title-role to Prithviraj and thus sacrificed one more gold medal, which some Bhagini Samaj would have given him for the most manly performance of the century.

That Ratnamala has appointed her husband, Raja Pandit, to write her biography and Raja is running up and down collecting material these days.

That Kishore Sahu has now a child, all his own, from his new wife, just to prove to Sneharprabha that he was not all she had said of him. We always knew there was more to it than seemed, otherwise Kishore could not have produced "Raja", throwing the bells to draw out Vitamin B.

That Kishore Sahu does not move about in public places as he fancies that "girls simply fall in love straight away." Must be really blind girls imported from St. Dunstan's homes. In any case, that keeps the prize-boy in the family.

That when Sushila Rani returned to Bombay from her holiday in Coondapoor, she took all the crowds away from the Gersoppa Falls. Thousands managed to detain the train at Sagar and the Mysore State heaved a sigh of relief when the train steamed out.

That by the time Sushila Rani arrived in Bombay, she had collected so many fruits and flowers of different places presented to her at different stations by her fans that when the train reached Bori Bunder, things looked like a botanical garden on wheels.

That they didn't let her sleep quietly in the nights and disturbed her so much at different stations in Tamil, Canarese, Tulu, Konkani, English, Marathi, Telugu and all sorts of tongue-twisters, that when she saw Baburao Patel waiting at Bori Bunder the first thing she said was: "Enough of this stardom racket of yours. I don't want another picture. And I don't want any fame or money. I want some peace of mind."

That with the return of Sushila Rani, luck seems to have come back to Baburao Patel, the way we find his horses winning at the Bombay Races. So, that is why Sushila Rani is so necessary and so important—as the lucky mascot.

That Director Kardar is watching the slow progress of Meboob's "Humayun" and trying his level best to help Meboob to finish it off as soon as possible.

That jealous people wrongly call "Meboob Productions a Pakistan concern, saying that he doesn't employ Hindus. This is all wrong as Meboob's second in command is Babubhai Mehta, a good fast-dyed Hindu just like Todarmull, who served Akbar the Great.

That once again people give a wrong label by calling Prakash Pictures an essentially Hindu company saying that they employ no Mahomedans. The Prakash people

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---

Its Romance Will Delight You!

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think that Mians don't go to Andheri to work because Bhendi Bazaar is so far off. But why should people forget that the Bhatt Brothers have eight Parsis as partners and none of them is even a Hindu.

That one day Pandit Indra submitted the following bill to Sardar Chandulal Shah: 3 songs of "Dhanna Bhagat"—Rs. 900/-; 2 songs of "Chand Chakori"—Rs. 600/-; Loss on "Mastani" Rs. 250/- (Rs. 125/- each way); Loss on "Cultured Pearl" Rs. 300/- (Rs. 150/- each way); Loss of profits for not tipping "Gunal" (Rs. 1,500/-); Loss on Baburao Patel's "Maid of Honour" because Chandulal Seth's "Gunal" beat it Rs. 300/-; 17th cousin's marriage present Rs. 500/- (marriage in Marwar) Total Rs. 4,350/-. As it is a mad man's job to argue with Panditji, Chandulal looked at the man twice and paid the bill to save his own sanity.

That Mumtaz Shanti has to move about in a veil on the Race Course, because her husband Walli thinks that Mumtaz is the most beautiful woman living on earth these days. And so is Walli, the greatest writer of all times. We don't know whether Mumtaz thinks so, too.

That glass-eyed Zabak is trying his best to induce Producer Shantaram to buy a few race horses to compete with Sardar Chandulal Shah. Before Shantaram agrees he should know that a race-horse costs Rs. 50,000/- to purchase, Rs. 500/- a month to maintain, runs no where when you have Rs. 10,000/- bet on it and sees the winning post once in a blue moon. With these statistics Zabak's chances are very slender. Shantaram would rather maintain one more wife than feed a race horse, which rarely reaches the winning post.

That according to glass-eyed Zabak, as heard on the race-course, he is in supreme command of "Dr. Kotnis". Shantaram's new picture. Zabak is, of course, qualified for the post because he has a Chinese wife. But then what part does Shantaram play in the picture with Zabak in supreme command? If "Dr. Kotnis" succeeds at the box-office, Zabak will have to be congratulated.

That Story-writer Dewan Sharar evidently does not like Abbas-Sathe-Zabak corporation to be revolving round Shantaram. Dewan Sahib is polite enough in the studios but not so discreet in his club room at the C. C. I.

That David, the "Shukun" of "Draupadi" stood himself a 'chhota' to celebrate his success on the premiere day and paid the balman in a moment of weakness. He has since lost fourteen pounds in weight repenting for the mistake. David, really, should not be so generous with his hard-earned money. It is really chivalrous to do this for a man who does not carry a match-box because he will have to buy a packet of cigarettes to keep the match-box company. David does not believe in these packet-and-box romances.

That Mrs. Devika Rani Rai is reported to have made Film-actor Jairaj, a film-director now to avoid Baburao Patel's criticism on Jairaj's appearance in films. Isn't she a bit touchy?

That Lyric-writer Pradeep is not seen at the different newspaper offices these days, because of the 'storm' he created in "C. R. Navjawan" after two years of writing.

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**- SUNRICH' HITS FOR 1945 -**

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**WORLD RIGHTS! SUNRISE'S SUNNY HIT**

**COLLEGIAN**

Direction: BALWANT BHATT

Cast: Chandraprabha Balwantisingh, MAYA BANERJI

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**ALL TERRITORIES EXCEPT BENGAL BHARAT PRODUCTIONS' STAR-STUDDED HIT**

**"AN BAN"**

Direction: N. LAHERI

Starring: NARGIS, Pahari Sanyal, Jagirdar, Mubarak, Shah Nawaz & SHOBHANAMA SAMARTH

Music: GYAN DUTT

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**FOR BOMBAY, C. P. C. I., NORTH AND OVERSEAS**

**PRAJA PICTURES' SOCIAL HIT**

**UMANG**

Direction: K. M. MULTANI

Cast: MOTILAL, Chandraprabha, Harsh, Prabha, Sunalini

---

**FOR BOMBAY, C. P. C. I., NORTH AND OVERSEAS BHARAT PRODUCTIONS' BOX-OFFICE HIT**

**MEENA**

Direction: PHANI MUZUMDAR

Cast: Hansa Wadkar, Vasanti, Dixit and Anand

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**FOR BOMBAY PRESIDENCY**

**SHALIMAR'S SOCIAL JEWEL**

**MUN KI JEET**

Direction: W. Z AHMED

Cast: Neena, Shyam, Rajkumari Shukla, etc.

---

**SUNRISE'S POWERFUL HIT**

**NAUKAR**

Direction: SHAUKAT HUSSAIN

Cast: CHANDRA MOHAN, NURJEHAN, Shobhana Samarth, Yakub.

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**SUNRISE'S SOCIAL HIT**

**DUHAI**

Story: M. G. DAVE

Direction: V Y A S

Starring: SHANTA APTE, KUMAR, NURJEHAN, MIRZA MURSHID

---

January, 1945.
Who doesn't know her by now? With many songs and a beautiful dance she is entertaining all fans at the Imperial where “Draupadi” is running in the 11th continuous week of crowds.
M. M. A. QARNY (Delhi)

Don't you think there is some resemblance between the following pairs: Basil Rathbone and Jeevan; Frances Dee and Shobhana Samarth; Ann Ruthford and Sabita Devi; Lionel Barrymore and Majid?

Not in their art except that they belong to the human race.

K. N. NAGA RAJAN (Bangalore)

Is Motilal still a moonlight palmist?

Not these days. Now he shows his own palm to others and inquires from where the next picture work is coming.

Have you any post-war plans for the development of the Indian film industry?

I have none. There are many others doing a lot of planning. Most of which is plotting. Post-war planning is merely a political slogan. Don't believe in all these current stories which you hear about different industries. If we plan something in India, there will be counter-planning in England. And remember the rulers' plans become laws, while those of the slaves becomes crimes.

Miss LATA RAO (Bombay)

Why don't the Bombay Talkies produce historical pictures?

Because they are mighty busy with hysterical ones. How did you manage to find such a beautiful girl like Sushila Rani as your secretary?

Twenty-two years back I had placed a special order with a brilliant lawyer and his scholarly mate. They kept their word and sent me the goods. She was a product of post-war planning after the last World War. Don't you congratulate me on my foresight and wisdom?

MUSTAFA USMAN KHAN (Anantpur)

May I know to what particular community Nargis belongs?

Oh, yes! She is a member of Eve's Community and is at an attractive age at present.

Kr. RAJENDRA SINGH (Agra)

Have you got any girl friend?

None! Intellectuals are considered not romantic enough to nurse a girl friend. Can you find me one?

B. H. RAO (Andheri)

What is the definition of 'Love'?

Heaven, if mutual—Hell, if one-sided! This is in the field of romance. In all other phases, it is an ennobling emotion.

Are Madrasi people allowed to act in Hindi films?

What do you mean by "Madrasi". You are suffering from an inferiority-complex. What is wrong with the Madrasis? They are as good as any one else from the other provinces. The main qualification for acting in Hindi films is a good knowledge of Hindi. If a Tamilian can speak good Hindustani and he has talent for acting, by all means, he is welcome.

P. N. HUKKUR (Cawnpore)

Can you tell me the exact age at which actresses retire from the film line?

They begin at sweet 'seventeen', work for fifteen years and sometimes more and retire at 'twenty-one'. During their stardom they refuse to grow but a year after their retirement they suddenly look 45.

SURESH KUMAR GUPTA (New Delhi)

How is that even married people don't give up the habit of gazaging at other girls?

Is marriage a funeral of the man that he should go through the streets with his eyes closed like a dead body? Gazaging at girls in the street is not a polite thing to do, whether the man is married or not. It is embarrassing to the ladies and unmannerly for the man. There is, however, no social crime in noticing a beautiful person if you happen to see one without embarrassing her.

David has found something in Gita Nizami to look that way in "Panna", a social picture of Navyug.
Married people indulge in this pastime of gazing probably to take the incentive home where the fires are subdued due to possession and familiarity.

Miss PRABHA MAHANTY (Masulipatam)
Has Devika Rani any children?
Yes, over four hundred. One of whom is old Pithawalla, aged 50.

C. S. L. NARASIMHAN (Madras)
Pictures of Draupadi on your cover unnecessarily expose the artiste too much. Draupadi was an ideal of Hindu womanhood, then how do you explain such a pictorial representation of her?
Tell me, was Draupadi wrapped in blankets? What do you think was Draupadi—a piece of cheese to be wrapped in wax-paper? She was a beautiful woman and not in a veil. How else should she be dressed within the limitations of decency and art? In the South, I have seen in the streets thousands of women without the upper garments. How do you explain this phenomenon? Or, do you label them merely as ‘untouchables’ and leave them at it? There must be some history behind their present costume.

G. GURUBUX SINGH (Karachi)
For your article “New Faces Required” in “Bombay Calling”, you can be prosecuted for dissuading the youth from joining the army and asking them to work in films.
I am a film recruiting officer and have nothing to do with the army. The army can look after itself without my services. I want new boys and girls to join the film industry and the stuff I need can never handle an army rifle. Imagine our Motilals and Surendras with rifles. They can’t even balance our studio dummy rifles which never kick and fire nothing. So the army is losing nothing.

B. M. PUNJWANI (Bombay)
Who sings for Neena in “Prem Sangeet”? The voice sounds very familiar!
Yes, it belongs to our old family ghost—Amirbai Karnataki, who has made many crows sound like cuckoos.

Miss KUMUDA PHANSE (Baroda)
Which is more intoxicating, physical beauty or spiritual beauty? Can they be defined?

Intoxication requires a concrete incentive. Physical beauty is something one can see and with the help of the eyes, the human mind can inebriate itself by creating round a beautiful object any mad world of fantasy. Spiritual beauty needs intimate association and discernment to be discovered. It doesn’t intoxicate a person, it just satisfies and ennobles. The conquests of the latter endure longer than those of the former. Because spiritual beauty grows with age and association while physical beauty deteriorates.

Is beauty to be judged by objective or subjective standards? Very often the latter is indulged.
By both processes. When a general assessment of beauty is to be done in comparison with other
beautiful objects, the objective method is used. But when an individual opinion is to be expressed on someone or something beautiful, the human mind can’t escape being subjective, even though the background of objective judgment is present constantly at the back of the mind. The influence of beauty is never institutional, it is always individual. What is considered beautiful in China is not endorsed in India. Similarly, what is beautiful to one mind may not prove as beautiful to another.

K. S. KADAM (Palghar)

Producers like V. Shantaram should not produce pictures like “P. P. A. Dera”. There is nothing progressive in that picture.

You are right. It is rather strange that Shantaram, who always claims being progressive in his views and work, should have given such a reactionary stuff as “P. P. A. Dera”. Half of the story is pure humbug and the bhos of ridicule is reached when the hero starts pulling at the bell-rope to get his eye-sight back.

“Shahenshah Babar”, a good subject, was ruined by bad direction. Doesn’t this prove that Ranjit should look out for good directors?

This has been a chronic complaint with Ranjit and Chandulal Shah has been constantly on the look-out. But after a long search, the poor fellow got a female-voiced male director in Kedar Sharma who gave “Arman” and “Vish Kanya” and a pan-chewing Miyan in Wajahat Mirza who did “Babar”. Add to these H.M.V. Chaturbhuj Doshi and you will feel like sympathising with Chandulal. We hardly have any professional motion picture directors and good ones are not yet born.

How far does a superiority-complex help a person in his work?

In work itself there can’t be any superiority-complex. Work needs confidence, sometimes in an overwhelming quantity. With success a person develops a superiority-complex and it is justified because he has beaten the others out of field.

Miss M. SUKHTHANKAR (Bombay)

Would you call Ragini beautiful? Some Hindi magazines say that she is the most beautiful among Indian stars?

Never mind what the Hindi fellows say. They often say what the producers want them to say. Ragini has pretty attractive eyes, but her features are Amazonian and we cannot call her beautiful. Aren’t we taught that a woman must be soft and delicate to be termed beautiful?

How is that Meena has not become popular and known to the public inspite of a pretty face and a good figure?

Meena looks pretty in life but not in a picture. Besides what chance can the poor girl get in Minerva where Sohrob Modi competes with every one including the heroine. We must not forget that Sohrob is an actor first and a producer afterwards, according to his own confession.

Mehtab has good eyes but she doesn’t lift them much in her pictures. Why?

Probably because every time she lifts them she sees Sohrob Modi standing right in front. And that’s not much to see.

Why does Sohrob Modi think that Mehtab is the only good artiste we have on the Indian screen?

He doesn’t ‘think’ so, he only ‘says’ so. And ‘saying’ is often for publicity. You must remember that Sohrob is a shrewd and successful producer and there must be a big gulf between his thoughts and words.

K. RAMACHANDRAN (Matunga)

Manorama, the “Khazanchi” girl, is looking awfully fat nowadays. What a sight she presents in the Punjabi costume?

Yes, Manorama has always been on the biggish side, but nowadays she is making herself a big problem for two eyes. The other day I saw her at the Races in Bombay and wondered whether I could feed some of my lean horses on Manorama’s rations. She was all the vitamins from A to Z. And that Punjabi costume brings out Vitamin ‘B’ too effectively.

Which person suffers most in life, the conventional or the unconventional?

The conventional person is usually a coward. His strength is hypocrisy. His finer senses are usually dead and through a life-time he acquires a good thick skin which he needs to parry the shafts of society. The conventional person is a pillar of modern society. He doesn’t suffer much because he is in majority and his community supports him by collateral hypocrisy. The unconventional person is usually nearer nature being emotional and creative in thought. He is a rebel to the world and naturally becomes an easy target of society. And though he often suffers in material values of life, he secures greater peace of mind and happiness than the conventional one who is constantly looking out for approval from others.

Miss A. TYEBJI (Bombay)

Is it good to be ambitious in life?

What else can you do in life than be ambitious to reach somewhere unless you wish to go to an unknown grave with a few family frogs shedding some crocodile tears which dry no sooner they turn their back on your last remains?

Does extreme sensitiveness indicate a highly artistic nature?

Have you seen a razor blade? Isn’t it an extremely sharp affair, likely to acquire a dent with the least resistance? The human mind is like that. The more you sharpen it and the more sensitive you make it, the quicker it acquires the dents of life. be they artistic, economic, romantic or tragic. If the bent of mind is towards art, an extremely sensitive mind will make the person a great artist.
Charlie gets on my nerves with his funny-looking face and his stupid, coarse expressions. When will he stop this nonsense?

He won't oblige you and me. Charlie caters for the Bhendy Bazar gentry and Peddar Road folks have no right to comment on him. You can always avoid him by not seeing the pictures in which he works. You probably do not know that Charlie is a good artiste, but his good work does not sell. So he has become a pedlar of junk.

What is Director Mehboob doing these days?
He is producing "Humayun" and keeping it a good secret. Miyan Kardar has taught him this new method of business.

A. R. REHMAN (Jogeshwari)
It is a wonder how the picture, "Ma Baap" ran so well. Everything about the picture is so ordinary.
But Producer V. M. Vyas' luck is extraordinary. Whatever he touches seems to be turning into gold these days and he doesn't mind what carat gold he gets in return, so long as it is something that glitters and softens his wide-awake staring eyes.

How has Baburao Pendlharkar taken the success of your picture "Draupadi"?
He is still issuing new statements on why he left New Huns. This fellow nurses a stupid notion that people are worried about this problem and he is obliging them by solving it in some cheap Marathi rags. Evidently, this man is a bad loser.

Miss VIMAL REGE (Poona)
Does the name, Baburao Patel spell romance?

Yes, with the capital 'R'. Are you missing something?

How long does a 'romance' usually last?
Romance is the symphony of two souls and two hearts in unison. When you hear a note of discord, remember the players are banging the wrong key.

Do you think Jayashree can maintain her figure after so many of her own "productions"?
Jayashree never had a stream-lined figure. She has always been heavy in parts where beautiful women are expected to be light. Her frequent motherhood is bound to affect what little she had in the way of a figure. Watch her eyes in her next picture. You will miss in them glamorous romance which just evaporates after the very first motherhood.

How far and how much should one sacrifice for art?
If art is a proved talent in a person and is a dominating influence in life, then no sacrifice is great enough. To the highly artistic the conventional way of life becomes a miserable drudgery that warps the soul and makes life a burden. Since we can live only one life to attain happiness and peace of mind, we had better permit a full scope to our supreme emotion of life be it art or economics.
Aren't all women born house-wives?

Where did you get this silly notion? Even all mothers are not born house-wives. Many Hollywood mothers do not even know what sort of a Kangaroo a “house-wife” is. Keeping house is a profession and a house-wive is a professional person. If the implication of your question is: “Should all women marry and settle down as house-wives?” My answer is: “No” not all! Only some should. The times have changed. In olden times the woman was economically dependent on man. She had no individual social existence. Nowadays women make as good pillars of society as men. They vie with men in almost all human activities. In olden times, men glorified the house-wive’s post because they wanted the woman to be at home to cook for and feed the brute. To the woman who has no other talent or nothing extraordinary in her, I would grant the chumay, conventional job of a house-wive to secure two square meals, to suffer an occasional rape and to multiply more slaves of convention. But to the talented, the world of cooking pots and crying babies becomes a hell of an existence. Strangely enough frustrated women, who have realised their own mistake in becoming prosaic house-wives, blackmail others into the net to get some vindication for their own plight. And the house-wive racket has gone on merrily through ages till our own country gave birth to 400 million slaves, more weight than the land can bear.

Miss SUDHA KARNATKI (Hubli)

Why does almost every film star pluck her eyebrows? Doesn’t this make the eyelids look awful?

Film stars are not normal people. In India someone seems to have told the girls that in Hollywood, they pluck the eyebrows and shape them. Our girls have learnt the plucking process but don’t yet know anything about the shaping part of it. The result is that we see so many funny women on the screen these days. Two that come to my mind are Snehasprabha and Nur Jehan. To me they look just too awful for words with their funnily shaped eyebrows which disrobe their eyelids.

Has the beautiful Naseem kept up her old reputation for beauty in “C. C. R. Navjawan”?

Physical beauty always has a past, never a future. When I saw Naseem I remembered some Urdu poet’s significant line: “खेड़हर बसा रही है, इमारत अज्ञाम थी”। Yes, Naseem’s reputation for beauty is fast becoming a legend of the past.

Why do Hollywood stars marry at all if divorce comes immediately in the wake of marriage?

In Hollywood marriage seems to have become an adventure and a good institution for publicity. The stars seem to be versatile samplers in their sex requirements. Probably in trying to achieve ideal companionship, they have to go through several marital experiments, before they finally settle down through sheer lassitude on both sides. Whatever that be, those girls overseas show more wisdom and enterprise in breaking the shackles once these start biting into their flesh than by remaining in eternal bondage like the slavish cows in our country. Marriage is so rusty an institution that it creaks badly, day and night disturbing the harmony of companionship.

K. M. SHUKAL (Ahmedabad)

Who do you think will win in this world-record run competition between “Ram Rajya” and “Shakuntala”? Doesn’t it sound like a big farce?

It is not so much a farce. It is a pity in these days of theatre shortage with so many new pictures lying in the tins. These producers, however, are not deceiving any one else but themselves. Both the pictures are being run on two-year old contracts with their minimum weekly hold-over in the region of Rs 3,000, which is not a huge amount to collect in these days of inflation within seven days. They may pile up the weeks but world records are counted in cash.

Shantaram is grooming himself for stardom after so many years of film direction. Can we expect you also to repeat this stunt?

I am afraid, I have no time, having several different things to attend to. Shantaram does nothing else but production and he sported the greasepaint when he was a child and played a chorus girl. I have not yet used a cold cream even after a rough shave. By the way, the latest, I hear is that Shantaram has become a bit nervous about the new role he wanted to play. They say that he won’t play it after all because his tongue can not be twisted the Hindustani way so easily.

R. K. BHAT (Dadar)

Why has Producer Mukerji become a Hindu-Muslim unity propagandist in his “C. C. R. Navjawan” which he calls “a big hit of the year”?

Yes, “C. C. R. Navjawan” looks like a propaganda picture. Mukerji probably thinks that by exploiting a popular sentiment, he might be able to bring his firm out of the woods. Little does he know the tide that is sweeping over the nation.

As a critic and the foremost one in India, people expect you to keep balance of mind in your writings. Why then do you show favouritism to the new star Sushila Rani?

Who said that I show any favouritism to her? I am merely being accused of it because of the conspiracy of circumstances. Sushila happens to be my secretary and I happen to be her first fan. I write what I honestly think of her. Can’t I do that without being suspected of favouritism? To please some narrow-minded persons, should I be dishonest and write against her to establish my seeming impartiality with vindictiveness? What had Mr. Horniman to do with Sushila Rani? Why the hell did he write so beautifully about her? Mr. Horniman is not a man to listen to any one. Why did a great scholar like Dewan
Bahadur Jhaveri say that, “Sushila’s work is great and good”? I didn’t ask him to. Different people have different likes and dislikes but they can’t be accused of dishonesty. Where then have I lost my balance of mind? I think you are being prejudiced and unfair.

If Sushila Rani works in “Matwali Mira” are you going to conduct the same type of campaign of glorification of the picture before its conception and completion?

Listen, old boy, there is something wrong with your mind. A motion picture is a saleable commodity which needs as much of a sales talk as a match box. If you have to sell something you have to shout about it. Everyone is doing it every day. Why should people object if I do the same? If I have gold in my house and if I don’t shout about it even a thief won’t come and steal it. Do you think I should produce a picture quietly and spring it as a surprise on the people? A motion picture costs several lakhs of rupees and if it is made a family secret who would pay for it? Besides in Sushila Rani I have some one worthy of all the shouting. She is not working with ten producers like some other girls and it pays me as a producer to give her good publicity. By the way, are you teaching me business?

MURLIDHAR DHADHICH (Bombay)

I perfectly agree with your review of “Ronaq” but somehow I cannot reconcile myself with your slashing criticism of Chandraprabha. She is a new comer and deserves some encouragement. She is better looking than Snehaprabha and Maya Bannerjee.

Who said that Chandra was worse looking than those whom you have mentioned? I merely wrote what Chandra looked like to me and about the big bite she had taken in that dancer’s role. My criticism should not discourage her. If she is a wise girl, in future she will bite only as much as she can swallow. A critic is not supposed to take note of new comers or old staggers in criticising a motion picture. His criticism is based on the ultimate result as seen on the screen. Scores of papers maliciously criticised Sushila Rani leaving her screen work in “Draupadi” severely alone. But does that discourage her? I never criticise persons. I criticise only performances. While writing about Chandra, I forgot that she was a new girl who deserved encouragement. This glaring fact has to be remembered by her producers and not by her critics. Personally, I like Chandra, but how does that help her as an artiste?

Have you any idea of how Durga Khote’s “autumn romance” (as described by a paper) with Flight-Lieutenant Rashid is progressing nowadays?

Why bother about autumn romances with spring round the corner? They have both had plenty of experience of life and they must be getting along pretty well. And if anything does go wrong there is nothing much to weep over. At their age no hearts are broken and no suicides are expected.

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Why is Nalini Jayawant wasting so much time in honeymooning with her once-lover-now-husband, Virendra Desai? A charming girl like that should be up and doing? She is up and doing but she has to carry Virendra's weight up too. They say that she will work only in those pictures which Virendra will direct. But Virendra's past achievements are not much of a recommendation for producers to plunge.

K. SHIVADASANI (Poona)

Has Dewan Sharar descended from the top of his "Parbat" after his "P. P. A. Dera"?

Not yet. Nowadays, like his hero in the picture, he throws stones at his old friends.

Why do you want to purchase the ten-rupee note, autographed by Sushila Rani for Rs. 100? You can have a hundred autographs from her whenever you ask. Are you mad?

Mad? That's the right word for me. My friends have always called me 'slightly mad', while I congratulate myself on being completely mad. Tell me why do people pay for an old painting thousands of rupees? Can they not get the same stuff done for much less? That spontaneous autograph by Sushila is worth a million to the man who values it. What fun is there in her giving me a hundred autograph after my asking for them? People pay for the kick they get out of life and this is an incident of that type.

Miss SITA ADVANI (Hyderabad)

Why has a big star like Jamuna consented to work in Vyas' Sunrise Pictures? What a great tragedy really!

Not for Vyas in any case. Admitting that Jamuna is a fine artiste, why shouldn't she work with Vyas, if she can play the lead in a picture like "Ranee". Besides, art is only an excuse of this industry, while commerce is its real soul. As an artiste Jamuna has a price and Vyas has paid it.

Why doesn't Sardar Chandulal Shah direct pictures now? Will he make an intelligent director?

Always! No one can dispute Chandulal's extraordinary intelligence. He must have directed over fifty pictures and not one was unintelligent. Some were really remarkable for the times. Chandulal worked as a director as long as his partner Miss Gohar worked as an artiste. Now both have retired from executive work and expect the younger brigade to carry on with the work. But all the hired directors together cannot display even an atom of Chandulal's intelligence and originality.

Who is this Kamla Bai Manglorekar who is ceaselessly advertising "Panna Dai"?

She is a brave little lady on the wrong track. At her age she should be praying and devoting her time to the Lord. Instead, she is producing a motion picture and praying before the unreliable film artistes.
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NIRMALA

This pretty starlet is reported to have given some good work in "Gaali", a social story of N.R. Desai Productions. The picture is now running at the Lamington in Bombay.
SHALIMAR PICTURES PRESENTS
LIFE OF
Shree Krishna Bhagwati
Produced & Directed by W.Z.Ahmed
SADHONA BOSE

This smart dancing artiste of Bengal will be soon on the screen at the Opera House in Bombay in "Vish Kanya", a costume story of Ranjit.
RANJIT

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SAIGAL

Singing Idol of India's Millions

with

MONICA DESAI
ARUN
KAMALA CHATTERJEE
LALA YAKUB

in

Bhaunra

भंवरा

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Direction:
KIDAR SHARMA

Music:
KHEMCHAND PRAKASH
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Dr. Sir Radhakrishnan Approves

Sushila Rani’s Theme For “Draupadi”

Welcomes Sushila Rani’s Entry Into Films

By T. V. Parvate
(Sub-editor, Bombay Chronicle)

I had the rare good fortune of being thrown in Dr. Sir Radhakrishnan’s company for nearly 30 hours when he came to Bombay in connection with the Konkan Education Society’s Silver Jubilee. We travelled together in steam launch and motor cars, were consistently juxtaposed and even stayed in the same apartment at Roha for the night. That gave me an excellent opportunity to hear his views on a number of questions. He enjoyed being questioned, cross- questioned and often sought information himself. A genuine Brahman according to our ancient ideal, he is as anxious to teach as to learn.

One of the questions naturally was the one that Sushila Rani has placed before all scholars and Pandits to reply. The opportunity for it presented itself when he was inspecting the Art Exhibition of the Konkan Education Society’s High Schools at Roha. A student had made an exact copy of a ‘Filmindia’ frontispiece. Dr. Radhakrishnan saw it, turned to me and said with a smile “Your ‘Filmindia’ is here also!” Equally jocularly I rejoined “It must be wherever young people are”.

This provided a cue to his grandson, Narasimham, an eighteen year old undergraduate of the Presidency College, Madras who was holidaying with his grandpa, to ask me whether I knew Sushila Rani and when I replied in the affirmative, he proceeded to ask more about her. As we were in the midst of a number of people and in a hurry to go to the Konkan Education Society’s Silver Jubilee Celebration Pandal, I assured him that we would take up everything about Sushila Rani, ‘Draupadi’ and ‘Filmindia’ with his grandpa more suitably at night before we retired.

And so I did. I requested Dr. Radhakrishnan to see “Draupadi” on the Imperial screen after we returned to Bombay. He was willing to do so but only an interval of 80 minutes was at his disposal between our reaching Purla House and the Madras Express leaving Victoria Terminus. So he had to abandon the idea. When he was told that Sushila Rani, a first class treble graduate of his own University had written the screenplay and appeared in the title role of “Draupadi” he interrogatively remarked “So ladies of high education and culture are now coming in films?”

ANSWERS SUSHILA RANI’S QUESTION

I told Dr. Radhakrishnan the gist of the story of “Draupadi”, emphasising its anti-gambling, educative, purposeful character. Then I put to him Sushila Rani’s oft-repeated question: “In modern times, when a man goes to the races and loses his month’s salary and is unable to meet his monthly bills, the world scoffs at him and labels him a gambler. Even his wife, who has been taught through ages to look upon her husband as a god, taunts and abuses him because he has lost the month’s earnings in gambling. We laugh at people who madly shout in our cotton and share markets and lose their money. But none of the modern gamblers has had the guts to stake his wife yet and lose her. And yet, in the days of yore, Yudhisthir, the most virtuous among the Pandavas, not only lost his empire, his brothers and self in gambling but also his devoted wife. May I know how this man has come down to posterity as “Dharmaraj” the idol of virtue, after all those acts of his which look like just so many crimes, judged by our present-day standards?”

Dr. Radhakrishnan replied: “We do not certainly revere Dharmaraj because he staked his wife and brothers and empire in the game of dice, but for
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quite other qualities of his. Our ancient ancestors believed that it was never enough to stress the importance of anything in measured words. They always overdid and exaggerated their job. In order to show that Dharmaraj was a man who would keep his word, be quite fair and observe the rules of a game, at whatever cost, they made him stake and lose everything including his wife and yet keep his equanimity of mind and establish that he had behaved absolutely righteously throughout.

"Take the case of Harishchandra. In order to keep a promise he had made in a dream, he was made to go through sack-cloth and ashes. He had to sell himself, his wife, his son in auction. He had to kill his own son. Take again the case of King Ramchandra. He looked upon his kingly duty, his public duty as paramount. He sacrificed, deliberately, his private feelings, and personal attachment to Sita, even his judgment that she did not deserve to be forsaken for conforming to what he considered his public duty.

"In our eyes, Dharmaraj, Harishchandra and Ramchandra are unpractical men. That is quite true from our standpoint. Even in our days men who value their character and reputation from the same stern standpoint have lived. Deshabandhu Das paid every pie of the debt that his insolvent father owed to his Sawkars, even when there was no legal obligation to do so. Such man, because of their extraordinary ways are idolised by poets and romance writers. We may, therefore, revere Dharmaraj but may not emulate him. Hyperbole is a characteristic of all these stories and it was and perhaps still is considered good, artistic, literary form and an accepted figure of speech in Rhetorics.

"Behaviour under abnormal circumstances, by supermen and demigods is obviously not meant for ordinary mortals. According to an old Sanskrit saying, ‘You should not aspire to behave like Gods.’ देवतावर्यते चैरतेः. We may enjoy these stories. And that is all there is to it. Which sane man can approve the conduct of Dharmaraj, much less keep it as anything like a model before him?"

"I do not consider it sacrilegious or in bad taste to produce a picture for anti-gambling propaganda, by singling out the dice-play episode from Mahabharata. For, in spite of all this, Yudhisthir’s value as a magnificent character from that epic-poem will remain un-tarnished."

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OUR REVIEW

“Jwar Bhata” Presents Some Old Fashioned Entertainment!

All-Round Amateurish Production By Amiya!

“Jwar Bhata” will not help the Bombay Talkies Ltd. to recapture their old reputation as producers of box-office hits. Though this picture is a shade better than “Hamari Baat” and “Char Ankhen”, it certainly is not a world-beater like “Basant”, which entertained people and got them into good humour to pay at the box-offices.

Once again the subject matter of the story offers the least intellectual resistance. It is always so with the pictures produced by the Bombay Talkies. They have never ventured to give something unusual or something outstanding and they seem to rely upon the music and the dancing to do the entertaining part in the midst of a thin, transparent story.

The story of “Jwar Bhata” has been seen several times on the Indian screen and half-a-dozen times on the English screen. The plot and its development, therefore, remain familiar and immediately the characters are introduced in the first reel, we all know what exactly will be the end. Suspense, a vital element of entertainment, does not therefore become a pretence of the story of “Jwar Bhata”.

THE ETERNAL TRIANGLE

Renu and Rama are two grown up daughters of a country-side gentleman. Rama is the elder and the old man is worried about her marriage. Narendra is a modern son of a rich city man. Narendra’s father forces a betrothal tie between Rama and Narendra without the by-w’s knowledge. But the boy is shown as dramatically adventurous. He sports a beard and comes to the village to have a look at his prospective bride and incidentally falls in love with Renu. This beard and thief sequence is silly in the extreme. Renu reciprocates the sentiment. Agha Jan’s (Narendra) love-making methods dissipate the entire sentimental gravity of the emotional relationship between Renu and Narendra. The man can’t act and the whole affair looks frivolous.

Narendra, the modern city boy, does not care to see his bride personally and we are told that he does not even know, by photographs or other means, that he is to be married to Rama, Renu’s elder sister, till both of them recognise each other after the wedding. It is a believe-it-or-not yarn of 1944.

The wedding creates a tragedy in the life of Renu. She blames the Almighty for this terrible mix-up and is ordered out of the house by her father for defiling the altar of family prayer. The girl, who had so far led a cloistered life under the devoted protection of her father, walks in a trance to the railway station and boards a train. The whole village is searching for her, but none of them imagine that she may have gone to the railway station. The tempo of this search is ridiculously inconsistent and Renu who walks at a snail’s speed is never overtaken by running people in a tiny village. Marvellous escape that is.

Renu gets into a compartment containing a stage troupe. There is ready-made sympathy waiting for her and she is accepted into their bosom straightaway. A slight synthetic thrill is provided by a police inspector interfering with the plans and future of Renu, under authority from her father.

Now we are introduced to Jagdish, the boss of the dance troupe. He soon cultivates a soft and affectionate eye for Renu and trains her to be a dancer. Renu becomes a popular dancer and decides to stick to that career. The police inspector, however, punctuates the sequences by his inquisitive presence and under the fear of law Renu goes to live with Jagdish at his country-side mansion. There again she is tracked down and she shakes off the obligations of law by declaring herself as Jagdish’s wife.

At the village Renu’s whereabouts are posted to the old man, but Renu, herself, pays a visit to her father. Very soon Rama comes to know about things and she objects to Renu working on the stage or living with Jagdish out of wedlock. She calls on Renu in an advanced and delicate condition of pregnancy and after a passionate scene with her younger sister falls down in a faint.

Now we reach the climax. All the parties to the drama are assembled including a doctor. The situation is very grave. It is a question of Rama’s life and death. Quite humorously, the doctor inquires from the humorously tragic Narendra whether he wants the child to live or the mother.

Bombay Talkies searched for a hero and found Dilip Kumar. You can see his anaemic self in “Jwar Bhata”, a social picture.

JWAR BHATA

| Producers: Bombay Talkies Ltd. |
| Language: Hindustani |
| Story & Screenplay: Amiya Chakrabarty |
| Dialogues: B. C. Verma |
| Lyrics: Narendra |
| Photography: R. D. Mathur |
| Recording: S. R. Pabani |
| Music: Anil Biswas |
| Cast: Mridula, Shamim, Agha Jan, Dileep Kumar, etc. |
| Released At: Majestic, Bombay |
| Date of Release: 29th Nov. ’44 |

Director: AMIYA CHAKRA BARTY
Narendra votes for his wife and the doctor departs saying: "All-right".

Renu rushes to the idol-room and there starts praying for both—her sister and the child. She talks to God in a challenging manner, and lo! the Almighty accepts the challenge of Renu. As obvious evidence of Divine pleasure, we see the lights burning, a ray of light coming through the dark window after the Roman Catholic fashion and a halo taking its rightful place behind the idol of the deity. All this in 1944 and in a social story. Marvellous! Isn't it?

However, that brings the story to the end. Both Rama and her new child are saved. Jagdish gets Renu and it is all sunshine ever after.

The first sentiment of the story was the undying love between Renu and Narendra. By the time we reached the end, there was nothing of it left. Who said that love was immortal? In this picture it died an opportune death. In any case, the ennobling sentiment of love can become a convenient commodity to motion picture producers to be transported wherever they like.

THE NEW ANAEMIC HERO!

The production values in the picture are pretty amateurish. The song-takings are too simple and boring. Photography is not very enterprising. The dance sequences are well-conceived but not so smartly executed by the cast supporting Muntaz Ali. Recording of songs is excellent but the song tunes are too common and familiar. Song compositions are quite good. The direction of Amiya Chakrabarty lacks creative imagination and technical variety. The scenario is likewise unimaginative and unenterprising.

From the players, Vikram Kapoor gives the best emotional performance in his tiny role of a family servant, while singing two prayers at the altar.

Mridula is not much of an acquisition photogenically. She has a less feminine appearance, a tiny subdued figure and an extra long and broad nose which makes her a difficult item for romantic glamour. She has, however, done pretty well in the role of 'Renu' and shows a promise of improvement with more experience.

Shamim becomes the cameramen's victim in the role of 'Rama'. A pretty girl in life, she looks less pretty on the screen, and much less than what she looked in Ranjit pictures. Her histrionic performance is not much to write home about.

Dileep Kumar, the new hero of the Bombay Talkies, is an anaemic addition to our film artistes. He needs a lot of vitamins and a prolonged treatment of proteins before another picture can be risked with him. He looks gaunt and famished and strikes one as a long ill-treated convict who has escaped from a jail. His appearance on the screen creates both laughter and disappointment. His acting effort in this picture amounts to nil.

Agha Jan is another who will probably never learn correct acting. He has a face which is a tragic compromise between gravity and humour. In serious scenes, he gives frivolous actions and in humorous ones he gives funny actions. He, therefore, fails rather badly in the role of Narendra. I doubt whether Agha can do any intelligent role properly.

Muntaz Ali does his usual best in the dance numbers but none of his supporting artistes shine.

Well, there is nothing outstanding in "Jwar Bhata" and yet it is not a bad time-killer as a light entertainer. For the producer of "Basant", this is not a picture to brag about.
Sadhana Bose

Jayant Films'

URVASHI

CO-STARRING:

SHOBHANA SAMARTH
PREM ADIB

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Music - SHYAM SUNDAR
Direction - BABUBHAI JANI
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ASHA POSLE
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MAJNU
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PRAN, MAJNU

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OUR REVIEW

"Bari Baat" Presents The Usual Film Mix-up!

Mazhar Khan Gives A Good Performance!

Slowly but gradually Mazhar Khan is making his presence felt as a producer. There is not the least doubt that he is a careful producer. All he needs is a good, emotional story capable of yielding at the same time plenty of entertainment.

Though "Bari Baat" has an idealistic beginning, in its educational angle, the story ultimately peters out by becoming the usual film hocus with crime and a court, and a heavy sprinkling of some stagey emotions. After the first few reels the picture carries a story so commonly seen on the screen. The writer dissipates even the little suspense which the story could have claimed by putting in a scene of a pavement astrologer telling the villain that he would be sentenced to be hanged by the hero. Rather an indiscreet touch, dramatically.

Rai Bahadur Diwan Chand, an uneducated millionaire, becomes so conscious of education as the supreme need of human life that he punishes his little son, Bihari, very severely in an attempt to educate him. His wife, Pushpa, protects the son against such coercive methods. The son takes advantage of his opportunities and acquires bad company. Not to be outwitted, Diwan Chand puts his son in a reformatory school. But from there Bihari escapes with his classmate Prakash to become pick-pockets and street-urchins.

BARI BAAT
Producers: Mazhar Art Productions.
Language: Hindustani.
Story & Dialogues: Munshi Dil.
Lyrics: Ramanand, Rupbani & Deepak.
Music: Feroze Nizami.
Photography: K. Jayawant.
Audiography: B. N. Sharma.
Cast: Suvarnalata, Ullhas, Yakub, Mazhar Khan, Moti, etc.
Released At: Capitol, Bombay.
Date of Release: 6th Oct., 1944.
Director: MAZHAR KHAN.

Parwin, a new girl, makes her debut in "Pehli Nazar"; a picture of Mazhar Khan.

At home Diwan Chand and his wife are grief-stricken. On the streets Prakash, the more wilful between the two, compels Bihari to commit a lot of crimes. In one such criminal act, Bihari is caught by little Shobha, the daughter of a rich citizen. Bihari assumes the name of Manohar and lives with the family as one of their own.

Under the affectionate influence of Shobha, Manohar has now grown into a young man of great education. He becomes a barrister and ends as a judge. Prakash, by some invisible miracle, has become Vinod, a slick gentleman about town, living a gay life and having a girl of his own in India. The two main characters are thus again brought together in close intimacy without one knowing who the other is.

On the other side Diwan Chand, grief-stricken by the loss of his only son, goes broke, loses his wife and is on the streets as a beggar. The contrast is rather sharp seeing that he was a multi-millionaire but not a speculator. By a strange coincidence, he is given a job by his own son Manohar, without knowing each other in Shobha’s family.

With all the characters of the drama within shooting range, romantic interludes with the usual intrigues start once again. Shobha and Manohar are, of course, terribly in love and want to marry each other. But sud-

Here is the inevitable train situation from "Jwar Bhata", a picture of Bombay Talkies.
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LEELA MISHRA, BABY DEVI, BABY NALINI, VASANT PEHELWAN, VASANT KANSE,
RATAN PIYA. VINAYA KALE, VARNE & Thousand Others.

<table>
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<tr>
<th>Producer: Mrs. KAMLABAI MANGLOREKAR</th>
<th>Direction: RAM DARYANISH</th>
<th>Story: DEWAN SHARAR</th>
<th>Music: GYAN DUTT &amp; PANDITGOVINDRAM</th>
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sequence drags on and the story-heart of Vinod suddenly melts without any obvious outside heat and he makes a confession and is sentenced to be hanged to vindicate the prophesy of a pavement palmist. Now every one recognises the other and all is set fair for the future.

By the time we reach the end, "Bari Baat" becomes a crime tale, its educational beginning having been completely lost from view.

The story is common and made up from the usual pickings from several pictures. Almost any one can dole out stuff like "Bari Baat".

MAZHAR'S GOOD PERFORMANCE

The production values are pretty good in parts and rather erratic otherwise. Photography and sound recording are both good and bad at places. A couple of tunes, though familiar, sounded catchy, especially those sung by Rajkumari. The direction of Mazhar Khan is least painless and too simple. In a drama of sharp contrasts and situations, a bit of melodrama would not have been wasted.

Mazhar Khan, incidentally, gives the best performance amongst the whole lot in the role of Diwan Chand. It was, however, a bit difficult to keep pace with his make-up mania and different wigs. The emotional aspect of the role, Mazhar portrays very sincerely and pathetically.

Yakub is his usual best in the role of Prakash-cum-Vinod. He has played so many such roles that he has by now perfected his technique and manerisms.

Suvarnalata looks bloated and ugly as Shobha. She must not forget to powder her face before every shot as her skin is inclined to be too oily. Her work is very mediocre and presents a strange contrast with the good performances she has been giving recently.

Others in the story don't matter.

Well, "Bari Baat" is not at all a bad time-killer if you have nothing particular to do some evening.
Dalsukh Pancholi
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Directed By: PRALHAD DUTT

SONGS:
MADHOK

MUSIC:
RASHID & AMARNATH

DIALOGUES:
SHAUKAT THANVI

ART DIRECTOR:
N. M. KHWAJA

Dalsukh Pancholi Production

KAISE-KAHUN

Starring: RAGINI — GAJANAN JAGIRDAR — BABY
AKHTAR — NAJMAL HUSSAIN — PRAN
— AJAMAL — DURGA MOTA & BUTT

MUSIC:
AMARNATH

DIRECTED BY
MOTI GIDWANI

SONGS:
SHARMA

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Mountain In Labour Yields A Mouse!

"C. C. R. Navjawan" Proves A Sad Disappointment!

Box-Office Mukerji Meets His Waterloo!

Nearly two years ago the success-conscious Mukerji went into labour with his successful reputation of "Bandhan", "Kangan", "Jholo" and "Kismet" to back him up. His partner Rai Bahadur Chuni Lal jumped over numerous hurdles and secured for him a well-equipped studio and no end of finance. To Chuni Lal, Mukerji was a great artist who needed ideal working conditions for producing successful box-office hits and he made it his own funeral to see that Mukerji got everything ready to woo success that was intended to be spectacular.

Little did Chuni Lal know that too much success spoils the artist. Though Mukerji has never yet betrayed the true soul of an artist in his work, yet his extraordinary commercial success had made him a peci boy of money-conscious associates who seemed anxious to make a lot of hay when the sun was shining bright. A well-harnessed press, tuned to the jingle of the coin falling into the box-offices, declared Sashodhar Mukerji as the greatest producer of the country and many people in the country came to believe this well-nursed tale.

With this stupendous reputation Producer Mukerji went into long artistic labour to produce "Chal Chal Re Navjawan". After two years, a mouse has come out of the mountain in labour. "Chal Chal Re Navjawan" is a picture one would not like to see twice and there is nothing much to miss if one didn't see it at all.

"Chal Chal Re Navjawan" is a contraplex product. It is sublime in parts and ridiculous otherwise. It is serious at places and clownish at times. It is extremely good motion picture craft and yet an innervally poor motion picture story. It has a wrong christian name which debacles the parentage of the theme. In short, it is an unholy mess of motion picture art and commercial ambitions.

If Mukerji pursues his present ideals, my epitaph on his grave would be: "Here lies an artist whose soul never took wings to fly into unknown lands of beauty and emotions".

Upto the interval "C. C. R. Navjawan" is an obscure mixture of the serious and the slapstick. In the scurrilous part Jagdish makes grim faces in company with Moti and in the silly part Ashok Kumar dances with a drum round his neck. After the interval the picture is all grim and morbid with Rafique Guznavi's groaning daze in the midst of an unending storm. The net result is that people leave the theatre in a depressed mood.

A COMMON STORY

The philosophic theme of the story is tiny and common. It is an affair between two friends. The top-dog, between the two, suspects his devoted wife of carrying on with his best friend and turns his wife out of his house. She, however, lives a life of the virtuous under the protection of the other man till the children of both—a male on one side and a female on the other—grow up and fall in love with each other in the Romeo and Juliet style. The romance between the children revives memories of the clash between the elders and after a lot of orthodox sentimental rubbish, the woman in the play dies, leaving the field clear for the rest.

Over a hundred times, this theme has been shown on the Indian screen but never before in so boring and tiresome a way as in "C. C. R. Jawan".

The story opens with a little Nazi flavour served with some "Citizen Kane" technique. Thakur Jaipal Singh of Vikrampur leads a prayer in his Bharat Seva Ashram where young men and women are assembled to serve humanity. The Thakur talks some usual gibberish about humanity and its service and then hands over the reins to his daughter Sumitra who is next in command. No. 2 is young and beautiful, rides on horseback, and shows, or at least makes a show, of a lot of self-discipline and sternness for a female.

Now there is a flash-back and a hoarse, broad-voiced female commentator, with bad Hindustani diction,
takes up the narration and lends tongue to the silent "Citizen Kane" flashes showing the previous story of Thakur Jaijal Singh.

The Thakur introduces Jamuna Prasad, his friend, to his wife Savitri who is excessively fond of music. Jamuna Prasad was also music mad. Sumitra was then a little kid of say—two years.

Music becomes the meeting point for Jamuna and Savitri and they meet often, till the seeds of suspicion and jealousy are sown in the hot-tempered and impulsive mind of the Thakur. Matters progress, till the Thakur is blind with rage. Some letters which Savitri receives are misunderstood by the Thakur as romantic communications from Jamuna Prasad.

There is a violent quarrel, in which the wife is accused of disloyalty. But she does not defend herself by showing those letters, but on the other hand feels terribly hurt because her husband suspects her. She permits herself to be thrown out of the house, leaving her little child behind. Later on we are told that her very purity of mind called for her subsequent martyrdom and incidentally brought upon everyone around some grim tragedy of life. The world is, however, lucky in having more practical wives these days. Mukerji’s "Savitris" would make the world a spot of hell.

After this self-imposed tragedy in Thakur’s life, he devotes his life to the service of humanity and trains his daughter, Sumitra, also for such service.

After the flash back, we are introduced to the hero, Arjun. He is the son of Jamuna Prasad, but that we are told later on. Arjun is introduced as a member of an amateur theatrical club presided over by the comedian Dada (V. H. Desai). Now flash on the screen some slapstick sequences sandwiched into the story to woo the box-office. Needless to say that they are silly in the extreme. One of such slapstick sequences helps the hero to clash with the heroine on horseback. They meet each other and get interested.

Arjun soon joins the Thakur’s Ashram to do some public service but is soon expelled. Now a convenient epidemic breaks out in Arjun’s native village, where the story-writer had made up his mind to end the story.

The epidemic brings Sumitra and her social workers and for the first time, the girl meets her mother Savitri without knowing who she is. Some emotional sob-stuff follows punctuated by Arjun’s and Sumitra’s romantic interludes. Arjun worms himself into the old man’s favour by staging a drama and giving the earnings to the Thakur’s Ashram. The Thakur comes to the village and his wife recognizes him. But he doesn’t—at least for some time.

Then comes Jamuna Prasad, the last dice in the game, singing an infernal dirge and the final storm bursts out and the players start running about helter-skelter through rain and storm chased by that mad Thakur, till we discover Savitri’s body under a huge tree and pass on to a drawing room where repentance washes the past sins away leaving the hero and the heroine to live happily ever after.

You get a sense of relief when it all ends because a sillier mess was never before seen on the screen.

POOR, JUST TOO POOR
As motion picture craft, the picture is outstanding. Mukerji having taken...
some remarkably pleasing and technically clever shots. Though the photography is erratic in parts, it is nevertheless substantially good. The recording is very poor. The music is just awful. The dances are boringly stupid. The dialogues are far from being clever. In fact they are just absurd in places. The writer doesn't seem to know the crisp language of the talkies. Lyric compositions are silly and unattractive. The words used by Pradeep are, to say the least, not phonetic for musical purposes. Almost every song fails to get any appreciation because the words used are uncommon and unmusical. That Hindu-Muslim unity song broadcasts only common sentiment which has now become very cheap on the screen, having been heard so many times before in different pictures.

The editing of the picture is remarkably slick, but the direction is clumsy and unimaginative. Had it not been for some pretty fast cutting the picture would have bored more than it does at present.

ASHOK KUMAR IMPROVES

From the players, Ashok Kumar gives an improved performance. Light on his feet all the while, he seems to have now acquired the poise of the seasoned artiste. Whatever he is asked to do, he does very well. He has also thinned on the face and looks shades better as a film artiste.

Naseem, popularly described as the "Beauty Queen" no longer looks a queen nor a beauty. With a tired face which picks up wrinkles with the slightest movement, she moves through the picture without making the least impression and with a stiff marble pose. Her Hindustani diction is utterly unimpressive and the woman seems to have completely forgotten what little acting she seemed to know before. She is not quarter as good as she was in "Ujala".

Jagdeesh in the role of the Thakur looks like a cruel Nazi Gauleiter and not a humanitarian by the widest stretch of imagination. He fumbles and mumbles with his words as usual and the ear needs a yard's stretch to pick up his dialogue.

Rafique Guznavi in the role of Jamuna Prasad sports a castoroil expression and through sheer individuality sticks to it throughout without changing. He never identifies himself with his role and his face seems to shout back: "What is all this tomfoolery you people are about?"

V. H. Desai as the comedian, is stupid at best. He seems to have exhausted his repertoire.

Motive gives a good performance within her very strict limitations, as Savitri, inspite of her sagging facial muscles.

As I said before "C. C. R. Navjawan" is not worth seeing twice and even if you miss it the first time, you will not miss much. Mukerji must remember that box-office is no ideal for an artist. With his brains, experience and education Mukerji must set himself a better ideal than mere monetary success.
NEW HUNS PICTURES LTD. (Bombay)

"Draupadi" is having a merry run at the Imperial Cinema in Bombay in its 11th week inspite of the counter criticism and propaganda against it. The very fact that it is drawing huge crowds shows that the picture has captured the fancy of the people and inspite of the instructional angle in the story, the public seem to have accepted this picture as the best entertainment in the town. Sushila Rani's music and performance naturally become the highlights of the picture as "Draupadi" is essentially a heroine story and as such revolves round the vicissitudes of an ancient woman who became a martyr to the passions of unruly men.

On the production side things are now ready for the production of "Mera Watan", a social story with a patriotic theme. As the time this issue is in your hand the shooting of this picture will have started at the Prabhat Studios in Poona. Producer Baburao Patel and, of course, Sushila Rani, are concentrating on their new joint effort "Matwali Meera". To secure authentic atmosphere for this picture they will be visiting Nathdwara, Brindavan and other places where Meera lived in her times. People in Delhi, Benares, Muttra and Calcutta need not be surprised if they spot these two in their towns during the first week of January.

FAMOUS FILMS (Bombay)

News comes to us that Producer K. Abdulla has at last completed the shooting of "Phool", a social story which is reported to have become an excellent motion picture. They say that it is an unusual story based on rumour mongering and its disastrous results on life. Featuring Veena, Sitara, Suraiya, Prithviraj, Mazhar Khan and others the picture promises a rare treat in versatile talent.

EASTERN PICTURES (Bombay)

Director Shaukat Hussain reports that he has made considerable progress with the shooting of "Zeenat" in which Nur Jehan leads a useful cast with Yakub, Manjula, Dixa and Karan Dwain. The music is in the hands of Mir Saheb who came to light in that picture "Pukar". Another picture planned by these people will be called "Gurudev", and this is supposed to be a story of Swami Vivekanand.

ROHINI PICTURES (Bombay)

They tell us that Producer Phani Majumdar is progressing at neck-breaking speed with his new picture 'Justice'. We hope he does not break his neck in doing so. With Veena, Swarnalata, Kusum Deshpande, Navin Yagnik and others, the picture promises to be a successful affair insofar as Producer Majumdar's work is concerned.

BOMBAY TALKIES LTD. (Bombay)

"Jwar Bhata" is drawing good crowds at the Majestic where it was released. The story of this picture is treated in rather an old fashioned way and that is perhaps the reason why good old people like it.

The next item on the production programme of the company is not yet announced but, as far as we understand, it is supposed to be a social picture under the captancy of P. Jairaj.

SHALIMAR PICTURES (Poona)

We are still waiting for the release of "Mun-ki-Jeet". At the studios, Producer W. Z. Ahmed has almost finished the shooting of "Ghulami", a propaganda story featuring Renuka Devi. Mr. Ahmed is also pretty busy with the preliminary preparations of "Shree Krishna Bhagwan", a mythological story planned on ambitious lines. The cast of this picture is not yet announced but we are confident that Neena, the leading star of the company, will lead a very versatile and useful cast.

SANTRAM PICTURES (Bombay)

This is a new distributing company with its head offices in Lahore. They

In the old-fashioned way they are at Renuka's throat in "Ghulami", a Shalimar picture.
are purchasing pictures and one of their recent purchases is “Bhaunra”, produced by Ranjit Films Co. The picture features Saigal and that itself should be an attraction to the fans. The publicity of the picture has been entrusted to Mr. Vasantrao Marathe who has nothing new to learn in the game.

SHOREY PICTURES (Bombay)

Shooting at the Rajkamal Kalandri, Director Roop Shorey is giving finishing touches to his new picture called “Shalimar”. We are told that this is a tender drama of life, conflict, love, jealousy, passion and peace. With all these emotions at war, we wonder how much tenderness must be left in the story.

PRADIP PICTURES (Bombay)

“Panna Dai” a historical story of the Rajput times is reported to be now in its final stages. In fact, the picture is being edited. We are told that the territorial rights are being sold like hot cakes for fancy prices. We hope the purchasers hold the hot cakes all-right. The picture features Durga Khote, Chandramohan, Meenakshi, Mubarak and others and there is not the least doubt that Producer Mrs. Kamalbai Manglorekar has sweated day in and day out to make the picture as great a success as she can.

SUNRISE PICTURES (Bombay)

We are told that Producer V. M. Vyas is all smiles and proud these days because his picture “Ma Baap” is going to celebrate a Silver Jubilee in Bombay. We do not mind his smiles but there is nothing to be proud of if a picture like “Ma Baap” celebrates a Silver Jubilee. Leaving the money angle out, a subject with such reactionary conclusions should not have been produced. Further the picture has drawn well at Baroda, Satara, Poona and other places.

In the meanwhile, Mr. Vyas has been hopping to Calcutta to shoot Jaijuna and Nawab for his new picture “Ghar”. The story is of course taken from Mohanlal Dave who has by now become the family ghost of Mr. Vyas.

Another rumour they want us to float is that the next picture of Vishnu Kumar Vyas will be directed by P. C. Barua. If this comes off, it will perhaps be the only picture worth seeing from Sunrise Pictures.

MEHER TALKIE DISTRIBUTORS

(Bombay)

This enterprising firm of distributors report to us that they have purchased “Champa”, a picture produced by Shorey Pictures and starring Manorama, Majnu, Salma and others.

MAZHAR ART PRODUCTIONS

(Bombay)

It is marvellous how Producer Mazharkhan keeps working inspite of license shortage experienced by others. There is not the least doubt that Mazharkhan is a lucky man. He is now reported to have started a Muslim social story called “Pehli Nazar” featuring Veena and a new girl called Parveen. The story and the dialogues of this picture are written by Dr. Safdar Ah.

N. R. DESAI PRODUCTIONS

(Bombay)

After a long interval Producer Nanubhai Desai has been able to release “Gaali”, written and directed by Chowdhary at the Lamington Talkies
in Bombay. It is a social story which deals with a dynamic theme of injustice to our womanhood. It features Nirmala, Manjula, Karan Diwan, Yakub and others and the songs are written by Pandit Indra. Recent reports show that the picture is drawing well at the Lamington.

PANCHOLI ART PICTURES (Lahore)

Dalsukh Pancholi’s own story ‘Kaise Kahnun’ is now nearing completion. It is a social affair in which Dalsukh is reported to have given something surprising and everything happy. The picture features Gajanand Jagirdar, Ragini, Najmul Husain, Akhtari and others.

We also hear that ‘Shirin Farhad’, that ambitious costume picture of Dalsukh is fast nearing the release theatre by now. They say that this picture has become a remarkable production with a technique, which is claimed to be, 10 years ahead of its time. We hope it is so.

RAMNIK PRODUCTIONS (Andheri)

These producers have secured the services of Kishore Sahu for their new picture costume called ‘Veer Kunal’. Kishore Sahu is certainly an intelligent addition to the Ramnik staff and it is quite likely that ‘Veer Kunal’ may prove to be the best picture ever produced by these producers. As the picture will be directed by Kishore Sahu, we hope he makes it a successful production.

BASANT PICTURES (Bombay)

Producer-director Homi Wadia is very busy with a new picture called “Fachpan”. It is obviously a social story featuring Mazharkhan, Nandlal, Dixit and others.

ATRE PICTURES (Bombay)

Producer-director P. K. Atre has been busy shooting ‘Parinde’, a social subject starring Vannama, Surendra, Sitara, Baburao Pendharkar, Dixit and others. Though we do not know any particular details about the picture it should, nevertheless, present a romantic story with a particular stress on humour.

RANJIT MOVIE TONE (Dadar)

By the time this issue in hand ‘Vish Kanya’, a costume story featuring Sadhana Bose, Prithviraj and others will have been released at the Royal Opera House. This picture is directed by Mr. Kedar Sharma and we hope that this time at least he has given us a good and successful picture, which he has failed to achieve since he joined Ranjit. Director Aspi Irani has completed ‘Caravan’ featuring Kamla Chatterjee and others. He is now busy with a new one which has not yet been christened. Other pictures in the studio are ‘Chand Chakori’ directed by Eedar Sharma, “Dhana Bhagat” starring Kamla Chatterjee and ‘Muntaz’ featuring Chandramohan.

Still another picture has been handed over to Director Vajahat Mirza and it is tentatively called ‘Shabnam’.

PURNIMA PRODUCTIONS (Bombay)

Director Badami reports to us that he has at last completed ‘Ramayani’ featuring Chandramohan, Nargis, Rose and others. We do not know what the story is about but we hope it is not too much waste of labour.

BHAVNANI PRODUCTIONS (Bombay)

Producer-director Mohan Bhavnani is very enthusiastic about his new picture ‘Bisvi Sadi’ in which we find a lot of versatile talent like Mazharkhan, Motilal, Nargis, Ashalata, Navin Yagnik and others. The story has something to do with the present day youth in revolt against the autocracy of rich men. We hope Mohan Bhavnani succeeds in giving his message effectively.

NAVUG CHITRAPAT LTD. (Poona)

Reports come to us that “Panna”, a propaganda picture in which they have put Gita Nizami in a bath-tub with a lot of soap round her has been completed. We hope Gita has had a good clean bath.

Another picture that is being shot at the studios is called “Din Raat” and it features Sneha Prabha Pradhan and Farsh Bannirjee.

SUNRICH PRODUCTIONS (Bombay)

This is a new distributing company which has come into existence during the war times. They have already several pictures and some of them are: “Meena”, “An Ban”, “Collegian”, “Dhun”, “Mun-ki-Feet”, “Umang” and “Panchhi”.

PROFULLA PRODUCTIONS (Kolhapur)

Producer-director Winayak is reported to have completed all the shooting of “Badi Ma” and the picture has now gone into the editing rooms. It is written by V. S. Khandekar and features Nur Jehan, Sitara, Meenakshi and others. As the picture has been mostly shot in Bombay we hope Winayak has been able to maintain his usual quality.

JAYANT FILMS (Bombay)

“Urvashi”, a celestial romance in costume is reported to have been completed under the direction of Babubhai Jani. The picture features Sadhana Bose, Shobhana Samarth, Prem Aab and others and its music is given by Shyam Sundar.

Here is a homely situation from “Panna Dai”, a Pradeep picture.
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Written By:
KAMAL AMROHI
Supervision:
SHIRAZ ALLI
Round The War Corner!

One of the strangest industries in the world is perhaps the Indian film industry. It has a shameful past, a struggling present and an uncertain future. It has neither any code nor principles. It has neither any ambition nor any vision. It has been a driftwood industry in which things have happened without any plans or any intentions. After thirty years of its existence, the Indian film industry is still in a constantly paralytic state asking for relief and praying for safeguards. As we have stated before the human element, which we find in our industry, is mainly responsible for this tragic state of affairs. Things are not going to improve unless we change our personnel.

In Bengal the studios are almost dead. The Bengalis seem to have lost their early initiative which had once given us a brilliant promise of a glorious future to our industry. Today the artists in Bengal are working like weary workers who have been badly licked. They don’t seem to have any heart in the game. The leading studios which were once buzzing with life have become silent graveyards in which a few weary persons move in a semi-intellectual coma occasionally turning over the old sod with a faint heart. The flame of art is flickering badly in Bengal and may breathe its last any moment. Bengal’s old artists—great names once—are leaving the sinking ship like rats running for safety. Petty capitalism is taking them to other provinces. Personal greed is doing the rest. Unless a miracle happens, we cannot look towards Bengal to salvage the future of our film industry.

In the South the film industry is still in its primitive Dravidian state. The South Indian producers make a lot of noise like big frogs in a small well. The way these producers plan their work, it seems that the whole of India is located only in the South. They don’t seem to know that there are others, as good Indians as themselves, who are proud of the South and who would like to see their product. The South Indians produce only a provincial product and the producers there don’t care two hoots either for quality or for art. They are meeting the demand of the Dravidians and the present-day Dravidians don’t seem to demand much. It is a pity seeing that from the South came several finer arts in the olden days. The numerous temples of the South provide an eloquent evidence of their great art of the past. Don’t the South Indian producers look at these milestones of ancient memory and blush with shame? It seems that the South Indian producers will always remain crude and provincial and never will they contribute to the future of our film industry.

In the Punjab, with its extremes of heat and cold, the impulsive Punjabis are struggling aimlessly to make their presence felt in the film industry. Barring one producer, and that producer is a synthetic Punjabi, the others have only made fools of themselves in the past. People there have great ambitions and intentions and some times enough money to burn, but they sadly lack business discipline. They consider motion picture production as a long moonlight gala with a lot of fun with girls and

Meenaxi, Chandramohan and Durga Khote make a splendid team in “Panna Dai”, a costume picture of Pradeep.
gazals. To expect such people to save our industry is to live in a fool’s paradise.

That brings us to Bombay, the Hollywood of India. In Bombay art has become a mere pretence while money has become a murderous intention. With very few exceptions, the producers in Bombay chase Mammon with such a vengeance that Art stands outraged at every step. Like a bitch in constant heat, the film industry in Bombay turns out a regular litter of pictures every year. Most of them are mongrels of art. The pictures which are generally produced in Bombay have neither art nor any intellectual contents. Bombay producers, with their never-dying money-complex must be ruled out as pillars of a brilliant future for our film industry.

That leaves only one pointer for the future and which is that some stray producers may once in a while produce some good pictures accidentally keeping the slender flame of art flickering at intervals.

With such slender equipment for the future, Indian producers are expected to compete with foreigners in the post-war reconstruction period. What sort of a fight Indians will give to their competitors can be well imagined with the equipment in their hand.

It is probably not yet completely known to the people in our industry what plans the foreign competitors have formulated to capture the entertainment market of millions in India.

Here are some of the plans which are likely to materialise even before the war ends:

a) Building a chain of modern theatres in all towns of India—1,200 for the first year and gradually increasing the number to 5,000 in five years, if found necessary.

b) Acquiring control over the distribution of important Indian pictures to feed the theatres during intervals when the foreign product is not playing.

c) Building up-to-date production studios, processing plants, primarily to train Indians in modern technique of production and ultimately to acquire complete control over Indian production.

d) Dubbing foreign productions with Hindustani dialogue, with the help of Indian artistes, to make such pictures acceptable to the millions in India, thereby providing direct competition to the local product.

e) Financing the independent Indian producers and ultimately controlling their product and activities.

There are many such plans, counter-plans and cross-plans formulated by different foreign interests who have been for a long time well established in India. If one-tenth of these plans is put into force, our present day producers will be wiped off the map completely because their present natural resistance is nil.

Why not sit together and plan seriously for the future in view of what is waiting for us round the war corner? Asking for protection and safeguards will never help. There is only one way to chase out the competitor—race with him in quality.

---

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PT. SHIVKUMAR

MUSIC:
SHYAM SUNDAR

DIRECTOR:
BABBUBHAI JANI

PHOTOGRAPHY:
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SOUND:
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Songs sung by
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PRADEEP PICTURES
213, CHARNI ROAD
BOMBAY, 4
BE WARNED IN TIME!

It seems that our advice has been taken seriously by the Indian producers as we understand that they have decided to present an united front by pooling together the interests and activities of the Indian Motion Picture Producers' Association and the Independent Film Producers' Association. This is the long awaited plan and it was a disgusting sight to see two different organizations of film producers in the same province crying for one relief or other for the film industry.

It will also be a good plan to pull in the Motion Picture Society of India under the common banner as this society is now almost defunct and the Producers' Association has taken it upon itself to ventilate the numerous grievances of the film producers. The nominal existence of the Society with almost identical membership as the Producers' Association, cannot have any particular purpose or importance for the general interests of the industry. The continuance of the Society merely confuses the matters more in the industry's different deputations and prayers before the officials.

As things look at present the Indian film industry seems to have lost control of its own affairs and its destiny seems to be gradually going into official hands. With gradual but precise measures, the Government is fast acquiring multi-sided control over the Indian film industry and it wouldn't be surprising to find our film industry very much a domestic affair of the officials in New Delhi with producers as just so many well paid workers.

There is only one way to prevent this catastrophe. And that is by closing the ranks by creating a central all-India organization of representatives of different provincial associations and societies and by giving to the central body the final authority to negotiate with the Government on different problems of the Indian film industry concerning its general weal.

While the provincial organizations can look after their local affairs, it is essential that a central organization be quickly formed to look after the indigenous interests of the industry with an eye on the future national planning. If such a central organization is created it will be easier for the Government to solve the numerous knotty problems of the industry and it will not be necessary to hold several meetings of the advisory committees in different towns and talking shop with different people.

VIDYA BHAWAN KALAMANDAL

The Vidya Bhawan of Udaipur is a praiseworthy and deserving educational institution and has been doing excellent work for years by introducing in the field of education some modern methods of teaching. Like every other educational institution in the country the Vidya Bhawan also needs money to continue its numerous activities and it need not be ashamed of this need.

But the men in charge of this institution invented a new method of collecting funds for this institution. Probably taking their cue from that super-showman Uday Shankar, they got together a few boys and girls and placing them under the captancy of a dance teacher, floated an art section of their institution and called it the Vidya Bhawan Kalamandal.

How they ultimately hypnotized themselves into believing that the Kalamandal was a rival show with Shankar's is a matter of domestic history, but the Vidya Bhawan were soon all over the country with their Kalamandal show of music and dances to collect funds for their school.

During their tour they reached Bombay and camped at the Royal Opera House and charged Rs. 10/- a seat.

Mumtaz Shanti plays the female lead in "Bhartrihari", a costume picture of Navin,
Shree Ranjit Movietone presents

Saigal in

BHAUNVARA

Directed by KIDAR SHARMA
Music by KHEMCHAND PRAKASH
(of Tansen Fame)

STARRING
Monica Desai
Kamla Chatterjee
Aroon Lala Yakub

Santram Pictures,
Tribhuvan Road, Bombay-4.
and promised to give a show of shows to all lovers of Indian dancing.

But when people saw the show their hearts sank into their shoes and they wondered why good and honest educationists had to promise something fraudulent; to collect money for a good cause. The people of Bombay could have given as much money for the mere asking if they had been told that the money was required for a good cause.

It was not necessary to impose on them the stupid dances of D. L. Samar or the bearded, faltering music of B. D. Bhave, the two prodigies who took up the burden of the dancing and the singing parts of the Kalamandal show. The whole affair was frivously amateurish and people felt cheated out of their money. And even the feeling within that the money was going for a good cause did not lend any consolation to the mind because the clumsy Marwari organisers lacked ordinary civility of speech and manner in the general conduct of the shows.

It is a pity that a well-reputed educational institution should stoop to such farcical me.hods to collect funds.

THESE DELHI THEATRES!

Delhi is the Capital of India. It has long history behind it—history thousands of years old. It has been a city of kings since ages. And even today, kings and princes live in Delhi. But the city has theatres into which beggars would not like to step—especially those in Delhi proper.

And why are almost all the theatres in Delhi like pig.stys in a bog of thickly crowded population? Because the city fathers or the Municipal authorities lack the requisite civic pride and are not anxious to make their city look beautiful or to provide the correct amenities to the public. Anything in the way of a shed seems to satisfy them in place of a theatre. If they want to know what a good theatre looks like, they have only to step across to New Delhi and see the Odeon or the Plaza. These two theatres should give the city authorities some idea as to what can be done in the way of theatres in their own area. Perhaps they are too lazy to move about and find for themselves how far the rest of the world has progressed. If that be so it is a great pity. And it will be a greater pity as long as this great Capital of India continues to supply a pigsty to the people and call it a picture hall.

HIGH TIDE IN BENGAL!

"Kismet", that box-office mint produced by the Bombay Talkies, has become a storm in Calcutta. Ever since Distributor Kapurchand purchased it for Bengal, "Kismet" seems to have acquired one more leg of luck and it is now running in the 70th week non-stop at the Roxy. Already the picture has collected a little less than seven lakhs and there is every chance of the picture running for six months more.

Actually the tide of inflation which explains "Kismet's" extraordinary success in Calcutta in comparison with its run in Bombay, is now on the ebb in Calcutta as in several other towns of India. Pictures of the day will not run like "Kismet". "Shakuntala" which was run for so long in Bombay was taken off the screen in fifteen weeks at Calcutta, while "Mali" ran only for three weeks. Many other pictures go off the screen within five or six weeks. And yet distributors from Bengal are offering fancy prices for pictures without any reasonable chance of recovering their investments.

Gambling is a good game in races and cards where losses are anticipated and counted in advance but in motion picture distribution where profits are essential to secure stability gambling becomes a foolhardy game.

The theatre scarcity in Calcutta and its surrounding districts is as acute as in Bombay, Delhi, Lahore and other cities of India and many a good picture is still lying in tins unreleased in Bengal. With the old tins on the chest what chance has a distributor to release the new ones immediately to take advantage of the quickly receding tide of inflation?

Distributors in Bengal had better be careful in purchasing new pictures. Every one is not born with Kapurchand's infallible luck.

SHOUTING SWALLOWS THE SALES!

In marked contrast with Bombay the publicity problem in Calcutta is very simple. In Bombay the producer has to spend thousands of rupees in newspaper advertising, theatre decoration and street publicity before and during the release of his picture. Very often he spends several thousands more in publicity than what he actually gets as his share from the release theatre.

The problem is entirely different in Calcutta. There, a couple of inches a day in a score of papers with a few posters on street kiosks and a theatre show at which no one looks twice brings all the crowds that a film producer wants for a good picture.

Director Kedar Sharma has now started stripping the arm pits. Here is one of Premlata in "Caravan", a Ranjit picture.
THE UNPRECEDENTED SUCCESS OF "JWAR BHATA" AT BOMBAY, KARACHI & CALCUTTA IS THE THREE PROVINCES' TRIBUTE TO BOMBAY TALKIES

DIRECTED & PRODUCED BY AMIYA CHAKRABARTY
STARRING MRIDULA - SHAMIM - DILEEP KUMAR AGHA JAN and MUMTAZ ALI

Photography Sound Film Architect Editing
R. D. MATHUR S. R. PABANI L. H. CHORIDIA J. S. DIWADKAR

3rd MONTH OF IMMENSE POPULARITY AT MAJESTIC

RECORDS OF THE PICTURE THAT HAS CREATED NEW RECORDS AT THE BOX-OFFICE

HEAR THE SONGS THAT HAVE SET THE HEART OF A NATION ABLAZE!

Hear Them on H. M. V.
February, 1945.

It is either that the people of Calcutta perhaps being more picture conscious than those of Bombay are on the look-out for new pictures or the space rationing by the newspapers have compelled the film distributors to cut down their sales shouts to the minimum—whatever the actual reason, the pictures don't seem to be doing badly in their returns from the box-offices.

War-time necessity seems to have solved the top-heavy problem of publicity for Calcutta. Can't something be done, on the same lines, for Bombay? Producers will save lakhs every year if they don't push one another to indulge in expensive rivalry in publicity.

Producer Shantaram, I am afraid, is the worst offender in this respect. His expensive perseverance in buying newspaper space compels his brother producers to step out of their pockets beyond reasonable limits to make their presence felt to such an extent that releasing a picture in Bombay becomes a very expensive luxury.

I think someone should try to float a good picture in Bombay on an economic scale of publicity and prove to the others that good pictures make news by themselves. "Dassi" is an example worth remembering when producers discuss publicity budgets. This picture will be completing a silver jubilee with the most niggardly newspaper publicity budget.

SIMULTANEOUS RELEASES!

Another advantage Calcutta has over Bombay in the matter of picture releases is the long distances between the theatres. Geographically Calcutta is a bigger city than Bombay and therefore the distances between two places are long. In Calcutta a single picture can be safely released simultaneously in three different cinemas and with three different populations because the distances between the different cinemas can be safely chosen anywhere between two to four miles. In case of such simultaneous releases, the producer does not need to spend separately for the newspaper and street publicity and with the minimum expenses gets the maximum returns from the early weeks without the fall in takings of one theatre affecting the other. The city is so large and the localities so widely thrown about that the box-office story of one cinema hardly travels to the crowds of the other cinemas.

In Bombay the release situation is entirely different. Within an area of a mile from the Majestic Talkies to the Minerva Talkies, all the eleven first run theatres are situated and the sad tale of a picture is echoed from theatre to theatre with such a tenacity that it becomes almost suicidal to release a picture simultaneously even at two theatres.

I cannot, for all the world, understand by what freak of imagination did our producers hit upon this fateful mile of the city to crowd all the important cinemas of the town. That mile has become the market-place for our pictures.

Wouldn't it be wise to consider Bombay as a bigger city and extend our pictures for simultaneous first releases to Parel, Dadar and Bandra in addition to the usual mile-long market-place?

Isn't the experiment worth trying because of the common newspaper coverage and the long distances between the cinemas? It is quite likely that where Calcutta has succeeded, Bombay will not fail.
BADNAMI

STARRING: MANORAMA
MAJNU ★ ASHA POSLE
PRAN ★ LILA ★ ZUBEDA, Etc.

Directed By
MAJNU (H. LEVIS)

PARTICULARS:

For Territorial Rights:
MEHER TALKIE DISTRIBUTORS,
Tribhuvan Road, Bombay 4.

***

BOMBAY: CINE FILMS DISTRIBUTORS,
Tribhuvan Road, Bombay 4.

NORTH: EVERNEW PICTURES, Peshawar.

MOVIE MARVELS
OF
1944-1945

SHOREY PICTURES' (LAHORE)

CHAMPA

STARRING:
★ MANORAMA
★ MAJNU
★ SALMA
★ ASHA POSLE
★ HARI SHIVDASANI
★ BEGG, Etc.

Directed By
BARKAT MEHRA
YOU WILL HARDLY BELIEVE—

That the Government introduced production licenses to control the consumption of raw films. But now they will soon be controlling the producers and their productions to prepare them for the Four Freedoms of the world.

That the Government took up Producer Shantaram being informed of his abilities of detection of crimes committed by other producers. It will be worth while knowing how many copies exactly of “Shakuntala” are in circulation in conformity with the government restriction orders. Probably it seems to be a case of one law for Peter and altogether another for Paul.

That Film Advisers when they sit to advise Secretary Mahamadi about film affairs in general seem to forget their own affairs with convenience till Secretary Mahamadi, who knows more about film affairs than some film experts, reminds them of their obligations.

That Secretary Mahamadi having a statistical bent of mind is wondering within how many positive prints can the thundering success of “Shakuntala” be framed. Perhaps old Mahamadi wants to leave the Civil Service and become a motion picture producer.

That the story that Rai Bahadur Chuni Lall of Filmistan gets special licenses printed on art paper from Sir Akbar Hydari is entirely false. The pompous Rai Bahadur claims special privileges only from the railways when opening his studios or some new sheds in the yard.

That the New Delhi Secretariat was getting contaminated by the constant visits of our Lalls and Bhais and that is perhaps the reason why they don’t let even a dog inside without a permit these days.

That the Lalls and Bhais of the industry have most reluctantly realised that Secretary Mahamadi is a difficult man to get round. They had never dreamt that he would anticipate all their commercial lies in advance.

That it has been generally realised that the film industry is no longer a paradise for share and cotton market sharks with the licensed collar round the neck of every producer.

That in spite of all restrictions, producers will keep on going to New Delhi because a production license can still fetch anything between a lakh and a lakh and fifty, and the railway fare, to and fro, is still within three figure boundaries.

That the motion picture industry will be soon overwhelmed with dancing pictures seeing that Uday Shankar and Sadhona Bose have secured production licenses.

That the success of the cultural argument of dancing in securing a license may provide sufficient incentive to Poster- king Jhaveri and Box-Office wizard V. M. Vyas to learn dancing to secure more licenses.

That on the grounds of dancing alone, Shantaram deserves an extra license because he used to dance on the Marathi stage once upon a time.

That dancers, Azurie, Sitara, Alakhnanda, Chandrika, Leela Desai, Chiman Seth, More, Muntaz Ali, Kaushalya, Leela Pawar, Ashok Kumar, Mehtab, Vasanti and Mehdi Raza are all drafting their memorials to Secretary Mahamadi punctuating their words with the rhythm of their feet and the music of their bells.

That if all these petitioners succeed in their ambitions, it wouldn’t be surprising to find gentle Jamsu Wadia, Member of the British Empire, dancing all the way to Delhi singing his famous song “Mara Passe Passe Awe” etc.

That the Film Advisory Committee meetings held at different provincial towns of India provide good scope to the members to express their individuality in different walks of life.

That during the last meeting held at Calcutta, Producer Shantaram is reported to have visited Singing-girl Chhoti Moti and given her seven notes of hundred each to prove to Baburao Patel that after all said and done, Shantaram does appreciate music at least in the early hours of the morning.

That Chhoti Moti, who is perhaps used to fivers and tenners, looked at Shantaram seven times and wondered whether the guy was crazy.

That the prize showman of the film industry not satisfied with his showmanship at Moti’s place, insisted on travelling air-conditioned at any cost just because Chandulal Shah had done so previously. This is beside his obstinacy to stay at the Great Eastern Hotel to secure an address.

That one thing which Shantaram could not get over was the insult flung at him by the Bengalees by not allowing him to complete a silver jubilee for “Shakuntala” and by throwing the picture off within 15 weeks in Calcutta. How could they do this to the great director who has kept “Shakuntala” running for 70 and odd weeks in Bombay?

That Shantaram seemed to have quietly forgotten the three niggardly weeks which the Bengalees allowed him for his “Mali” at the Paradise in Calcutta. Shantaram is still wondering why Bengalees could not understand this.

Pahari and Nargis look almost the same, with of course a slight change, in “Ramayani”, a Purnima picture.
PARINDE

Produced and Directed by Principal Atre

Music by Gobindram


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great picture for which he obstinately took 25 weeks in Bombay.

That Kapurchand sent a bill to Baburao Patel for 300 broken chairs at the Paradise because Sushila Patel did not appear on the stage to please the crowds during the premiere week.

That Baburao Patel is wondering whether another small bill will follow for the garlands Kapurchand’s representative put round Sushila Rani’s neck.

That Sushila Rani is proving a rare headache to Editor Patel, seeing that he has to act as her bodyguard from one corner of India to another to protect the little beauty from being mobbed.

That Sushila Rani’s fans are not satisfied with the mere endorsement of the Governor of the Reserve Bank on ten and five rupee currency notes, and they secure her autographs perhaps to make the instruments more negotiable.

That Film-fan Shyam Kumar, a good-hearted crazy guy, seemed to have missed all the temples in Delhi to touch the feet of Sushila Rani with an affectionate ‘didli’. And now Shanta Apte will demand similar homage.

That the cold wave in Delhi seemed to have switched off in a minute as soon as Sushila Rani entered the Roshanara Club as the guest of the ever-courteous Secretary Ganesh Pershad. That the male partners of the ball-room couples missed their steps and stepped on the corns of their angry partners is entirely another story.

That the impulsive and affectionate Pershad daughters showed round Sushila Rani with such proprietary rights that Rani’s mother, who had done the original trick, was completely eclipsed.

That all the producers from Raja Pandit to Shanta-ram, not to mention Ratnamala, went to see the curtain going up on K. A. Abbas’s “Zubeida”, a dance ballet at the Cowasji Jehangir Hall for the Indian People’s Theatre Association. They say Shantaram kept his eyes closed after the curtain went up.

That Ahmed Abbas’s theatre department proved a speaking affair with people lecuring and Prithviraj presenting his usual boring performance. It also turned out to be a social, political and municipal affair the way they regretted Romain Rolland’s death, requested the Viceroy to grant a pardon to the Ashit and Chimur accused and ultimately demanded a municipal theatre in the city to facilitate such seasonal ‘tamashas’.

That Ahmed Abbas's noble efforts to earn a four figure living through versatile sums are admirable. But why pull in the poor producers away from their work? Raja Pandit at least, cannot spare a minute being busy with the epical biographies of the different producers.

That the only producer who was not invited to view Ahmed Abbas’s “Zubeida”, was Chandulal Shah. Chandulal probably went to see the run of his ‘Mastani’.

That Producer Vishnu Kumar Vyas presented an address of welcome to Editor Patel at the Grand Hotel in Calcutta and very much regretted the idea of our editor becoming a film producer.

That Vyas’s address of welcome was written in English but the Englishman who can understand the language is yet to be born.

That one Mr. Sharma, evidently a local journalist, read the address and spoilt the taste of the pudding served by the Grand Hotel.

That as Baburao Patel could not understand the language of the address of welcome, he made an unwelcome speech and as usual hit back Vyas and his Bengalee guests. This fellow, Patel, is always a dangerous customer.

That, however badly Producer Vyas stumbled, his intentions being good, he escaped chastisement from Editor Patel. Incidentally, Vyas taught a lesson or two to Kapurchand’s local representative how to treat guests invited from such a long distance.

That Director Debaki Bose seems to be going through bad planetary influences seeing that Leela Desai will be the heroine of “Meghdoot”. At this rate, Debaki Babu, will never recover his lost reputation.

That Editor Chandrashekhar of “Dipali” has also become a film director and wonders whether he will get the same reception as was given to Comrade Patel—of course, from other comrades.

That Publicity Officer Chatterjee of New Theatres was shocked out of his skin to find Editor Patel, “such a nice man” after his hearing lot of stories about the Loch Ness Monster.

That Film actress Mehtab is reported to be touring the sandy deserts of Raipur in to bring home the atmosphere for Sohrab Modi’s new film about the bandit who became the king for a day.

That after her return, Mehtab will look out for new residential quarters on the Nepean Sea Road where motor cars don’t stop without previous warning.

That Director Kedar Sharma is reported to have discovered new talent in Leela Desai these days. It wouldn’t
NEW MAHARASHTRA PICTURES

Presents Monica Desai
Prithviraj

IN

DEVDASI

Produced by
PHANI MAJUMDAR
DIRECTED BY
C.S. BOSE
MUSIC BY
K.C. DEY
Starring
K.C. DEY
SUMAN
KAMALA

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be surprising if Leela reciprocates by rediscovering the directorial genius of Kedar, which her sister Monica had once found. After all, this is an industry of mutual admiration.

That Film actor Motilal is reported to have ordered a new wig to cover his bald patch from Calcutta. It is quite likely that with the Bengali wig on, Motilal might become more emotional and incidentally more artistic, though the wig failed rather badly in case of Saigal.

That “C. C. R. Nav Jawan” is still being sold to new buyers at the rate of a lakh more for every new rumour. And yet, the miyans of Bhendi Bazaar refuse to be impressed and fail to take up the refrain of the national song in the picture.

That Mrs. Devika Rani Rai, the supreme boss of the Bombay Talkies and the mother of 400 ‘boys’ is reported to be resting herself after producing three gate-crashers in “Hamari Baat”, “Char Ankhen” and “Jwar Bhata”.

That during the absence of Mrs. Rai, Film actor Jairaj will play the film director and prove to the people that only public limited companies can risk giving chances to new directors.

That the match between Shantaram and Vijay Bhatt and between “Shakuntala” and “Ram Rajya” will not now be a draw, as “Ram Rajya” will stay weeks longer in Bombay than “Shakuntala”. That is a case for some more gold medals for Vijoo and one of them should come from the great Shantaram himself.

That the rumour that Director Mehboob’s “Humayun” is all settings and no story is all wrong though Director Kardar liked the settings of “Humayun” immensely. Why not wait till the picture is screened for the public?

That now that the Producers’ Association and the Independent Producers have combined, the problem is how to accommodate Secretaries Gogtay and Hirlekar in the same stable. Perhaps Hirlekar will establish another association of Extra Independent Producers.

That the Diamond Pictures Limited, a new distribution office under Maganlal Desai, will purchase all the new pictures of the season, as they have acquired a new godown in Chinchpokli for storing.

That Baburao Pai is rightly fed up of film production and does not make a secret of it before the financiers of other producers. We sympathise with him.

That Baburao Pendharkar has already completed “Samrat Ashok” for Producer Barot and is now waiting for the next bunch of licenses. A fast worker indeed!

That the Muslims in Bombay flock to see “Chand” thinking that it has something to do with the Idd and ultimately discover that the picture has everything to do with the Government of India. A case of misguided enthusiasm.

That Chandulal Shah won’t accept a ten-to-one wager that “P. P. A. Dera” won’t complete a silver jubilee at the Novelty in Bombay. He knows Shantaram too well.

That the latest match for a marathon run is a family affair between “Jwar Bhata” and “C. C. R. Nav Jawan”. Let us see who wins.
Present

Bachpan

Starring
BABY MADHURI

WITH

PRODUCED & DIRECTED BY Homi Wadia

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15, KISON MAHAL, TRIBHUVAN ROAD, BOMBAY 4.
"Lal Haveli"—Crude But Entertaining!

Story Sustains Interest Till Last

"Lal Haveli" is a bit of interesting moonshine woven round the ruins of a historical building in North India.

We are told that it was tenants by one Thakur who had two daughters Lalkunwar and Mukta. The present story opens with Lalkunwar's elopement with a soldier hanging as a tragic legend over the Thakur's family. The patrician Thakur is an upright man of orthodox virtues and gets enraged when he is reminded of the Lalkunwar episode. The story of this picture seems to be based on the theme of history repeating itself when youth meets youth and love is born between them.

Mukta, the second daughter of Thakur, looks affectionately at Anand, the son of a soldier, living in the neighbourhood. Through years, this affection grows and blossoms into deep love as Anand and Mukta reach youth.

In Mangloo, Anand has an inseparable friend, crude but worldly wise.

Without the knowledge of the Thakur, Anand and Mukta take a vow to belong to each other till death.

In this romance is now introduced the eternal triangle when Jawahar, a city-bred Rajput gets attracted by Mukta through coincidental circumstances.

The Thakur likes the idea of Jawahar marrying Mukta, to perpetuate the Rajput tradition. But when Jawahar comes to the "Lal Haveli" he becomes a victim of Anand's jealousy, being shot in the shoulder with a gun. As Jawahar lies hovering between life and death, Mukta's blood transfused into him saves his life.

The wedding arrangements between Jawahar and Mukta are proceeded with till, at the last minute, the local Brahmin Pandit stops the ceremony saying, that as the same blood runs in the veins of both, they cannot be married, having secured fraternal ties. The argument appeals to the old-fashioned Thakur and the idea of marriage is given up.

Jawahar's disappointment makes him vindictive. But before this marital fiasco, Anand and Mangloo had become soldiers and we see an inconsequential interlude of war in which Anand becomes a hero and Mangloo proves himself a play boy.

When Anand and Mangloo return to their native town, Mangloo brings with him a nurse as a souvenir of war service. Now we see the usual misunderstandings and mix-ups in which tempers rise and fall and suspicions are sprinkled about carelessly till Jawahar with a great-hearted genera-

LAL HAVELI

Producers: Bombay Cinetone Limited.
Story: R. S. Chowdhary.
Language: Hindustani.
Screenplay: K. B. Lall.
Dialogues: Vajahat Mirza and Agha Jani Kashmiri.
Photography: Faredoon Irani.
Audio: M. B. Moolgaokar.
Music: Mir Saheb.
Songs: Shums Lacknowi.
Cast: Nur Jehan, Surendra, etc.
Released At: Capitol, Bombay.
Date of Release: 15th Dec., 1944

Director: K. B. LALL

Jahanara Kajjan, the woman with distinctive eyes, will be seen once again in "Mumtaz", a Ranjit picture.

The direction is quite good in bits. Some of the dialogues demand attention while the music can be called good throughout, considering the subject.

From the players, Yakub and Kanhaiyalal easily beat the others as Mangloo and Pandit.

Badriprasad, in the role of Thakur, does not have much scope and he looks subdued throughout.

Nur Jehan, in the role of Mukta, is not at all bad, looking silly and sensible at intervals.

Surendra as Anand is not much to write home about.

Ullhas in the role of Jawahar is as wooden as ever.

Vatsala Kumtekar, as the village vamp, insults the manhood of the audience.

In short, "Lal Haveli" continues to entertain throughout its length because the basic plot has some natural suspense in it.

It is not a propaganda picture, because Mangloo brings the war-nurse home as his sweetheart and thus defeats the purpose of the current advertisements: "Nurses Wanted".

The production values are mediocre throughout.
RAMNIK PRODUCTIONS'
MILLION RUPEE
HISTORICAL SAGA
WITH AN
ALL STAR CAST
FEATURING:
KISHORE SAHU
DURGA KHOTE
NILA NAGINI
(A NEW FIND)
MUBARAK
KANTA KUMARI
SHAKIR and
SHOBHANA
SAMARTH

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This charming artiste will be once again seen in “Pehli Nazar”, a social story of Mazhar Art Productions.
SADHONA BOSE—

This superb dancer of Bengal plays a role after her heart in "Urvashi", a costume story of Jayant Films.
AMAR PICTURES, 85, MAIN ROAD, DADAR, BOMBAY 14.
Meet the
PRINCESS
THE SWEET-SINGING SUZERAIN
WHO KNEW NOTHING ABOUT
LAW OR LOVE UNTIL CUPID
SENT THE HEART-STEALING
DEVIL OF A LAW OFFICER.

KANAN
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SISTERS

WITH
CHHABI BISWAS
JAHAR GANGULY
PURNIMA
NATWAR
IFTHEKAR
DIRECTED BY
PREMEN MITTRA

For Booking Apply: MANSATA FILM DISTRIBUTORS, 32-A, Dharamtolla St., Calcutta.
M. N. VYAS (Poona)

Aren’t egoists difficult persons to get along with?

Always, if their ego has no basic talent behind it. But in some deserving cases, and such are very rare, when the ego is built on solid achievements one feels like being a bit tolerant. Tact works miracles with egos.

Miss H. T. KADRI (Bombay)

Is deep affection different from love?

There is a world of difference between the two. In deep affection, there is reason and balance, while love is often unreasonable and unbalanced. Love is an instinctive emotion, while affection is an acquired sentiment. In despair love gives agony while affection lends sympathy. Love is a volcanic fire while affection, however deep, lends only the synthetic warmth of an indoor heater. Victims of love die, while those of affection live to tell the story.

Are you a great lover?

That is for the woman concerned to say.

Are you fond of the word “sweetheart”? It sounds very sweet to me. Will you call me so if I come to meet you?

I don’t mind if you insist. But it won’t mean the same thing to you, as when I address someone else similarly. That address has different meanings and their interpretations entirely depend on personal relationship.

People say you are a hot-headed man. How then do I feel sweet and gentle Sushila Rani, whom I met once at the Metro, get along with you? Should I pity her?

Intellectuals don’t deserve pity. I admit that I am hot-headed and quick-tempered and Sushila has often shown almost divine tolerance towards me. But isn’t that a duty of a sweet and gentle woman? Our meeting point is work about which we are both crazy.

Who is better in emotional acting, Khurshid or Jamuna?

In suppressed emotions, Jamuna shows great subtlety and art. In expressive ones Khurshid scores. One swallows her tears, the other sheds them. Tell me, which is greater art?

Nur Jehan looks awfully ugly in her new photographs, why?

It is the baby at home that does the trick.

H. K. APTE (Hubli)

Why do you write about the braying of Motilal so often and so bitterly?

You are right. There is one thing I am bitter about is Motilal’s music. I have always liked him as an actor, but I can’t stand his music. That man has no right to sing and the pity is that he doesn’t realise this truth. Nowadays, he makes strange faces when he meets me on the race-course, because of my criticism of him, and thus proves himself a bad sportsman. I don’t mind his faces at me so long as he gives the right ones in our pictures. Motilal is too good an artiste for us to lose and he must come back to us in his old form.

Which do you like better, Hindi or Urdu?

Personally, I like Urdu better. It has equipment for all occasions and all emotions. And it has some rare romantic poetry. In comparison Hindi is a more prosaic and chaste language. Hindustani, a combination of both, is about the right language for all. But to the scholar Urdu is a beautiful world by itself.

Miss TARA HUBLIKAR (Gadag)

I am an extremely beautiful girl. My friends tell me that I beat Sushila Rani hollow in beauty. Have I any chance in your next picture?
A magnificent drama, of two plain and honest kids who wanted to love and be happy until the burning eyes of a brutal neighbour were turned on them,—

JAMUNA ★ NAWAB ★ MOLINA ★ ARUNA
Iftekhar ★ Devbala ★ Rajlakshmi ★ Ranjit Rai
Indu Mukherji ★ Tandon ★ Tulsi Chakrabarty
Phani Rai ★ Pasupati Kundu AND BENGAL'S CHILD PRODIGY NIMAI

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"TAQRAR"
[ TENTATIVE TITLE ]

DIRECTION
HEMEN GUPTA

MUSIC
SACHIN DAS
(MOTILAL)

RECORDED ON "B.A." BY GOUR DASS at the

CAMERA BIBHUTI DAS

PARTICULARS:
ART FILMS, 32-A. DHARMTULLA STREET. CALCUTTA.
Not in mine. But if you are all that your friends say, other Indian producers will camp at Gadag for a lifetime, if you have talent in addition.

Can a sex-starved person create great art?

Never! Sex is a primary urge of human life. Its suppression will partially paralyse the existence of the person which is expected to be multidimensional. All art needs the incentive which sex provides to reach its greatness.

A. S. KHAN (Bombay)

Isn’t Baburao Pendharkar badly licked by Mr. B. G. Horniman’s review of “Draupadi” and by the success of the picture?

Baburao Pendharkar was badly licked when he saw this world first. He has not yet recovered from that shock. All his life his efforts have proved fruitless because he has thought more about destroying others than building himself up. Though he is a man of talent, he lacks the balance of mind necessary for success. If he had kept quiet about “Draupadi” and lived his own life he would have done better for himself. Today, he has become an object of ridicule. Probably, he likes people to laugh at him, because he has been laughed at all his life. What triumph is it if such a man is licked?

Who is the better lyric writer between Pandit Indra and Pradeep?

Examining their recent work, Pandit Indra every time. Pradeep’s work is very inconsistent and his choice of words very poor. Moreover, Pradeep lacks ideas and imagination. I think, Pandit Indra is our best lyric writer at present, seeing that no one is anywhere near him.

What part is the mysterious Neena taking in the making of “Shri Krishna Bhagwan”?

She is the supreme boss of the show and can act Krishna Bhagwan if she wills it. No doubt, she will make a beautiful Krishna.

When can we expect to see that spectacular Pancholi picture, “Shirin Farhad”?

Dalsukh’s Shirin has just fallen in love with Farhad and Dalsukh doesn’t know what to do about it. So he has called Baburao Pai to solve the problem. Baburao is good at such things, and we shall soon see the stuff on the screen.

K. A. PARIKH (Ahmedabad)

Why are Barua and Debaki Babu not giving us great pictures like before?

Probably they are disheartened seeing the stuff that runs and sells itself these days. Imagine pictures like “Kismet”, “Shakuntala”, “Rani Rajya” running endlessly. Do you think great artistes like Barua and Debaki can ever produce stuff like that? They will have to wait till the tide turns and people want quality pictures.

I am inclined to congratulate Sushila Rani for the way in which she takes all the hostile criticism of many papers and film rags. You seem to have made her thick-skinned?

Not a bit, Sushila is still as sensitive as ever. Almost every good artiste is, but Sushila is wily so. Like me, she had expected malicious criticism, and she was not surprised to see the fire-

works when they came. But the sparks went up into the air and spent themselves as Sushila lives in a different world. Would you believe that Sushila has not yet read another film mag except “Filmindia” and “Dipali”? How can any criticism affect such a person?

Whatever jealous third-rate journalists say of your “Draupadi”, I can say that it is a great picture and your direction is the best part of it as it is extremely subtle and intelligent.

Now don’t repeat that anywhere or you will become unpopular like me. And the film rags will print your photo and write bad captions below.

S. F. QUADIR (Gaya)

Is it true that Uday Shankar, the famous dancer, is working on a film called “Kalpana”?

It is too true. “Kalpana” is the new figment of Shankar’s imaginative commercial brain. He is shooting the picture at the Gemini Studios in Madras.

A. ASLAM (Bombay)

Who is the better worker between Sushila Rani and Devika Rani?

There is little to choose between them where work is concerned. Both approach work with a frenzy sometimes seen in mad women. They work as if their life is in constant danger.

K. RAJENDRA SINGH (Agra)

What is the age at which our heroes and heroines should retire from the screen?

The piper calls the tune and Kamla Kedar Sharma dances to it in “Caravan”, a Ranjit picture.
We have great pleasure in announcing the purchase of the World Rights of JANAK'S

Stupendous production NALA DAMAYANTI

Starring SHOBHANA SAMARTH ☆ PRITHVIRAJ ☆

With TRILOK, DAVID, BHUDO NAYAMPALI, NIMBALKAR, MISRA HIMALAYAWALA, BENJAMIN JILLOO, CHANDRIKA, GULAB SAROJ BORKER & OTHERS

Directed by KUMARSEN SAMARTH

Music: RAMCHANDRA PAL

Dialogues: PANDIT FANI

Story: K. S. THACKERAY

For Booking & Territorial Rights please write to

JAMANADAS & COMPANY

WALKER HOUSE, LAMINGTON ROAD, BOMBAY No. 4.

(HEAD OFFICE: KHAMGAON)
February, 1945.

If our artistes had any sense of responsibility we wouldn’t see bald-headed Motilals and pot-bellied Chandramohans disgracing the screen in their autumn days. In our film industry no one retires. Everyone is kicked out.

Who is the best male dancer on the Indian screen?
If by ‘male’ you mean manly, Alakhnanda. The men who dance always look effeminate.

What is Shantaram’s opinion about your direction of “Draupadi”?
He has not yet seen the picture. Probably he is scared.

Why are all our great directors like Shantaram, Barua, Nitin Bose, Debaki Bose and Mehoob not in the news?
To quote the reasons in their respective orders—“P. P. A. Dera”, “Ranee”, “Mujrim”, “Ramanuj” and “Sister”.

What has made you a quarrelsome person?
It seems to be the fault of my parents.

SHAMSHUDIN (Dar-es-Salaam)
What is the age of that new actress Nargis?
As an actress she is only a yearling.

SURESH CHAND GUPTA (Cawnpore)
Tell me why Pankaj Mullick is not seen on the screen so long?
There is nothing to see in Pankaj, though there is everything to hear. So long as we hear him one way or other, we won’t miss him.

M. G. UTHAPPA (Bombay)
What should be the aim of a woman?
Man. If she shoots well and true, the corpse should be at her feet.

K. H. BHATIA (Lucknow)
Can you tell me the name of any actress who is not a “PROSS”?
There is no such word in the English language though I know what you mean. I know one woman who played her part through a life time honestly and yet clumsily and who is not a “PROSS”—your kind, old mother, who gave birth to a cad like you.

G. R. S. YADHAV (Bhopalpur)
It has been noticed very often in our cinema halls that when some beautiful siren of the silver screen is at the height of her melody and soothing our aching heart, suddenly a new tune is produced by a crying child. At that critical juncture it is rather next to impossible to decide as to which tune we should listen to. What action possibly can be taken against the “Producers of these Piping Progeny”?

India is a colourful country and if we begin complaining about our crying children we shall be withdrawing support from our greatest national and productive industry. The only article in which we can compete with the world and beat the world hollow in doing so, is children. We cannot afford to run down the one monopoly we have enjoyed through ages. Apart from these little pipers who protest out of tune with our pleasures, our music halls are full of smokers, pan-eaters, pista badam sellers, obstructive floor walkers, Sikh turbans, cocked fur-caps, bloated turbans, chattering mammas, whispering lovers, giggling belles and what not. Don’t they all add to the colour of the country?

JAWAHAR KHANNA (Simla)
Which is the next picture of Raghupat Roy (“Shahenshah Akbar” fame)?
It threatens to be a social story called, “Darzi Ka Beta”.
Is Sushila Rani a charming girl?
Ask me another.

SUGANDH SINGH (Calcutta)
Dear Uncle, I sent seven letters to Devika Rani addressing her ‘didi’ (elder sister) and asked her a few questions, but I am very sorry to say that she did not reply. Dear Uncle, can you tell me why?
Dear nephew, Devika is still too young to be ‘didi’. And that is perhaps the reason, my dear nephew, why your dear ‘didi’ did not answer.

S. K. MITTAL (Dalmianagar)
Why do the women folk like Ashok Kumar so much?
Because he looks so harmless and women always like deception.

R. MANSUKHANI (Kalyan)
My parents don’t want me to marry a girl I love. Tell me what to do?
Commit suicide, kill the girl, or poison your parents but don’t ask me. It is your love affair and therefore your funeral.

ATIB USMANI (Bombay)
I have seen “Shakuntala” directed by your friend Shantaram as I have seen “Draupadi” and I have to say that “Draupadi” is miles ahead of “Shakuntala”. Do you still call Shantaram the greatest director in India? If I were you, I would say, in the words of Dr. Johnson, “If I contradict myself then I contradict myself”, and that settles it.

I do not wish to compare myself with Shantaram for several reasons. One of them is that I am not a professional director earning a livelihood by directing pictures. Shantaram used to be a great director once when we remember his skill in “Admi” and “Padosi”. I have still a great regard for him as a man of hard work and perseverance. I often admire his luck, though I had always scant respect for his intelligence. His recent work as a director as seen in “Shakuntala” and “P. P. A. Dera” relegates him to the position of a third-rate director. Directors become great or small by the quality of their work and not due to the publicity behind them. Debaki Bose proved himself an intellectual giant in giving us “Vidyaapati”, Barua squeezed the last emotion out of our hearts in his “Devidas”, but since, these two persons have been sliding down till Debaki gave us “Ramanuj” and Barua “Ranee”.

Unless Shantaram produces something outstanding, he will not regain his old position and when he does so, I shall be the first one to call him again the greatest director of India. The story of Shantaram’s greatness began with “filmindia” and “filmindia” will always be glad to reclaim its lost hero when he earns the laurels.
K R. KARNIK (Belgaum)

What has happened to Vasanti nowadays?

She seems to have stopped acting and started living these days. You mustn't forget that Vasanti is now a grown-up woman and as such has to play a different role now.

Who is this new girl Sumitra, who has acted in New Theatres' "My Sister"?

She is a little Bengali, well-equipped with all the vitamins and at an attractive age which compels attention. Evidently, she is the new hope of New Theatres unless some Bombay producer takes her away even before she makes any name.

Is love merely an "ennobling emotion"?

It is also a sacrificial altar which constantly demands the incense of emotions and the smoke is not often pleasant.

A R. MUDALIAR (Coimbatore)

Which is a greater sin: To think sin or to act sin?

Sin is a spiritual term and relates only to the mind. I don't believe in this word at all because the definition of the word has constantly changed through ages and according to circumstances. If it is a sin to kill your neighbour, how can we justify the slaughter of millions which is now going on in the world? But to assess the value of the word ethically, thought should be a sin while act becomes a crime. And yet in this world of constantly shifting virtues, I would like to know what exactly is a sin. I guess the word is merely an hyperbole for the rational people and an hypocritical symbol for the orthodox ones. Those who take notice of sin seem to have lost faith in virtue. I would advise you not to get mixed up in these spiritual terms. If you do, your mind will soon be in ruins. Modern life needs minute-to-minute decisions in view of constantly changing conditions and the best way to live these days is to act as best as you feel at the moment.

Isn't India a sex-starved country?

How can it be with a population of 400 millions and "growing more babies" as our principal national industry? In India the eyes are sex-starved not the bodies because our social codes make women prisoners at home and cover their faces with multi-coloured veils. It is true that we do miss a lot of thrill and colour by not seeing our beauties as easily as in the West, but we do manage to get the women ultimately. Don't we?

Why don't you get talent from Bengal for your pictures?

Bengalis are emotional and artistic people and they don't take kindly to the commercial speed of Bombay. They get out of stride here and stumble with the burden of art on their shoulders. They need slow and soothing environments with the clock standing still for their art to blossom into a beautiful flower. All the Bengali directors or artistes who had come to Bombay, sometime or other, in the past, failed to make good here. And the reasons were entirely emotional.

RAM Y. JEBLE (Gadag)

Veena has also gone fat like the other artistes. Why:

When a film star starts getting fat there is no why. There is just how far. Age and good earnings contribute largely to the weight as the artistic urge lessens with more pictures. A real artiste, however, never loses shape because she likes the twenties and thirties to look like 'teens.

What is Mukherjee's next picture?

That is an impossible question to answer. You may as well ask me when the war is going to end. "C. C. R. Nav Jawan" took two years in making and the production was not finished even after the picture was released on the screen. Conceiving a new one may take a year to the badly-shaken Mukherjee. Why then bother about the next?

G K. PANDIT (Muttra)

I saw you and Sushila Rani visiting "Brindaban" last week. How did you like the place?

What is there to like in Brindaban? It seems to be a god-forsaken place since Lord Krishna stopped chasing the milk-maids. Now the Brahmin priests chase the tourists to extract from them some milk of human kindness in the shape of touts.

Manjula provides sex-appeal in "Gaali", a social story directed by Chowdhary.
of tips. Though not a believer in hero-worship, I had always admired Lord Krishna for the romantic aspect of his divinity. After seeing Brindaban I came to the conclusion that Lord Krishna was merely a shepherd at the game and did not much care for artistic environments in chasing the milk-maids. Given the same opportunities, I am sure I would have done better than him. Brindaban is a dirty place with ill-kept thickets and tiny rickety temples and not all of them together can kindle even a spark of spirituality in a man. On the other hand with the mental background of piety created by several clever lyric writers through ages about Brindaban one is rather sadly disillusioned after an actual visit to the place. The ceremonial hypocrisy of Hindu religious sentiment stands sadly exposed in the clumsy thickets of Brindaban. The priestly hyenas even forged a ‘samadhi’ of Mira because I asked to be shown the place where Mira’s remains were cremated. The forgery cost me two rupees, but I learnt to what depth of mental degradation these spiritual pimps of Hindu pantheon have sunk to earn some filthy lucre. It was a disgusting experience and for quite a long time I was ashamed of being a Hindu. My advice to all pious Hindus is to avoid Brindaban and nurse the dreams created by the soaring imagination of our wonderful religious poets. The Brindaban of dreams is a paradise in comparison with what I saw and experienced at the actual spot.

KUNWAR D. SINGH (Delhi)

Why do Shantaram’s pictures run badly outside Bombay?

In Bombay Shantaram holds one end of the picture and runs himself with it. He often spends more in newspaper publicity than what he earns for his share from the theatre. Shantaram is like the little child who being scared of ghosts pulls the blanket over his eyes and considers himself safe. A silver jubilee, however attained, means more to Shantaram than anything else. His “Mali”, which somehow completed a silver jubilee in Bombay, was thrown out of the Paradise Cinema in Calcutta within three weeks. In Delhi the picture went through a painful run. The fate of “P. P. A. Dera” is likely to be similar in many places, though I can bet that a silver jubilee, after the boy-with-the-blanket pattern, will be completed in Bombay. Shantaram’s ways are strange and even multi-millionaire Chandulal Shah will go broke if he emulates Shantaram.

Many girls, especially the college variety found in our modern colleges, claim that they could act and sing better than some of our well-known stars. Why don’t they prove themselves so instead of merely talking?

The modern educated girl is a strange product of shivering aspirations, day dreams and traditional fears. She would like to go and throttle Hitler but she is too lazy to get up. She would like to beat every film star in beauty and music but that is when the mirror is pushed away and the ears are plugged to escape the hoarse rumble that comes out of her throat. She will criticise everything under the sun without knowing how to match the petticoat length with her sari’s length. She will nurse ungainly pimplies on her face and bulge clumsily in the sides without knowing the primary rules about the hygiene of health. One thing I have invariably found in the modern college girl is a long tongue which leaves its natural confines too easily and shaves clean the victim without a razor blade. I wish these tongues could be cut and used in our safety razors. That would save so much steel for war purposes. There are, of course, exceptions amongst them—girls who are both completely feminine and sensible—but these are so rare these days.

Next time when you hear the average college girl bragging about what she would do or not do had she been this or that, remember that she is talking through her hat and is merely expressing her jealousy for the persons she is comparing herself with.

Miss K. BHATNAGAR (Ambala)

What are your ways of appreciating beauty?

Beauty is not a product with mathematical measurements. It is more a matter of the mind and being indefinable one feels it but cannot measure it. Its appreciation will, therefore, always be emotional. And in the world of emotions ways are numerous.

Over whom would you spend a sleepless night: A beautiful woman or an intellectual woman?

Over my woman be she beautiful or intellectual or both. The possessive instinct which is so natural in every human being is the real reason that ruins the sleep.

In a motion picture which is more satisfying: A beautiful face or an enthralling tune or a sexy dance?

Doesn’t this depend on the age and need of the person who sees a motion picture? An old man going to a devotional picture will like a beautiful face and a good tune, but may object to a sexy dance, while a youthful college boy may require all the three in a romantic story. Personally I demand all the three with good art behind them and so long as there is nothing unnecessarily lewd about them, I think, every one should require the same.

Does society really ostracise those educated girls from respectable families who join the film industry?

Where did you pick up this fairy tale? Society, on the other hand, receives them with smiles and garlands, entertains them in homes and clubs and hovers round them with enthusiasm. Do you know that several provincial governors have shaken hands with Devika Rani? Do you know that Sushila Rani has been invited in very respectable homes and clubs andlavishly entertained with respect and affection? Do you know that Durga Khote has been invited to several
Government House functions in Bombay:
Where is the ostracism? What has the family tree to do with the individual respectability? Each person earns his or her respect by his or her individual way of life and behaviour. How does the film industry affect it? Film work is merely a professional work like any other and does not affect any one's personal character. Aren't there bad people outside the film industry, people who are not permitted to cross the threshold of any respectable home?

Do you still cast eyes on beautiful girls?
No. I have an eye-full with me.

MURLIDHAR DHADHICH (Santa Cruz)
Why does Shanta Apte kick up a row wherever she goes? I heard she was in some trouble at the recent Music Conference in Calcutta. I also heard something about it during my recent visit to Calcutta. Shanta is a strange girl. Probably, she thinks that a row is good publicity. In any case she doesn't like to go unnoticed. I think it will be a good plan for Shanta to remain graceful and quiet in her future public appearance. Doing so will surprise those who expect a row and Shanta will ultimately get more publicity, because of the sheer novelty of the whole plan.

I am sick of Maya Bannerjee. Aren't you? I am but as I haven't to carry her on my motorbike everyday, the sickness doesn't get worse. I see her on the screen, not being sure of what I am seeing, I just close my eyes and hear the noises she makes.

Why isn't Leela Chitnis tired of acting?
She is a good mother with a number of children and mothers have lot of patience whether with their own productions or with those of the studios.

V. N. KAJROLKAR (Poona)
Why don't you produce "Omar Khayyam" when you had once prepared the script after working so hard? "Omar Khayyam" will be the headache of 1945 seeing that both Shantaram and Sohrab are pulling at the single pole of Omar's tent. I don't like headaches. By the way, I am sure that what I had originally written will not be seen on the screen, whichever S produces, "Omar Khayyam" and I have no studio of my own to take up such a huge subject.

Is P. K. Atre a good director?
Not quite good yet but gives a better promise for the future than Shantaram is doing at present.

Don't you think that Nur Jehan has pretty attractive features for the screen?
Not these days. Once upon a time she looked quite a pretty thing. Now she shows a fat face with a thick nose and funny eyebrows. She has however a good set of teeth and quite an attractive smile.

February, 1945.

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PHOTOGRAPHIC CRIME DOES NOT PAY!
Is one artiste usually jealous of another?
You bet. Motiul has gone bald thinking of others.

K. N. PHATAK (Bombay)

Marlene Dietrich’s ugly leg took the people of Bombay for weeks to see the mediocre picture “Kismet”. What is gone wrong with our film-goers?

I agree with you that Marlene has an ugly leg and the dance she gave in “Kismet” seemed to me some bastard concoction which belonged neither to the west nor to the east. To our film-goers anything cheap and frivolous is good diet so long as it is presented well. It is a pity that “Madame Curie”, a more sensible picture failed to draw while “Kismet” drew crowds for weeks. I am sure that our film director Kedar Sharma must have seen the picture several times over because of his bare-leg complex.

Why is V. M. Vyas producing his picture “Ghar” in Calcutta?
To teach the Bengalees what is speed and to show the Bombay people what is quality and incidentally to prove to Baburao Patel that some good can come out from that unholy union known as the Dave-Vyas pact.

How did Begum Para impress you in “Chand”?
I am so much impressed that I can’t rise again. I wonder when the weight would be lifted.

Are you fond of poetry?
Not when it is written by either Madhok or Pradeep. The former reshuffles the same words while the latter writes a prosaic oration and calls it a lyric.

Hasn’t Manjula done good work in “Gaali”?
No, yes, but she has not nursed the secret of the director. With childish innocence she let the people see the spots where Director Chowdhary had touched her, thereby turning her success into a director’s triumph.

R. S. DAVID (Alibag)

My “jatwalla” David impresses as ‘Shakuni’ because of your fine direction in “Draupadi”. Don’t you think so?

I didn’t know that David was your “jatwalla”. I had always thought that he belonged to my community. Now that I have discovered that he is your “jatwalla”, I don’t mind taking the credit as his director. Previously I had given him all the credit because of his talent and hard work but that was before blighters like you stepped out to claim him.

M. E. BENDRE (Matunga)

Will “Jwar Bhata” complete a silver jubilee in Bombay?

If “P. P. A. Dera” will be carried to a silver jubilee why shouldn’t “Jwar Bhata” get the doubtful honour?

Do you think “Humayun” will be a great success? Director Mehboob is likely to make “Humayun” a spectacular picture and perhaps a good one. But I doubt whether it will be a great box-office success, because no one is really interested in the stories of these Moghul emperors. Recent failures were “Shahenshah Babar” and “Shahenshah Akbar” and I don’t think “Humayun”, the son of one and the father of other will draw more crowds. Biographical pictures of emperors always bore a bit.

May I know how many people know of “Vikramaditya” for Prakash to risk so much money on the production? What benefit will they get out of a subject like that?

Judge Champaklal Mody will claim the premiere earnings for his “Vikramaditya Memorial” and flatter Vijoo Bhatt by calling him the greatest director of all ages. The average pan-chewing miyan with ‘bidi’ in his mouth will stand before the Super Talkies and wonder whether Vikramaditya was a saint or a dancer. The eight Evergreens will be more interested in the gold coinage of the ancient Emperor than in his great deeds. They must be wondering whether Vijoo’s historical excavation will yield them some buried treasure. K. Ahmed Abbas will want to know whether Vikramaditya was a man or a woman as surely as he enquired from me who was Draupadi. Altogether the picture should have educational value as many people will learn different things from it and little Vijoo will have to find new parties to present him with gold medals.

Why have you mentioned that song, “Mare Passe Passe Awe”, etc., as the one to be sung by Jamshed Wadia in “Piyamal”?

I have thousands of Parsees as good friends of mine and whenever I have asked several of them to sing an Indian song, they have always sung

Nagendra Mujumdar gives a good performance in “Bhartrihari”, a Navin picture.
this solitary one. I wouldn’t be therefore surprised if gentle “Jamsu” who claims to know everything about Indian music comes out with this song ultimately. In fact, music is a strong point in Jamsu’s pictures, because he considers himself an expert in music.

Why has Jayant Desai changed his production vogue by taking up “Chandragupta”?

Probably to prove what a great comedian Chandragupta was in times of yore.

Miss MANI TALWAR (Rawalpindi)

A Punjab film magazine says that Sadhona Bose slaps men when she is drunk. Is it true?

Whoever has said that is a damn liar. So far as I know Sadhona does not drink anything except water; and tea and sometimes an odd cup of coffee. Besides Sadhona is too feminine to treat men that way. It is quite likely that as a stage producer she had had to pull up a few workers for laziness or inefficiency and these people perhaps have spread wrong reports about her.

S. A.LA (Dadar)

These days I find Surendra (Bulbul) Desai moving on the race course like a somnambulist. Has he gone through some nightmare?

I guess you are right because I have also noticed that strange look in Bulbul’s tiny eyes. He looks like a shipwrecked sailor who has lost the ship, the anchor and the port all in one storm. That way the Desai family has several queer folk.

Old man Chimambhai looks out for the winning post in the wrong direction and wonders why all the horses run in one direction. Pygmy—boy Virendra makes hysteric faces and insists on telling Nalini that he is acting. Madhukar, another green chip of the old block carries a tongue longer than necessary and finds himself bitten unnecessarily. It is a strange family all round and like the author of “The Vicar of Wakefield” I propose to give a year of my life to write the story of the Desais some day.

What is your H M V Chaturbhuj Doshi doing these days in Ranjit?

He is probably thinking of ways and means to get rid of that female-voiced Kedar Sharmma who has usurped his place at the feet of the Master. Chandulal probably likes a man with a woman’s voice because in this combination there is both a thrill and a safety. I advise H. M. V. to get a thyroid operation performed if he wants to secure Kedar’s distinctive voice.

R. V. SASITAL (Bombay)

Is it true that Kapurchand brothers are the luckiest devils in the Indian film industry? They are reported to have bled the industry white?

Absolutely untrue. Kapurchand’s two younger brothers, Kevalchand and Zaverchand are, how-
"Chand" Provides Some Frivolous Entertainment!

Picture Lacks Intellectual Appeal

This is supposed to be an instructive picture produced by Prabhat to meet the propaganda demands of the Government of India. It is, therefore, basically a half-hearted affair with a common story sprinkled at places with a Red Cross and punctuated at others with air-raid sirens.

The theme of the story is far-fetched and its development is frivolous and illogical from the beginning to the end.

Murari, a young musician, is a music-director in a dramatic company belonging to Menaka. Murari has a tiny companion in Ghungru, who is shown as a precocious boy, making faces at the audience all the while.

Murari receives an offer from a film company in Calcutta and he leaves Menaka and goes away to the city. Menaka, who is in love with him, follows him.

On arrival in the city, Murari discovers that he cannot get the job promised to him owing to the machinations of Menaka. Murari and Ghungru are now stranded in the big city of Calcutta and some silly intervals of parking themselves in the city park now follow without convincing anyone.

Ultimately, Murari manages to secure a quarter, without a pice in his pocket, in a building belonging to Seth Jwala Prasad, a cotton magnate. Here he opens a music class and gives some scope to the chimpanzee antics of Ghungru. As is expected, Murari doesn’t get any business and on the eve of his departure, he clashes with Raj Kumari, the daughter of Seth Jwala Prasad and after some unimaginable and unconvincing intellectual gymnastics, the story-writer manages to compel Raj Kumari to fall in love with Murari.

Khusreed attracts attention in "Mumtaz", a Ranjit picture, who frightens him with the fear of air-raids.

Very soon, matters reach a climax in which Seth Jwala Prasad is apprised of the romance between his daughter and Murari and he flies into a temper and asserts his authority. Murari is sacked. Raj Kumari leaves her home and becomes a Red Cross Nurse. Seth Jwala Prasad becomes suddenly poor. The bridegroom-elect refuses to marry a poor man’s daughter. Impoverished Jwala Prasad gets back his wisdom and starts searching for his daughter and Murari.

All this while, Menaka has been on the trail of Murari, and she claims him as soon as he is on the streets again.

And now the story reaches the grand climax which provides a terrible mix-up of a stage performance, air-raids over Calcutta, emotional situations between Menaka and Raj Kumari, a community song by Ghungru, a sprinkling of Red Cross nurses with Begum Para in the costume of mercy, Jwala Prasad running to and fro and everyone including the story-writer and the director running helter-skelter to hold the end of the story and to hand it over to the audience finally.

It ends with Menaka surrendering her love for Murari in exchange for the nurse’s uniform from Raj Kumari. The stage dancer makes the supreme sacrifice and the good lovers of the world are united.
In parts, the picture entertains pretty well, while in parts it bores rather badly.

**SAPRU—A NEW HOPE**

From the players, Sapru gives a good performance as Seth Jwala Prasad. He speaks beautifully and if he will slow down his gait a bit, his personality will secure more poise. Sapru is a good actor and should be given more chances. Sitara does her inconsequential best in the role of Menaka and gives a couple of funny dances which though they had no school, were not completely lacking in grace. In emotional situations, she fails utterly.

After the guard's role in "Station Master," Prem Adib had a good role as a musician in this picture. He looked one though he could not sing like one. He gives his usual common performance.

Begum Para has made her screen debut in this picture. She plays the role of Raj Kumari, the heroine, and she looks neither a Raj Kumari nor a heroine. Admitting that Para has a good figure for screen purposes, she has a face that should provide a headache to the camera. Her speaking voice is broad and hoarse and half the time she sounds masculine. She remains camera-conscious throughout the picture. The question of assessing her performance, therefore, does not arise. Little Balakram cannot act. In the role of Ghungru, he overacts continuously and ends by making funny faces.

The technical work in the picture is pretty good, especially in the photographic section. Surendra Pai has captured some beautiful angles at places.

The direction of the picture is amateurish and poor.

A couple of tunes did attract attention to describe the music of the picture.

On the whole, the picture is a light entertainment and as such does not claim any quality or any intellectual contents.

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G. A. THAKUR

Film Distributor
TINWALLA BUILDING
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OUR REVIEW

"Lalkar" Presents Cheap Entertainment

Ramola Apes Her Old Performance

This is another from the crop of propaganda stories grown in the backyard of our studios for official purposes. As the subjects of such stories are always approved with the minutest scrutiny by the authorities, the stories are not so much to be blamed if these stories lack imagination, intelligence or entertainment. It seems that in their hurry to get rid of their obligations, producers are doing out any stuff under the pretence of propaganda. And Lalkar is just any stuff.

This is a story with the literacy campaign as its theme, and the clumsy way in which it is executed will not help to make a single convert to literacy in the country. Gyanprakash, a young man is travelling to Suryapur to introduce in his village a campaign of literacy. In the train he meets the Thakore Saheb of Suryapur, who promises to help him in all his praiseworthy activities. However, when Gyan comes to Suryapur he meets Mira, who is presented as the concentrated symbol of absolute illiteracy. Mira is a wild tomboy of the village and as such is shown as having been given the freedom of the town to do anything she likes. She teases Gyan for a time and then falls in love with him. Gyan is now trying to teach Mira and other inhabitants how to read and write and at this stage the usual Zamindari complex is introduced through the manager of Thakore Saheb who is named Yamaraj. This Yamaraj is essentially a bad man who believes in tyrannising over the population of the Thakore Saheb who, as usual, is shown to be a good hearted fool interested in hunting wild animals. Yamaraj is moreover interested in Mira and hopes to win this girl's favour in one way or other.

With these usual characters all introduced in the picture, the usual drama which we have seen so many times before is created. Gyan, the hero, tries to do some good in which Mira, the heroine, helps while Yamaraj, the villain, obstructs without the knowledge of the Thakore Saheb. A small emotional twist is introduced by permitting Maya Bannerji to give Ramola a few stabs of jealousy. One after another the usual sequences take place till Yamaraj makes it very hot for the hero and the heroine finds some way to bring the whole thing to the notice of the Thakore Saheb from whom she demands justice. The villain is exposed and banished and the heroine handed over to the hero to make her his own. And there ends the story which has pretensions of being called a powerful propaganda picture for spreading literacy amongst the masses. We hope it converts at least one person in 400 millions.

The idea of the story is as primitive and amateurish as perhaps the knowledge of Mr. Evelyn Wood about this country. If Evelyn Wood had seen Indian pictures he would have discovered that this very same story has been produced on the Indian screen over 500 times before during the last 30 years.

POOR PRODUCTION VALUES

From the players, Mubarak gives a pretty good performance as the Thakore Saheb of Suryapur, who is shown as a good hearted fool who goes hunting in the deserts without knowing what is going on near him. Ishwarlal in the role of Gyan gives his umpteenth performance as usual. Ramola, with her aged face, as the heroine does the very same antics which she did in "Manchali". Maya Bannerji looks just awful.

The production values of the picture are mediocre in sound and photography. The music is not so bad and a couple of tunes do attract attention. The songs of Pandit Madhur belie his name and his words prove jarring to the ears. Some of the dialogues of the picture are undoubtedly witty, but they could have been even more forceful than at present.

The direction of Jayant is in par with his usual work in such plots.

In conclusion "Lalkar" is not all a bad time-killer if you are not looking out for anything intellectual in it.
NARGIS—

The new_human is slowly coming into the news. Once again she will be seen
in “Bavi Sadi”, a Bhavnani Production.
NEW HUNS PICTURES LTD.  
(Bombay)

During the month "Draupadi" was released at the Paradise Cinema in Calcutta and at the Prabhat Talkies in Poona. At both the places the picture has proved popular and has had a splendid reception. At Ahmedabad the picture is still continuing at the Light-house in its umpteenth week.

It is reported that the production programme of the company has been overhauled and it seems that Producer Baburao Patel is likely to take up a social story before the next costume picture is put on the sets.

SHALIMAR PICTURES (Bombay)

Their picture "Mun-ki-Jeet" had its all-India premiere in Lahore and is getting all packed houses. Reports indicate that it has been appreciated tremendously. It is said to be a classical picture.

Production of "Shri Krishna Bhagwan" is going in full swing and Producer-director W. Z. Ahmed expects to complete it by April. "Ghulami" has been completed and another big picture "Prithviraj Sanjogita" has gone on the sets. The last two, "Ghulami" and "Prithviraj Sanjogita" have been bought for all-India from Bharat Pictures Ltd. by Great India Films, 160, Tardeo Road, Bombay, who are said to have paid a fancy price for the two pictures after the extraordinary success of "Mun-ki-Jeet".

FAMOUS FILMS (Bombay)

With an unknown producer in K. Abdulla and a more unknown director in K. Asif, "Phool" is reported to have become a surprisingly good picture for which different distributors are bidding high prices. Those who have seen the private trials of the picture marvel at the quality of the same and wonder how they could induce the producer to sell the provincial rights of the picture.

Though the picture has cost a pretty bit in production and though the young producer had to go through heart-breaking difficulties at times, it is a welcome news that the picture itself has become excellent. All is well that ends well.

SHOREY PICTURES (Lahore)

Producer Roop Shorey has to hop between Bombay and Lahore to complete his ambitious production "Shalimar". Shooting parts of it at his own studios in Lahore and the remaining at the Rajkamal Kalamandir Studios in Bombay, Producer Shorey is reported to have made a lot of headway with his new picture.

"Shalimar" is a story of Emperors Jehangir and Empress Nur Jehan and it deals more with the human side than with their regal splendour. The music is given by Amarnath till recently with the H M V.

BOMBAY TALKIES LTD. (Bombay)

"Jwar Bhata" is having a merry run at the Majestic in Bombay. It has also been released in Calcutta and did pretty well in the early weeks.

At the studios, they are now busy with a social picture called "Bhook" which, by the name of it, seems to be a social theme about hunger.

We only hope the producers won't become more hungry after they have released this picture.

EASTERN PICTURES (Bombay)

Further progress is reported to have been made in the shootings of "Zeenat" by Director Shaukat Hussain. Music-director Mir Saheb is said to have given lifting tunes to Nur Jehan who plays the lead with Yakub, Manjula, Dixit and others. The picture is expected to be completely ready sometime in the month of March.

STANDARD PICTURES (Bombay)

Producer Havewalla, evidently a new name in film production, is making a bold bid for recognition by producing a costume picture called "Bairam Khan". The story of this picture has been written by Hakim Ahmed Shujaa of Lahore, who knows his job pretty well as he has been writing stories for a long time. The picture will be directed by Mr. Gajanan Jagirdar and will feature himself with

Sushila Rani and Baburao Patel got a crowded reception at the Paradise Cinema in Calcutta when they attended the premiere of "Draupadi".
Mehtab, David, Gulam Mohamed and others.

To secure spectacular settings for the story arrangements seem to have been made with the Prabhat and Minerva Studios for shootings.

**ROHINI PICTURES (Bombay)**

Inspite of the reported illness of Producer Phani Majumdar, "Justice" a social story, has been progressing steadily in the sets.

The picture features Suvarnalata, David, Sunalini and others.

It is really worth finding out the number of pictures which Producer Phani Majumdar is handling these days.

**SANTRAM PICTURES (Lahore)**

Having purchased "Bhaunra", that Ranjit picture, outright, this firm of distributors is now making extensive arrangements for the quick release of the same. This picture which is directed by Kesar Sharma features Saigal, Monica Desai, Kamla Chatterjee and others.

**PRADEEP PICTURES (Bombay)**

Believe it or not, Producer Mrs. Kamlabai Manglorekar has completed "Panna Dai" and, before long, it will be put up for censoring.

Mrs. Manglorekar is receiving good offers for the provincial rights of this picture. Not satisfied with the labour in "Panna Dai", Mrs. Manglorekar is planning to produce two big subjects called "Rukmini Swayamwar" and "Ahilyabai Holkar".

**ATRE PICTURES (Bombay)**

"Parinde", a musical story with plenty of humour written by P. K. Atre is reported to be nearing completion. The world rights of this picture are controlled by the United Film Exchange who expect the production to be a successful box-office hit with its cast which includes Surendra, Vanmala, Sitara and Baburao Pendharkar.

**RANJIT MOVIEWONE (Bombay)**

"Vish Kanya" has been released at the Royal Opera House and is reported to be drawing well. A review of this picture will appear in the next issue of "filmindia". A number of pictures are being handled by them in the studios and some of them which stand out are called "Caravan", "Chand Chakori", "Dhana Bhagat" and "Mumtaz". A new picture which has gone to the sets is temporarily called "Shabnam".

**MEHER TALKIE DISTRIBUTORS (Bombay)**

Under the slick management of Mr. Ghulam Ali this firm of distributors is making good progress in securing new pictures for their circuit. Two of the latest purchases are called "Champa" featuring Manorama, Asha, Kaushalya and others and "Badnami" featuring Manorama and others. Both the pictures are produced by Shorey Pictures of Lahore.

**NEW MAHARASHTRA PICTURES (Bombay)**

"Devdasi" has been lying ready for sometime now awaiting release. Featuring Monica Desai, who is reported to have given some excellent dances in this picture, "Devdasi" is expected to be a good box-office attraction. As the music is in the hands of Mr. K. C. Dey, it is likely that the picture will also become a good musical.
February, 1945.

BASANT PICTURES (Bombay)

Producer-director Homi Wadia reports to us that his latest social story “Bachchan” is fast nearing completion. This story gives full scope to that wonderful little lady, Baby Madhuri, who is reported to have given a clever and emotional performance in the picture. Supporting Baby Madhuri we find artistes like Mazharkhan, Dixit, Nandekar and Gubal.

RAMNIK PRODUCTIONS (Andheri)

Producer Kishore Sahu seems to have arrived at some arrangement with these producers for the production of “Veer Kunal” which is a Hindi costume picture of the Mauryan period in Indian history.

Kishore has secured the services of Shobhana Samarth, Durga Khote and Mubarak and threatens to play the hero himself as usual.

AMAR PICTURES (Bombay)

“Gaadi”, produced under the banner of N. R. Desai Productions, doesn’t seem to have satisfied the producers with the reception it got at the Lamington Talkies in Bombay.

The new picture which has gone into production is called “Ratnavali”, a medieval classic written by King Harsha. The picture will be directed by Surendra Desai and will feature Ratnamala, Surendra, K. N. Singh and others.

LAKSMHI PRODUCTIONS (Andheri)

Director Nandlal is still at “Amrapali” and when he finishes the same, it is likely to be a news of first importance.

In the meanwhile, Producer Chimanlal Trivedi is handling “Maharani Minal”, another costume picture of Gujarat.

ASIATIC PICTURES (Bombay)

Under the direction of Gunjal a new picture has been started by these people called “Chand Tara”, featuring Charlie.

Still another called “Bare Lok” is likely to be started immediately, featuring Shanta Apte and Surendra.

MANSATA FILM DISTRIBUTORS (Calcutta)

This leading firm of distributors from Calcutta is now extending its activities to the rest of India by securing pictures for all the circuits. Their recent acquisitions are “Two Sisters” produced by M. P. Productions and starring Kanan Bala and “Taqrar”, a picture of Art Film Productions, starring Jamuna, Nawab and Molina. Both these pictures will be shortly released all over the country through this firm.

JAMNADAS & CO. (Bombay)

This firm of distributors has secured the world rights of “Nala Damayanti”, a picture under production by Janak Pictures. This picture is being directed by Kumar Sen Samarth and it features Shobhana Samarth, Prithviraj and David and is reported to be ready for release.

BHAVNANI PRODUCTIONS (Bombay)

News comes to us that Producer Mohan Bhavnani is now giving final touches to his new picture “Bisvi Sadi”, featuring Motilal, Nargis, Mazharkhan and Gope.

The picture is expected to be ready for release sometime in the month of March.
Baburao Patel and Sushila Rani were received on the Calcutta station by Mr. Bagde (left), the Secretary of the Bengal Journalists' Association.

**ADVANCE FILM EXCHANGE**  
(Bombay)

Under the guidance of this firm of distributors, Director Ramanlal Desai is reported to have completed a social picture called "Adhar" under the Gita banner. The picture features Umakant, Yakub and Kokila, and they expect a lot from the box-offices.

**JAYANT FILMS**  
(Bombay)

Director Babubhai Jani is reported to have kept his costume picture 'Urvashi' quickly ready for release. This picture which features Sadhona Bose, Shobhana Samarth, Prem Adib and others has now become an item of speculation amongst the distributors who are prepared to pay for it all sorts of prices ranging into lakhs. The music of the picture is given by Shyamsunder.

**MAZHAR ART PRODUCTIONS**  
(Bombay)

Producer-director Mazharkhan is steadily making a headway with his new social story "Pehli Nazar", featuring Veena and Parveen. Mazharkhan expects this picture to have an exceptionally good appeal for the masses because of the subject having inherent romance and melodrama.

**RADIO CORPORATION OF AMERICA**

Popularity known as the R.C.A., which trade mark stands for quality in all photophone goods all over the world, this firm celebrated its Silver Jubilee in India the other day at the Taj Mahal Hotel.

In the midst of almost all producers and others connected with the Indian film industry, several people showered congratulations on the R.C.A. for their historical services in this country in the interests of the Indian film industry.

---

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That is Rose as she looks today in "Ramayani", a Purnima picture.
TO BUILD A BIGGER MONUMENT THAN KUTUB MINAR was the
CHERISHED DREAM of the BUILDER of the Moghul Empire
See his Action-Packed-Emotion-loaded life
IN STANDARD PICTURES' BAIRAMKHAN

Starring:

JAGIRDAR ★ MEHTAB

with

Suresh
David
Gulam Md.
Benjamin
Yusuf Effendi
Master Chhotu &

Lalita Pawar
Hansa
Sunalini

Music:

GULAM HAIDER

Director:

JAGIRDAR

Producer:

M. HAVEWAALA

Art:

Wategaonker.

Our Next Contact

PANIPAT

STANDARD PICTURES CORPORATION
KENNEDY BRIDGE - BOMBAY 7.

SHOREY PICTURES’ GORGEOUS PROUD PRESENTATION

SHALIMAR

Begam Para as Empress Nurjehan

Screenplay & Dialogues:

DRAMATIST: I. S. JOHAR, M.A., LL.B.

Directed by

ROOP SHOREY

Starring:

MANORAMA ☆ CHANDRAMOHAN
BEGAM PARA ☆ HARI SHIVDASANI ☆ AL NASIR
☆ MAJNU and PRAMILA ☆

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THUNDERING NEWS FOR DISTRIBUTORS & EXHIBITORS
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WITH GREAT CAST
BEGUMPARA — PREM ADIB — SITARA & BOY STAR BALAKRAM

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THEN COMES BIGGEST COSTUME HISTORIC
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Again Comes A Social Hit

HUM-EK-HAIN
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and **THE KALEE NO. 12 PROJECTOR** are both products of the world famed **G. B-KALEE** organization. Complete equipments will shortly be available in India. Enquiries from exhibitors are cordially invited.
It is a happy sign of the times that a well-known economist of the status and experience of Mr. Manu Subedar has begun taking an active interest in the future of the Indian film industry.

The other day the Government had to answer some awkward questions in the Legislative Assembly.

Asked Mr. Manu Subedar: "Is it a fact that no panel has been set up by the Planning and Development Department for the film industry? If so, do Government propose to do so now?"

Answered the Hon. Sir Azizul Haque: "The film industry has been included specifically among the industries for which Government in the Planning and Development have decided to set up panels. It is hoped to set up this panel shortly."

"Hoped" and "Shortly"—just two words with which bureaucracy has denied freedom to 400 millions for over 150 years.

Thundered Legislator Manu Subedar: "In view of the very serious inconvenience caused to the film industry in India, may I know what is the considered policy of the Government regarding this (panel)? If there is another war in the next ten years, should not the Government take steps to manufacture raw materials for the film industry in this country and not leave the industry in India to depend upon imports?"

Spoke Sir Azizul, New Delhi's Delphic Oracle: "If there is another war in the next ten years and if this question is asked then, the Government of the day will be able to give a complete answer to that."

What marvellous flight of intellect the Honorable Member of the Government has shown in this reply? For a complete answer we have to wait ten years and for another Government.

There must be some unique philosophy in the bureaucratic principle of ruling to find a good man like Sir Azizul converted so quickly into a brazen-faced bureaucrat. Or is power so annoyingly intoxicating that good men of the world lose their inherent goodness and poise? Whatever the reason, Sir Azizul’s reply was most disappointing and not at all sympathetic to our struggling film industry.

And yet we should not place all the blame at the official door. The people in the industry are also to blame because they have not yet acutely realised, in spite of present war-shortages, that our film industry is entirely dependent on foreign imports in raw films, machinery and chemicals and that it is necessary for them to do something about it as soon as possible.

On an average India imports every year over 75,000,000 feet of unexposed raw film from overseas worth over Rs. 26 lakhs. In addition to this we require over Rs. 20 lakhs worth of basic machinery and accessories. Another 12 lakhs of rupees are spent annually in buying chemicals. These are pre-war figures. Since the out-
break of war, our production output has gone up, inspite of numerous difficulties. And after the war, with the increase in theatres and production units, our demand of these goods will be multiplied several times. Which all proves that we shall have an increasing market every day. Isn't all this an argument enough for our industrialists to think of manufacturing in our country the raw products they require for the film industry.

It doesn't need big factories and huge plants to manufacture raw films in the country, nor does it require mile-long foundries to prepare projectors and other mechanical parts. Most of such factories, enjoying a world trade-name, are only assembling plants which get different parts manufactured by different people and merely assemble them in their own work-shop. All this can be done in India very easily if only our industrial people have a will to do so.

Wouldn't be a good idea for our leading film producers to promote a company for the manufacture of raw film and machinery on a co-operative basis, each producer contributing about Rs. 50,000/- to make a capital of 50 lakhs? All extra money needed can be called from the public.

If a prominent industrialist like Mr. Chandulal Shah takes a lead in this matter it will be only a matter of days for such an enterprise to be floated. Should there be another war, does the film trade—producers, distributors and exhibitors—desire to be again in a helpless and dependent position on foreign imports, on the favour of the Government and all the humiliating incidents, which have arisen during the present war, including the licencing of productions and black-marketing?

It will be only a wise policy if the film people contribute a part of their present huge war-profits to build up an indigenous supply base in the country, as far as possible, so that when the next war comes we don't have to go over on our knees and eat from the hands of the Government.

Mumtaz Ali and Mridula have a romantic moment together in "Jwar Bhata".

Ranjit's
MUSICAL HIT OF THE SEASON

CARAVAN

Starring: AROON * KAMLA CHATTERJI RANI PREMLATA and KESHARI

Director: ASPY
Music: BULO C. RANI

ROYAL OPERA HOUSE ** AJIT RELEASE **
WOES AND ECHOES

It doesn’t take long for Editor Baburao Patel to get annoyed with someone or something. High-strung by nature and surrounded by several business affairs, including, of course, his expensive hobby of horse-racing, Baburao is anything but a genial man these days.

Therefore when I suggested to him that readers should be given some space every month to express themselves and be given some bait to meet their postal expenses, he uttered a nonchalant “Alright” and walked out to the races.

But the month of March brought in 1,017 letters so far, many woes and few echoes, and Baburao, who has always been conscientious in his work as an Editor, had to go through all the letters. The language he uses these days can’t be risked here. He thinks that readers are ruining his health by writing long letters and by expecting him to read them.

Readers of “filmindia” do not seem to have understood the purpose of this new section in “filmindia”. Many have sent us reviews of pictures, thinking, probably, that their opinions on old pictures have historical importance.

What is a “Woe” in this industry of entertainment? A bad theatre, worse ventilated and heartlessly managed should be one of the woes of our film-goers. A bad artiste repeatedly intruding upon the audience from place to place should be an outrage. A film theme too often exploited should be an annoyance. An “echo” should be a supporting opinion of what “filmindia” officially advocates from month to month, be it a repetition of a point in a review, a second condemnation of an artiste’s performance or a support to “filmindia’s” general criticism.

Contributions to “Woes and Echoes” should not be long articles—never more than ten lines. If possible contributions should be typed or written very neatly, so that Baburao Patel doesn’t get a chance to lose his temper and curse the poor readers and swear at me for starting this “racket”.

Readers should stick, as far as possible, to their local inconveniences and provide as truthful and as accurate details as possible of their grievances. When local subjects are finished, it will be time enough to go to things of general interest.

From the letters published, readers will find out what catches the tired eyes of Baburao. Remember, no one else has anything to do with “filmindia”. Every word that is printed is ok’d by one man and that one man is not always an easy fellow to get along with. I am anxious that readers should always have some space in “filmindia” for whatever Baburao may say, “filmindia” is a readers’ magazine. This is, therefore, a personal appeal to be short, sharp, intelligent and different. Why not prove to this man that there are thousands in the country as intelligent, who are not in the news just because they have had no opportunity.

DELHI THEATRES

We have received a few angry letters from some prominent cinema owners in Delhi. They write to us that as a result of our strong criticism of Delhi theatres, the local authorities have taken “strong and unreasonable action” in calling upon the theatre-owners to put their houses in order within a month. The theatre-owners think, and loudly, that they cannot undertake extensive repairs owing to shortage of building materials due to war.

We don’t believe the theatre-owners are telling us the truth. They have been making huge profits and it is but reasonable that a part of these profits should be invested in making the filmgoers more comfortable. The autho-
THE GREATEST EVENT
IN THIRTY YEARS OF INDIAN MOTION-PICTURE ENTERTAINMENT!

PRODUCER-DIRECTOR
KISHORE SAHU

VEER KUNAL

A RAMNIK PRODUCTION
ALL STAR CAST
KISHORE SAHU
DURGA KHOTE
NILA NAGINI
MAYA BANERJI
MUBARAK
KANTA KUMARI
SHAKIR
SHOBHANA SAMARTH

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HINDUSTAN CINE DISTRIBUTORS,
49-50, BOMBAY MUTUAL BUILDING, HORNBY ROAD, FORT, BOMBAY.
rities refused to hear the usual lame excuses when some cinema bosses waited in deputation and chewed the old gum of numerous heaven-sent difficulties in the way.

We heartily support the authorities in their official flat and watch with amusement the fast and short methods with which the theatre-owners are trying to remodel their houses to meet nominally the letter of the law. It would be well if the higher authorities in Delhi don't leave the supervision job to the subordinates whose honesty is not always above suspicion. And theatre-owners would not stop at bribing gods in heaven.

DREAMING OF HOLLYWOOD!

Believe it or not, Kishore Sahu, one of our young producer-directors, is likely to hit the headlines in America. Reading "filmindia's" review of "Raja", American distributors are anxious to secure the distribution rights of "Raja" for general release in the coast-to-coast circuit for foreign films.

Wrote Pete Harrison (of "Harrison's Reports" who in addition to being the leading critic of America, controls large distribution interests) to Baburao Patel: "Will you be willing to communicate with the producers of the film to write me directly, telling me what they would want for the rights for the entire continent, North and South America, or for the United States and possessions alone?"

If "Raja" goes to America it wouldn't be long before the adventurous Kishore will follow suit. For a long time Kishore has been dreaming of a picture in Hollywood and seeing that his dreams have been coming true, one by one, I wouldn't be surprised to read one day in the Los Angeles Times, "Young Indian Producer Takes Hollywood By Storm" Kishore has the seeds of genius in him. All that he needs is a big opportunity.

His present job in hand is "Veer Kunal". Let us see what he makes of it.

FOLLOW THE A. I. R. LEAD

It is a welcome decision which the Broadcasting Department of the Government of India has taken with regard to the language on the A I. R. In future, there won't be any separate broadcasts in Hindi or Urdu and the general and official language will be Hindustani, in which the popular and simple words of both Hindi and Urdu would be fused together to meet the demand of the largest number. We congratulate the Hon. Sir Sultan Ahmed on this decision. It has in it the seeds of our future national freedom.

But what do we see on the Indian screen which should undoubtedly be the most powerful medium for spreading the national language in the country? In India, pictures are still produced in Hindustani, Urdu, Hindi, Tamil, Telugu, Marathi, Canarese, Bengali and Punjabi. That gives our industry nine tongues with which to talk to our people.

Some deep-dyed Muslim producers insist on calling their production-language as Urdu even though seven-eighths of it is good Hindustani understood by all. This courtesy is returned by the die-hards among the Hindu producers, who use hundreds of Urdu words in their dialogues and yet unblushingly label their production-language as Hindi.

This is all damn silly. Can't the people in this country do something sensible and useful by meeting one another half-way?
HERE'S THE BEST RIB TICKLER OF THE YEAR!

HALAL

Starring
LEELA CHITNIS - CHARLIE - RADHARANI
AND
ZHURR RAJA

CLEOPATRA

PRODUCER
DIRECTOR
ZHURR RAJA

RAJA MOVIE TONE MITH DADAR
Is it necessary that we should get our tongues twisted up just because our politics are all mixed up? Can’t we carry on our affairs in a single language—Hindustani, and make it our national language for all our purposes—for quarrels and affections?

It is most essential that our film producers should readjust their profit-motif and start producing all pictures in Hindustani by scrapping all the different provincial languages. Pictures are still being produced in different provincial languages under the excuse that local masses don’t understand Hindustani. Stop the pictures in the provincial languages, and after a year, find out whether the masses do understand Hindustani or not. The South Indians and the Bengalis who live in Bombay do seem to enjoy their entertainment fare in Hindustani. They don’t seem to ache for their mother-tongue in motion pictures, because they get enough practice in their homes.

‘GENTLE JAMSU’S’ LOLLYPOP!

Writes Flauen Swayy, the famous English columnist: “You may have read, in the “Daily Herald” list of New Year Honours granted to workers who toiled hard to make D-Day possible, these words:

“An M.B.E. to Joseph J. Shelley, a London meat porter”.

I have now received from Shelley a request that it should be known that he has decided he could not accept the award.

“I am an active member of the Transport and General Workers’ Union, in which I serve on two of its important committees”, he writes, “and also a member of the Joint Conciliation Board of the London wholesale meat trade.”

“If I accepted it, questions regarding my principles might be raised and a false interpretation drawn.

“Principles matter; medals don’t”.

That reminds us of the M.B.E. awarded to “gentle” Jamsu Wadia. What the meat porter refused a film producer accepted.

We would like to know, just for curiosity, for what particular heroic deed was the M.B.E. awarded to “gentle” Jamsu.

WAR-TIME CAMOUFLAGE!

The painful business of production licences has now reached the floors of the Central Legislative Assembly. Egged on by some one, innocent members are asking all sorts of questions now.

Central Legislator Muhammad Ashtar Ali asked:

Q. Will the Hon. Member for Industries and Civil Supplies be pleased to state on what grounds he has given licence to one Taj Mahal Pictures of Bombay, when this concern had already closed its business and even offices in March, 1942?

R. The Hon. Sir M. Azizul Haque: “As far as our information goes, Taj Mahal Pictures did not stop their business from March, 1942 onwards. They were granted a licence because Government were satisfied that they could not actually produce a picture after their last picture in February, 1942, despite their active intention and preparatory action for doing so and that considerable hardship would be caused, if a licence was not granted to them.”

We think the Government was wrongly informed in this case. If the records of the court case between Mr. M. A. Mughni and Mr. Ahsan, the Taj Mahal chief at the time, are perused at the offices of M/s. Khurshid, Land & Co., Solicitors, the Government will find out that the Taj Mahal Pictures had definitely stopped production work. Their maiden production “Ujala” was released in Bombay on 21st February, 1942 at the Lamington. Thereafter Mr. Ahsan paid off every one, closed his office and went away to Delhi with Miss Naseem. As far as our information goes, and it is more accurate than Government’s in this industry, the Taj Mahal Pictures had no active intention to produce another picture.

They seem to have jumped in to stake their claim seeing that huge premiums were paid for war time licences. We can, of course, prove our facts whenever required to do so. It would have been proper for the Government to have admitted that the licence was given ‘ex gratia’ rather than to have attempted to provide the affair with a camouflage of justice and fair play.

Q. Is it a fact that a licence has been given to one Sadhona Bose, who has never produced a single picture? If so, on what merit?

R. The Hon. Sir M. Azizul Haque: “Yes, On Mr. Sadhona Bose’s merits as a well-known dancer whose record of contribution to the exposition of Indian dancing is worth preserving.”

The Government probably does not know that enough number of dances by Sadhona Bose have been framed in motion pictures to last a hundred coming generations as in “Raj Shakti”, “Kum Kum, the Dancer”, “Meenaxi”, “Paighani”, “Shankar Parvat” and “Vish Kanya”. All these pictures proved boring principally due to Sadhona’s classical dances. One more in “Urvashi” is threatened. There was no necessity of granting a special licence on such flimsy grounds and inflicting more boredom on the people. Sadhona’s husband Mr. Modhu Bose has already produced some dance shorts for the F I F I called the “Dances of India”. Was it necessary to have some more Indian dancing from his wife? If Sadhona Bose gets a production licence on her record of contribution to the exposition of Indian Dancing, then a greater claim exists on behalf of Ram Chandramohan trying to act in the presence of Khurshid in “Mumtaz”, a Ranjit picture.
Gopal and Madame Menaka, both great dancers of international repute and even Auzurie, who has for years toured the length and breadth of India popularising Indian dancing. If these persons apply for licences, will they be refused, seeing that Sadhona Bose has been given a licence on less merits? Let us wait and see how democracy works in future.

A MISGUIDED PATRIOT!

In a hundred different ways, we are told everyday that there is actually a paradise on earth where human society enjoys Utopian rule and ideal life. We are sometimes told that in this paradise, it is no offence to indulge in mating between the sexes but it is necessary to obtain a licence from the State if the world is to be burdened with a member of the piping progeny as a result of any sex-mating.

This paradise on earth is Soviet Russia—a land reported to be having plenty to live for and plenty to die in. Almost every third Indian with grisy hair on the top, writes a book on Soviet Russia in these days. It has become the fashion of the times to praise the Soviets. One of our good tame friends, who has never done any harm to anyone in life, Comrade Tendulkar, wrote a book called, "Thirty Months In Russia", and tempted us all to ask for passports for Moscow. Had the Imperialist British Government not been in power, more Indians would have been found in Moscow than in Delhi.

Then we have a society called the 'Friends of Soviet Union' in Bombay and probably in other towns. This society shows us from week to week some crude motion pictures of Russian peasants, presumably to promote closer cultural relations between India and Soviet Russia but actually, as we suspect, to dole out some political propaganda which Imperialism-ridden Indians are only too willing to swallow.

Soviet Russia is a lucky nation in the field of politics. In India it has millions of honorary friends who can pipe the Moscow tune without even a free glass of vodka.

The first man in India without a grisy growth of hair on his head, to write a book on Soviet Russia is our popular film technical expert, Mr. K. S. Hirlekar. Mr. Hirlekar is partially bald, and therefore, differs substantially from the professional and the honorary propagandists of Soviet Russia.

In his first book called "Soviet Russia", Mr. Hirlekar did not risk much of personal writing and satisfied himself by giving a compendium of articles by leading Russian propagandists with State statistics to support the claims made. Without detracting from the immense labour of Mr. Hirlekar in collecting the articles and the statistics, we must admit that we accepted the claims in the book with a pinch of salt, because all the articles were written by Russians, who write to order in the most convincing fashion, with perhaps the same easy conscience as betrayed by Goebbels' writers of Nazi Germany.

During my visit to Germany, knowing that I was a journalist, Goebbels' Ministry of Propaganda, presented me a number of books written in honey and sprinkled with ethics and prayers. After my return to India, I could have prepared a compendium and presented a book to the Indian nation, singing the glories of Nazi Germany. I did not do so because I knew that the books were written by paid Nazi writers who could not write anything else even if they had wanted to.

The GREAT

JAMUNA

In A GREAT Emotional Photoplay

SUNRISE Pictures'

GHAAR

along with

NAWAB ☆ MOLINA ☆ YAKUB
DULARI ☆IFTIKAR ☆ KALYANI
GAYATRIDEVI ☆ W. M. KHAN
KAMLA ☆ MIRZA MUSHARAFF
MOHAN Etc.

DIRECTOR:
V. M. VYAS

AUTHOR:
MOHANLAL DAVE

The ENVIOABLE COMBINATION of DIRECTOR-AUTHOR which was responsible for such BIG HITS as "MA-BAAP" and "GHARANSANS" make a bid to give a GREAT HIT of 1945

in

GHAAR

WRITE FOR TERRITORIAL RIGHTS TO

N. JAYANTILAL & CO.
C/o. ADVANCE FILM EXCHANGE,
KISON MAHAL, TRIBHUVAN ROAD, BOMBAY.
The second book of Mr. Hirlekar, “Soviet Asia”, is, however, not planned on the lines of the first. Though there is a confusion of thoughts and some clumsy expression at places, the new book helps to bring home the objective fact that what could be possible in Soviet Russia inspires of its numerous languages and peoples, could also be done in India.

The book gives the political, the economical and the social history of Soviet Asia in short and there is not the least doubt that months of labour has gone into preparing the book with its 15 attractive maps and 6 useful illustrations. To those people who claim to be the architects of our future, Mr. Hirlekar’s “Soviet Asia”, is by all means an important book, but to the lay reader it sounds like just so much of drum-beating and Red-Flag waving.

It is a pity that a burning, restless patriot like Hirlekar, at the age of 51, should be wasting his precious few years beating the drum of Soviet Russia without even a free glass of vodka. Hasn’t Mr. Hirlekar got enough to write and tell about his own unfortunate country which is struggling helplessly in the shackles of British Imperialism?

If this book had been written as a plan for future India, quoting Russian parallels where necessary, I would have hawked it in the streets of Bombay. Considering the times our country is passing through, it is most necessary for modern writers to remember that what is written about is more important than how it is written.

Though I do not condemn Mr. Hirlekar’s efforts, I still do not congratulate him on his two books, whatever the rest of the press may have said in courtesy, because Soviet Russia is not my motherland.

THE INHUMAN TONGUE!

For good or for bad gossip plays a vital part in human life. The human tongue habituated to tasty things in eating likes juicy material for gossip. When one’s neighbour is the poor victim of gossip the human tongue, forgetting the restrictions of the teeth and the lips which nature has provided, jumps out to lash the victim mercilessly.

“Consider the plight of the Hollywood war wife”, says Film-actress Binnie Barnes.

Her husband, Major Mike Frankovish, was last reported in India.

“I can’t even talk to anyone my husband doesn’t know,” she said, “else people will start talking. And, of course, I can’t go out with any one except people like my agent, and not too often with him.”

“Sometimes I go out with my doctor. But he is an obstetrician as well as a surgeon and people start saying, ‘Yep, she’s pregnant again.’”

Once in a while she will go to a movie with another war wife like Maureen O’Hara.

“I like tennis but I can’t play it with younger people because of the gossip—and the older people can’t play it without folding up”.

So Binnie sits home and sews clothes for her three children and writes a letter to Mike every day.

If some of our film actresses had been half as sensitive of gossip as Binnie Barnes, they would have become better women.

YOU’LL HARDLY BELIEVE,

That what a meat porter in London refused a film producer in India accepted—the Membership of the British Empire. Perhaps it helps “gentle” Jamsu Wadia to enter-

tain M. N. Roy, the radical what-not of India.

That “gentle” Jamsu has returned intact from Delhi where he was specially sent to represent Shantaram in Rajkamal colours. Jamsu, of course, returned without completing the “radium” jubilee and labelled “Freight to pay”.

That Kishore Sahuk’s “Raja” is likely to cross the Atlantic taking in the tins. Pratima brand Vitamin “B” and Kishore’s “Vanaspati”. That “Raja” is likely to score over “Rajnartaki” who could not get going so far, probably waiting for “Raja” to come. The Yankees will now have both the “King” and his “Court Dancer”. What they need to provide is only a jazz band.

That by the time the “Court Dancer” sinks on the floor tired and doubled up, Shantaram’s “Dr. Kotnis” will rush with first-aid and the Yankees will see for the first time an Indian Doctor with negroid curls.

That Yankees who are thinking of giving Indians citizenship rights by passing the Immigration Bill will get a shock of their life when they see India’s film product after 30 years of infancy.

That the Pandits and the Munshis of Indian filmdom are upset over the decision of the All-India Radio to adopt Hindustani as the official language.

That Pandit Indra proposes to rattle the dead bones of Munshi Premchand to frighten Sir Sultan Ahmed into restoring the old order. As a loyal Marwari he takes only Hindi for all the meals and cannot risk the Urdu poison.

That Walli, that Punjab-Mumtaz—H. M. V., mix-up, is now learning Hindi from Pandit Indra so that Walli can say things about Kedar Sharma which the Urdu Kedar won’t understand.

That in Urdu you don’t have to abuse anyone. When Walli and Kedar meet they pay each other great compliments and understand perfectly what exactly is said of each other. A marvellous language this Urdu.
dual must learn it to use it on Shantaram.

That Shantaram’s “P. P. A Dera” has at last completed a Silver Jubilee at the Novetly in Bombay and will soon be rushing for a “radium” jubilee, without which the prestige of the silver jubilee will stand suspected for months.

That Sadhana Bose danced in Delhi and got a licence for production. She had only gone on her professional tour and could not stop Sir Azizul Haque from buying a ticket.

That perhaps it was old Sir Azizul’s first experience with Indian dancing and he was so much impressed that for days he dreamed of it and only got rid of the dream when he granted a special production licence to sweet old Sadhana, to keep her record behind—because Sir Azizul would like his grandson to see what the grand-dad had gone through.

That Madam Menaka, inspite of her international name, would not be given a licence, because she may be considered too old to give anyone a dream. The fact of her being a great artiste is beside the point.

That the Taj Mahal production licence is a mystery which no Nasem can solve. No one would like “considerable hardship to be caused” to the one-time beauty queen of the Indian screen.

That at this rate P. B. Jhaveri can have twenty times any one’s claim to a production licence. He stocks “lookers”, “singers” and “dancers” for his production work and they are all “sitters” and can not only give “dreams” but “nightmares” if required.

That producers are wondering how Mazhar Khan keeps on getting licence after licence when others are running up and shouting all the way to New Delhi without being heard.

That Rai Bahadur Chuni Lall can always be in profits whether “Filmistan” makes money or not. He has got Ashok Kumar and people want Ashok to act in other pictures.

That the Bombay Talkies have curtailed their publicity expenditure to pay more dividends to the shareholders. Why not stop the run of “Jwar Bhat” at the Majestic? That will save some more “Kismet” profits.

That M. A. Fazalbhoy got two cocktail parties at the Taj within a week—one from Rai Bahadur Chuni Lall and the other from Chandulal Shah—for having flown back safe from New York. What about the other birds who had gone with him?

That Chandulal supports on every new occasion the fact that he is the only intelligent man left in the film industry, the way he speaks a few well-chosen words—pointed and appropriate for every occasion—whatever the back-benches may have to say about him.

That Film-actor Zahur Raja, seen without a coat and shirt-buttons on the Race Course, probably fancies himself to be in Hollywood in the company of a fat-legged Anglo-Indian girl. Is she the heroine of Zahur’s next picture?

That Film-actor Motilal probably wishes to claim princely descent by walking within the tall shadow of the Kashmir ruler. Hari Singh doesn’t seem to need much of an intellectual company, the way we find him surrounded by film actors.
SITARA

This smart artiste will soon be seen in "Phool", an expensive production of Famous Films.
Jayant Films' Urvashi

Love Tale of an Apsara

MUSIC • DANCES • SPECTACLE • HUMOUR • DRAMA • ROMANCE
E d i t o r ' s  M a i l  

[In this section, the editor himself replies to queries from the letters. 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. K. SINGH (Lahore)

Have you ever given any good reviews to any Ranjit picture in the last two years?

Has Ranjit produced any good pictures in the last two years? My reviews are not prompted by trade labels. They are provoked by quality. The last goody-goody stuff Ranjit put out was "Tansen". Thereafter—well!

MISS SAVITRI D. M. (Karachi)

Should a woman worship her husband as a god, even if he is a drunkard and quick-tempered man?

In that age-old idea, India sowed its first seeds of slavery. When mothers lost freedom in their own homes, they gave birth to slaves and we have today a nation of 400 million slaves. Homes are no longer temples with husbands as gods. They are rest-houses on a common journey in which one leans upon the other. A drunkard's place is in the gutters and gods are not found in gutters.

SAYED RAJAH ALI KHAN (Meerut)

Don't you think it silly to secure an autograph of an actress on a currency note?

To those who care they are goddesses. To those who don't get the autographs, they become actresses. Whether this is silly or wise depends on the way one looks at it. Collecting stamps is considered a silly hobby by many, yet the King of England is a world-known philatelist.

S. B. JAISINGHANI (Karachi)

Who is the better music director between Anil Biswas and Ghulam Haider?

There is not much to choose between the two as both are good exponents of stolen rhythm. One takes inspiration from the Hawaiian islands while the other goes into the arid deserts of Arabia with the oasis and the moon on the horizon. What both give is the music of other nations—at times of several nations.

P. KRISHNA NAYAK (Mangalore)

Why does a producer like Chandulal Shah produce cheap pictures like "Shankar Parvati", "Hansari", "Pagli Duniya", etc. Does he think that good people like these pictures?

Chandulal Shah, an highly intellectual man, does not yet seem to have realized the fact that people look up to him for something better than he is doing today. I agree with you that a producer like Chandulal, with almost unlimited resources behind him and an excellent experience, should give to his people better and more purposeful entertainment. The choice before him, however, is either to direct the pictures himself or to find intelligent people who can do the work for him. And let me tell you that pay what you like you just can't find enough intelligent and reliable people in this industry.

P. L. MEHRA (New Delhi)

Can't we stop parents, with lap babies who are liable to cry in the midst of a picture, from being permitted into our picture-houses. When the little pipers burst out they ruin all entertainment. Can't there be any legislation about this?

In this country where people pray and practise severe penance to get children, the child remains the prize-pet of the family and mothers become travelling Kangaroos carrying their burden of life from place to place. In the West, the child, whatever his age, is left behind with the Nanny. In India there is not enough to go round for the parents and the question of employing a nanny does not arise. So the piping progeny has to be taken around and exhibited with sound effects.

With face, lips and hands folded, Mumtaz Shanti begs to be excused if she comes to the screen in "Bhartruhari", a Ranjit picture.
We are now doing things in the Hollywood style. Here is a beautiful moment from "Bachpan", a Homi Wadia production. Introducing in order Shashi Kapoor, Baby Madhuri and Baby Shakuntala. These three together have made the picture a human document.
As a rule few Indians have regard for the feelings of others around them. The economic conditions in the country have made people selfish and self-centred. Politeness is easy to practise on a full stomach. What, however, surprises me is the bad manners some adults display in life. Next to my writing room, I have a little shrimpin of a man who screeches like an air-raid siren while negotiating his business, forgetful of the politeness he owes to his neighbours. That man is a menace to good society and his parents do not seem to have taught him good manners. When adults behave this way, why blame the little ones if they cry in theatres which are rotten. In their cries is a protest against the conditions in which our entertainment is shown, but unfortunately the stupid parents don’t seem to hear the protest.

MISS YESHODA K. NEDUNGADI (Palghat)

Most of the historical films are more like castor-oil than cream. They leave such a bad taste in the mouth?

Castor-oil is right. In our historical pictures facts are washed out with a vengeance. See the latest, “Chandragupta” and you will smell the castor-oil treatment.

M. E. DINKAR RAO (Madras)

Whom do you like better as an artiste between Devika Rani and Protima Das Gupta?

I think Protima beats Devika by miles in sheer acting. Devika was never much of an artiste. She looked sweet—sometimes dangerously sweet. Protima only looks dangerous.

THEODORE AUSTIN (Bangalore)

Who is the best music director according to you from among the following: Punkaj Mullick, R. C. Boral, Anil Biswas, Ramchandra Pal, Ghulam Haider and Kamal Das Gupta?

Rai Boral is easily the best. His work has thought behind it and popular taste in front of it, without sacrificing completely our tradition in music. Punkaj is a very good musician, but not a great music director like Boral. Kamal Das Gupta specialises in light, rhythmic tunes and has not yet done anything so great as to be compared with Boral or Punkaj. Anil Biswas and Ghulam Haider are exponents of stolen rhythm. In their work you can hear Honolulu and Cairo calling. Ramchandra Pal is a pretty good musician, but can hardly be compared with the giants.

WAZIRCHAND CHOPRA (New Delhi)

Can you describe the life of an average film actress?

We have no “average” actresses, we have all stars. Just at present their lot is rather bad. It is work in the morning, work in the noon, work in the evening and work in the night. They have more demand than talent. All this work means money, more money and still more money and, of course, income-tax, less income-tax and still less income-tax.

Do you think it is impossible to produce in India pictures in English?

How can it be impossible with the “Court Dancer”, produced by “gentle” Jamsu and Shantaram producing “Dr. Kotnis”? I think it is difficult to run them in English speaking countries. The “Court Dancer” has not yet started dancing in America though several years have passed since the tins were shipped.

C. R. SHIV RAM (Matunga)

Don’t you think it is high time for film producers, both big and small, to form an association to fix the ceiling prices of film stars?

We already have two associations, for the big and the small, and if their members do not quickly fix the ceiling prices of the stars, they will soon have to fix up their own coffin prices.

MISS SHIRIN MOLEDINA (Poona)

I want to know how can you do two things at a time, direct pictures and edit “filmindia”?

Didn’t I do it last time? I do half-a-dozen more things simultaneously. I have someone who is a great help to me in my work.

G. D. PATEL (Bloemhof)

I find actors like Surendra and Pahari are losing popularity and vigour. What is the reason for this?

The personal reasons are more weight and creeping age. The commercial reason is shortage of talent. The artistic reason is that they are always

This photograph provides a good argument in favour of depilatories. We see Surendra and Ratnamala in a shot from “Ratnavali”, of Amar Pictures.
Meet the
PRINCESS
THE SWEET-SINGING SUZERAIN
WHO KNEW NOTHING ABOUT
LAW OR LOVE UNTIL CUPID
SENT THE HEART-STEALING
DEVIL OF A LAW OFFICER.

KANAN
M. P. PRODUCTIONS
in
TWO SISTERS

WITH
CHHABI BISWAS
JAHAR GANGULY
PURNIMA
NATWAR
IFTEKAR
DIRECTED BY
PREMEN MITTRA

For Bookings Apply: MANSATA FILM DISTRIBUTORS, 32-A, Dharamtolla Street, Calcutta.
wrongly cast. Flesh, old enough to belong to a
grand-dad, is expected to radiate a hero’s
glamour. As artists, these fellows can be made
to live longer if they are cast in roles suitable
to their present physical conditions.

B. C. DESAI (Bombay)
Why shouldn’t India import first-class producers and
directors from overseas as a post-war plan, seeing the
third-class talent we have got at present?
Don’t worry, they will all come in due course.
The problem is to keep them off—from fatten-
ing on our soil.

G. B. N. RAJ (Mysore)
I found a small mistake in “Taqdeer”—?
A small mistake? You are either a humorist or
a blind guy. Our motion pictures are all mis-
takes. Tell us when you find something right.

KR. RAJENDRA SINGH (Agra)
What made Saigal run away from Bombay so soon?
Don’t worry, he is coming back very soon, to
give Calcutta some relief.

J. N. BHARATIYA (Benares)
What are film actresses paid these days per picture?
The really popular ones are given anything be-
tween a lakh and a lakh and a half. But of this
50% is paid as black market money. The lesser
ones draw anything between 45 thousand to 80
thousand with 50% black payment. They are
also allowed to work simultaneously in three or
four pictures. Assuming that they complete
three pictures a year, the top-liners earn over
three lakhs, half of which being black-money is
not income-taxed. It is good business to be a
film artiste in these days.

CHANDRAKANT R. RAVAL (Bhavnagar)
Is there any magazine in which those producers,
directors and actors who are fed up with you can express
their ideas?
“Filmindia”. The “Woes And Echoes” section can always accommodate all the woes of our film people.

S. V. RAMA RAO (Guntur)
You will be doing a great favour to all if you pub-
lish a Film Book giving every type of information about
the Indian film industry.
A work of this nature has been taken up by
Mr. K. S. Hirlekar, Hindu Colony, Dadar, Bamb-
bay. Mr. Hirlekar will give you an excellent book as he has been closely associated with the
industry for the last fifteen years.

ARJAN L. MAHTANI (Bombay)
Will there ever be peace to save us from this mad
war?
Conflict is a part of human nature and peace is
only a breathing space for another war. In
commerce, conflict is called competition. In
creation conflict is called mating. Whatever the
phase of human life, you will always find con-
flict as both the incentive and the end. So don’t
put all your eggs in the peace-basket when it
comes because the cycle of peace and conflict is
inevitable.

ABDUL REHMAN (Bombay)
I adore Begum Para. What do you think I should
do?
Keep adoring. Is it necessary to do anything
more?

B. H. R. RAO (Versova)
Is love-sickness something like sea-sickness?
More or less. The only difference is that in sea-
sickness one gets relief after vomiting and some
comfort while lying in bed.
Could you tell me the exact weight of Miss
Protima Das Gupta and Manorama?
Two eye-fulls.
How can Shantaram pull on with two wives?
He keeps them on either side of Peddar Road.
That man knows how to pull on. He isn’t an
amateur.

P. VENKATESWARAN (Bombay)
Will Shanta Apte remain a “Miss” for ever?
That is her problem not mine. The state of
“Miss” is a state of “bliss” in these times.

M. K. RAMANATHAN (Bangalore)
What counter-plans should Indian producers take to
see that foreigners do not get a foot-hold in India?
As improvement is impossible, they should get
out of the industry and make room for others.

MAHBUBANI ISHWAR (Hyderabad)
What is your choice from the following: A good
woman, a brilliant woman, a beautiful woman or a sym-
pathetic woman?
Just give me a woman. I shall make her what I
want, because I need all the women described by
you at different times.

Baburao Petharkar bends anxiously over Vanmala in
“Parinde”, an Atre picture.
G. M. SAHAI (Patna)

Do you think that in a film ‘realism’ is more impressive than idealism?

Realism is always less impressive because it often has crude elements of reality which outrage the finer sentiments of the human mind. Idealism is more an imaginative phase of life which can be sprinkled with poetry and romance and made more entertaining. And all that people need is entertainment.

MUKH RAM (Bombay)

Having seen “Mali” and “P. P. A. Dera”, I wonder how Director V. Shantaram could give us before pictures like ‘Admi’ and ‘Padoshi’?

At the time of ‘Padoshi’ and ‘Admi’, he had brilliant colleagues in Damle and Fatehlal, not to mention a huge crowd of trained technicians. Fatehlal alone could have given all the art Shantaram was accused of.

R. S. MURTY (Bangalore)

What are the post-war plans of “filmindia”?

To give a better magazine at a lesser cost to the reader.

K. RAGHAVAN (Madras)

On the Indian screen who is a greater success—one who acts or one who sings?

One who looks suitable and sings in addition. The next comes the one who looks suitable, because music we can always forget. Very few act on the Indian screen and these few are not at all understood by the fools who crowd our theatres.

K. R. PADMANABHAN (Matunga)

Can a cine-goer be of any help in improving the Indian Film Industry?

The cine-goer is the man who pays the piper. He can call the tune he likes if he knows how to do it.

R. M. VIJAYKAR (Bombay)

Why don’t our producers keep scouts to find new talent for the screen, as is done in Hollywood?

When our scout finds a girl, he, himself, becomes the producer.

GANPAT H. WAGLE (Bombay)

I think all the Indian producers believe in making money. Are there any exceptions?

All the producers in the world, without a single exception, believe in making money. Motion pictures should make money. Some Hollywood producers, however, do so artistically and patriotically.

MRS. RATNA V. IAH (Mysore)

Many artistes like Chandramohan, Suvarnalata, etc., are acting in many pictures simultaneously. Don’t they get confused and mix up one role with the other?

As there is not much variety in our stories the artistes are not in the danger of being confused. Besides, the artistes have been doing the same thing for years from picture to picture. The danger of confusion exists among the people who see our pictures. They often see the same blasted faces round the town and throughout the week.

NOTICE

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PROPRIETOR,

STANDARD PICTURES CORPORATION,

JYOTI STUDIO, KENNEDY BRIDGE, BOMBAY 7.
A. P. SHARMA (New Delhi)

How is it that in spite of your slashing and yet constructive criticism, no appreciable improvement is made in our motion pictures? I am of opinion that with a man of your calibre in the industry a revolution ought to have been brought about by this time.

I am waiting for a plague to improve the film industry.

RUSI S. PADAR (Bombay)

What will happen to “filmindia” after your death?

It will turn into a silent epitaph on my grave.

Rather a tame future for a successful magazine.

M. N. SONALKAR (Bombay)

Do you envy confirmed bachelors like Sohrab Modi for their single-blessedness?

Who confirmed them?

V. K. K. UNNY (Bombay)

Mr. Baburao Patel, can’t you open a theatre?

I don’t believe in providing more accommodation for fools.

Is it true that some of your film reviews are purchased?

I wish they were. I would at least make some money. No such luck, old boy.

R. N. SAIHIL (Lahore)

To immortalise whom is “Dr. Kotnis” being produced—Shantaram or the late Dr. Kotnis? Why does not Shantaram, after murdering “Shakuntala”, let the poor doctor lie in peace?

Shantaram has always been an enterprising producer. He commits mistakes but never the same. Let us wait and see what he has done with the remains of our unknown doctor, before we condemn him.

MISS JANKI DEVI (Bangalore)

Will it not be better if you advise Surendra, Motilal, Pahari and Jairaj to retire from the film world? They are all ugly.

These boys rely on their own mirrors to give the verdict and mirrors tell a story you like to hear, unless it is someone else’s. It is no use giving your or my advice in such cases.

K. BHASKER RAO (Secunderabad)

A friend informs me that “Raja”, directed by Kishore Sahu, has won a gold medal for wonderful direction?

I don’t care whether Kishore got a gold medal or not as these medals have lost weight in my eyes since Vijoo Bhatt started getting them by dozens for the stupid stuff he produces. I can, however, say that during last year if any director really deserves the highest award for good direction, it is Kishore Sahu for his “Raja”.

Though the very next picture Kishore produced did not meet with my approval, “Raja” still remains a milestone of art and skill in motion picture making.

MISS ZEHANA K. AGARWALLA (Bombay)

I love Protima Das Gupta immensely. Please give me her address.

I don’t know her exact place. It used to be Dossa Villa, Worli Sea Face. If not in that villa, she is still on the same sea-face. You can’t miss her in the mornings. You can always spot her taking deep-breathing exercises, accompanied by her mascot, Para.

JAGGIT SINGH CHADHA (Rawalpindi)

Is it not a pity that despite his personal appearance in “Prithvi Vallabh”, Sohrab Modi has failed to win our usual admiration and attention.

But Sohrab doesn’t seem to think so. He lives in a world of his own where every one must believe in Sohrab being a demigod.

What is so striking about Ishwarlal that he rules the Indian screen nowadays?

His long nose which gets into the eye and stays there.

K. D. BAKSHI (Lahore)

Which “filmindia” is more popular, the horse or the mag?

The mag is written by me and is popular all over the country. The horse is trained by someone else and ridden by still another one and often invites curses from those who follow him. Had I trained the horse it would have been as popular as the mag.

SURESH KUMAR GUPTA (New Delhi)

Why women are called the weaker sex?

Because men fancy that they themselves belong to the stronger one. They discover their mistake when they actually acquire, to have and to hold, a member of the “weaker” sex.

Kishore Sahu is not exactly frightened but that head-gear has given him rather a Red-Indian look in “Veer Kunjal”, a costume story produced and directed by him. Those in the know say that it is going to be a great picture.
MOHAN ANANDSING (Bombay)  
Khursheed is a good artiste. How is that she is less popular than others?  
She is in the wrong nursery. Artistes remain popular if they appear in popular pictures.

MOHD. W. HUSSAIN (Allahabad)  
If you were given the authority to shoot, whom would you shoot first, Zabak, Abbas or Dewan Sharar?  
That would be wasting valuable ammunition. They are quiet, harmless boys and have done me no harm.

A. N. NARAYAN RAO (Bangalore)  
What is the age, the caste and the life history of Jayashree?  
Age: V. Shantaram.  
Caste: V. Shantaram.  
Life history: V. Shantaram and Rajkamal.

K. R. NARAYAN (Bangalore)  
Why can’t you advise actresses like Meenaxi and others to retire from the screen?  
Because there are producers who are still very much interested in them.

B. K. SOOD (Lahore)  
How long would it take for the Indian film industry to reach the standard of Metro-Goldwyn-Mayer Productions?  
Over 1,500 years and that is being both patriotic and charitable.

NITIN MAJUMDAR (Ahmedabad)  
Now that Mehtab has become a producer, will she engage the services of Sohrab Modi as a ‘star’ for her new picture?  
We are told that Sohrab set the cameras rolling with a pat on Mehtab’s back. We did not know that camera switches were placed there. Mehtab is a lucky girl and she can always call upon Sohrab’s honorary services without even an obligation.  
Omar Khayyam was inspired by a ‘book of verse’, a ‘jug of wine’ and a ‘thou’. Is your source of inspiration similar to this?  
My “thou” is ‘verse’ and ‘wine’ combined—a song that turns wilderness into paradise.

How would you like to live in a world of only beautiful women?  
It will be like the case of the blind man who prayed to God for one eye and God granted him two. Women would not live long in a world of only beautiful women. Every woman must feel different to continue living. She lives on jealousy and vanity.

How is Begum Durga Rashid (Khote) getting on after her ‘romance’?  
Romance? It is a marriage. She is now reported to have applied for a licence for production. It needs a licence in these times.

MIRZA ALI SAIFDAR (Lucknow)  
What are the qualifications which a man should possess to become a film producer?  
In India, the word, “Producer” has an altogether a different meaning. Usually he is the guy who foots the bill. So all that is needed to be a producer is money and more money. Any Marwari with a pink rolled turban can, therefore, claim brotherhood with Harry Warner of America.

K. N. IYENGAR (Bangalore)  
I don’t know why these Tamil-picture actors are becoming loafers?  
Are they? I didn’t know. Where did you find them loafing?  
And I don’t know how actors from the Hindi films are becoming world-famous.

FILMINDIA  

10 CASH PRIZES FOR 10 QUESTIONS  
The proprietors of “filmindia” will award every month 10 Cash prizes to the readers whose questions are considered interesting or elicit interesting replies in the “Editor’s Mail”. The Editor’s decision shall be absolutely final in awarding the prizes as follows:—1st Prize Rs. 25 - , 2nd Prize Rs. 20 - , 3rd Prize Rs. 15 - , 4th Prize Rs. 10 - , and 6 consolation prizes of Rs. 5 - each. The names of the prize-winners will be announced every month in “filmindia” and the amounts will be remitted to them by Money Order. No correspondence will be entertained.

PRIZE-WINNERS FOR APRIL  
1st Prize Rs. 25 - to Nitin Majumdar, Ahmedabad; 2nd Prize Rs. 20 - to B. H. R. Rao, Versova, Andheri; 3rd Prize Rs. 15 - to Mahbubani Ishwar, Hyderabad; 4th Prize Rs. 10 - to Miss Savitri D. M., Karachi; 6 consolation prizes of Rs. 5 - each to the following:—R. M. Vijayakar, Bombay; Miss Yeshoda K. Nedungadi, Palghat; K. D. Bakshl, Lahore; Mohd. W. Hussein, Allahabad; M. A. Vaidya, Sholapur; Miss Zehanara Agarwalla, Bombay. Money Orders are being sent to all the prize-winners.

March ’45 Prize Winners:—K. A. Parikh, Ahmedabad and D. Kanyalal, Poona City 2, have not yet sent their full addresses to enable us to send the money orders. K. V. Seshappa’s money order has been returned with the remark “not known”. It is most essential that all letters must be signed and names and addresses should be clearly written. Crudely worded and clumsily written letters are thrown into the waste-paper basket.—The Editor.
This new comer will soon be on the screen in "Veer Kunal", a costume picture produced and directed by Mr. Kishore Sahu.
SHALIMAR PI
A Rare Picture with A Message of Freedom.

STARRING:
RENUKA DEVI * MASUD PARVEZ,
* H. PRAKASH * TEWARI * DAVID * RAJKUMARI SHUKLA * P. BHARAT VYAS
* MUMTAZ * RAMAVTAR * KATHANA * ANWAR * BALRAJ MEHTA ETC.

DIRECTED BY M. WADHWANI

MUSIC BY ND UK

AND

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Most Romantic Chapter from Glorious Rajastan.

PRITHVIRAJ SANJOGTA
STARRING:

NEENA
* TEWARI * Pt. BHARAT VYAS
* SISMILLA * RAMAVTAR

SHYAM
* MUMTAZ * BEENA * SAMEENA
* KATHANA * ANWAR PREM ETC.

DIRECTED BY
NAJAM NAQVI

K. PAL

SHREE NA BHAGWAN
PRODUCED & DIRECTED BY W.Z. AHMED
SHAMIM—

One of the few good lookers of the Indian screen, Shamim plays the leading role in "Jwar Bhata", a social picture of the Bombay Talkies.
YOUR HEART WILL POUND WHEN YOU SEE THIS SENSATIONAL DRAMA!

Jhumur Hawab Molina Aruna Irtilhar
in
Takrar
(TENTATIVE TITLE)

Supported by
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INDU MUKHERJII, TANDON
RAJLAXMI, PHANI ROY
TULSI CHAKRAVORTY
PASHUPATI KUNDU
MIRA DUTT, MAYA BOSE
and MASTER NIMAI

Photography
BIBHUTI DAS

Sound
GOUR DAS

RECORDED ON B. A.
at INDRAPURIS STUDIO

WRITTEN & DIRECTED by HEMEN GUPTA

Music
SACHIN DAS (MOTILAL)

Song Composition
RAJNARAIN CHATURVEDI (AZAD)
R. S. SHANTI

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Pannadai

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DIRECTION: RAM DARIYANI

STORY: DIWAN SHARAR

MUSIC: GYAN DUTT

FEATURING:
DURGA KHOTE, CHANDRAMOHAN MEENAKSHI, M. ISMAIL, MUBARAK, VITTHAL, AZURIE AND OTHERS.

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OUR NEXT ATTRACTIONS:
Rukmini-Swayamwar ★ Rani Ahilyabai Holkar
“Chandragupta” Historically Incorrect
But Entertaining!

Jayant Desai Presents A Polished Production!
Mohanlal Dave Proves Himself A Prize-Fool!

Is it perhaps too much to expect an historically correct story from that popular film scribe, Mohanlal Dave? Nothing definite is known about his educational qualifications or about his precise knowledge of history. It is, therefore, not surprising to find “Chandragupta” an historically incorrect tale which is likely to confuse our students who are taught something else in their school-rooms.

According to Vincent Smith (The Early History of India, pp. 118-19), Seleukos, conventionally described as the King of Syria crossed the Indus in or about 305 B.C. for the first time. Seleukos was one of the great generals of Alexander, the Great. The other was Antigonos. In 312 B.C., i.e., seven years before Seleukos invaded India, he defeated Antigonos and recovered the possession of Babylonia. Antigonos and Seleukos were therefore sworn enemies. Vincent Smith writes that Seleukos defeated and ultimately slew Antigonos in Ipsos, 2,500 miles from the Indus, in 301 B.C. i.e., two years after his treaty with Chandragupta.

According to the following historians: Justin (XV, 4); Appian (Syr. 55); Strabo (Bk. ii, Ch., ii 9) and Vincent Smith (The Early History of India, pp. 118), Chandragupta defeated Nanda, the King of Magadha in 322 B.C. (i.e., 17 years before Seleukos invaded India) under the guidance of Chanakya and inherited from Nanda a huge army of 30,000 cavalry, 9,000 elephants, 60,000 infantry and a multitude of chariots. In the picture this Nanda episode is dated after the invasion by Seleukos.

All these historians confirm that Seleukos crossed the Indus in or about 305 B.C. and found Chandragupta already ruling as a powerful emperor. Chandragupta gave battle to the invader and Seleukos was compelled to conclude a humiliating peace giving away a large part of Ariana (known as Kabul, Herat and Kandahar) and his daughter in a matrimonial alliance. This alliance was concluded in 303 B.C.

These are the true historical facts on which a historical subject like “Chandragupta” should have been based.

Film-scribe Mohanlal Dave has, however, given his own history of Chandragupta, something which the original never lived. For instance:

(1) Chandragupta had never even once become the prisoner of Seleukos.
(2) When Seleukos invaded India, Chandragupta was a well-established and very much feared ruler of India having defeated Nanda of Magadha years before.
(3) Seleukos and Antigonos were sworn enemies and the former killed the latter, two years after his treaty with Chandragupta.

SHIFTING DEATH 2,500 MILES

According to Mohanlal Dave, Chandragupta in saving the life of Seleukos, himself becomes his prisoner at the hands of Antigonos, who is shown in the picture as a general of Seleukos. The captive Chandragupta now falls in love with Helen, the daughter of Seleukos and begins teaching her horsemanship. With the help of Chanakya, Chandragupta is shown as escaping from his captivity to give a battle to Seleukos in which Seleukos, Antigonos and others become prisoners. On the wedding day of Helen with Chandragupta, Seleukos makes an attempt to poison Chandragupta, but through a happy accident succeeds in killing Antigonos, his commander, who drinks the poison with an air of bravado. Actually Antigonos died 2,500 miles away from India and two years later.

A historical picture is a great responsibility both for the producer and the writer. In this case the producer is Jayant Desai, but he can be acquitted as he is completely innocent of history. Jayant never claims any knowledge of history or letters. He is merely a film craftsman who does his best, under all circumstances, of the story material placed before him. He wouldn’t mind even if Charlie had
acted Chandragupta. Actually Ishwarlal acts the hero of the picture and Jayant does not seem to mind it. Between Ishwarlal and the original Chandragupta there is a two-thousand-years-wide gulf all round and it remains just that wide in the picture.

The entire blame for this incorrect representation of history must, therefore, be placed at the door of Mohanlal Dave. This man turns out stories like sausages and does not seem to care a damn about the nonsense which he usually doles out. The stuff he writes is usually orthodox, stupid and reactionary for our fast-moving times. This fellow aims all his writings at the masses and exploits their frivolous sentiments to earn a few crusts for himself. He doesn’t seem to care for our social progress. People have tolerated his stupid social stories with the eternal triangle and the usual family squabble angle pretty long. But one can’t understand why of all people, Mohanlal Dave, who seems to be completely ignorant of our ancient history, should have taken up the responsibility of writing “Chandragupta”. If he did not wish to miss the money in the game, he should have at least had the decency to get some historical research done by some college professor in fairness to the past history of our country.

If students see this picture, they must forget the incidents portrayed in the story because these were not historical facts. “Chandragupta” presents “history” cooked up by Mohanlal Dave, who proves himself a prize-fool seeing that he has ignored the correct and outstanding incidents of history.

If the film producers have to buy all their stories from Mohanlal Dave, it would be a patriotic plan to send this man to school to begin his primary education so that in time to come we get at least an educated writer if not an intelligent one.

NEAT DIRECTION OF JAYANT

Forgetting these glaring historical inaccuracies for a while, “Chandragupta” provides sufficient evidence of neat direction, dramatic development and good motion picture craftsmanship. In all these respects, it is indeed an outstanding production, in comparison with the stuff that is found in the town these days.

The main defect in the picture, apart from its historical inaccuracies, is the casting of the title role. Ishwarlal disgraces the role of Chandragupta. If Chandragupta had looked like our Ishwarlal, he would not have had a dog’s chance to become an emperor. Ishwarlal looks like so much “vegetable”, who would faint any minute at the sight of a sword. Not that Ishwarlal does not act well. The poor boy tries his usual best—serious and sincere—but he was asked to play a role at the dream of which Ishwarlal should tremble. We put this misfortune down to the acute shortage of talent in our film industry. Producers seem to be making the best of the bad material available. Not that we didn’t have any one to play Chandragupta. We did have a couple of boys, but we guess they must be having swollen heads and quoting impossible figures as

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their remuneration, which the Box-office Jayant Desai cannot dream of paying.

Mubarak turns Seleukos from a conqueror into a clown. It is a pity that this boy gives good performances by fits and starts. In this particular picture, he has murdered the good role he had. The way Mubarak acquires himself, in the role of the brave warrior who invaded India, makes one suppress a long laughter. Schwanbeck writes in "Megasthenes Indika" (translated by McCrindle into English) that Seleukos was a brave, chivalrous and ruthless warrior, always alert and never compromising. Mubarak's Seleukos looks a circus clown who gives the fascist salute with a humorous jerk. Mubarak fails miserably as Seleukos not only in looking and acting the role but also in the speaking part of it.

NAYAMPALLY SCORES

Nayampally does very well in the role of Chananja or Kautilya. This character is cast in a strain of fanatic patriotism with die-hard ideals and unscrupulous methods to achieve objects. We must say that Nayampally has understood his part well and acquitted himself excellently with just enough melodrama that was needed to put the complex role over. Nayampally's dialogues, however, still need a bit of polishing.

Ebrahim does quite well in the impulsive role of Antogonos. He looks our imagination of an invader.

Renuka Devi gives a pretty sweet performance in the role of Helen, the heroine of the story. She looks foreign and distantly sweet. In part of the story, she presents a sickly and wrinkled appearance but at other times she looks quite smart. Was she by any chance ill during the picture?

Sulochana Chatterjee acts as a political weapon with youth, dance and music as her accessories. Though the music is someone else's, Sulochana's dance is not so bad.

NOT ALL-INDIA LANGUAGE

The main stumbling block in the picture is its dialogue which is more Hindi than Hindustani. Two Muslim writers seem to have given a good Hindi performance but we are sure that over 50 per cent. of the language will neither be understood nor relished in the Punjab and other parts of the North which are populated by people who understand hardly anything of Hindi and nothing of the high-flown Hindi. The picture, therefore, inspite of its spectacular contents at places, will have a restricted appeal in several provinces.

The song compositions of Pandit Madhur are just words—Hindi, Urdu, Sanskrit and Persian words—thrown at random without even a suspicion of meaning or intelligence. This fellow seems to be a meaningless word-spinner without any design before his eyes.

C. Ramachandra seems to have maintained his reputation for stolen rhythm. Most of his tunes can be spotted as bits and pieces from different wholes given by different people. However, Ramachandra does this mixing job pretty well with a constant eye on the rhythm that gets a response from the audience. A couple of such mixtures do sound pleasing to the ear in "Chandragupta".

Dronacharya seems to have been rushed by Jayant Desai and that too in the midst of a shortage of lights for some big sets. This man is usually a good and careful camera artist, but his work in this picture is a bit inconsistent. The sound recording of P. C. Subedar is definitely below his usual standard of efficiency.

A DIRECTOR'S PICTURE

The spectacular war scenes in this picture, almost exactly as in the case of "Prithivi Vallabhi" of Minerva, are supplied from an Italian picture which once advocated the might and glory of Mussolini. Both Jayant Desai and Sohrab Modi need not feel apologetic about this. We cannot treat Mussolini better being an unarmed nation.

As we have said before Jayant Desai has neatly directed the story and framed it in good motion picture craftmanship. In fact Jayant is the hero of this picture, as "Chandragupta" is particularly a director's picture with its wrong historical data, unfortunate casing of the two main roles of Chandragupta and Seleukos and meaning-less words of the music. It has, however, constantly changing entertainment which lags a bit in the last four reels. A little speeding up would not have harmed even the "heroic vegetable", Ishwarlal, the die-hard amongst our screen heroes.

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HYDERABAD (Sind) M. Ishwar.

SNOBBISH IGNORANCE

"What is modernised Indian music or film-music so much condemned not only by many of the ordinary classically minded but even by some of our reputed singers of classical music? I attended recently British competition musical function in which the items consisted of a mixed variety,—Classical and film songs and classical and modern—Instrumental music. In almost all cases the prizes went to those who gave classical tunes although some of the film songs really deserved to win but were not even given the chance of being heard. The selecting judge at the function happened to be one of our well-known classical singers. Why this partiality? Is it merely a dislike for film-music or is it from a jealous fear that modernised Indian music is far too rapidly taking the place of classical music!"

BOMBAY. Harish Rao.

INVITING TROUBLE

"Why the big brains behind the Information Films (I.F.I.) shorts have not arranged to exhibit their shorts in this state even after such a long time since its release in Northern India and other parts?"

MYSORE. S. K. Krishna Iyer.

MEAT FOR SLAVES

"In one of the recent issues of a British film magazine I saw a letter in which one "picturegoer" complained about the quality of the British Information Films. I was surprised to know the feelings of the public about their own democratic war propaganda. Why do the Information Films of India torture us by borrowing this stuff for exhibition in India as if their own brand is not sufficient to kill a man? By the way, did you happen to see a two-minute tale by I.F.I. named "Money from Heaven"? This sort of stuff was started by Bayer's for advertising their "Cafiaspin" I think. What a headache these Prize Bonds (because that is the \[\text{text continues...}\]

Woes & Echoes

(This will be the readers' forum in future—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publisher will pay Rs. 5/- Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

SECUNDERABAD (Deccan) B. Muthyal Rao.

TELL ME—WHY

"Why people are mad after 'Film-India' Magazine? Is it due to its art paper get it: excellent criticism, impartial reviews, good articles or best advertisements?"

BOMBAY. P. Venkateswaran.

AMEN

"After seeing 'Kadambari' I have come to the conclusion that Pt. Shiv Kumar, the story writer, and Director Nandlal have been very successful in carrying out their malicious plan. Alas! they have murdered Mahakavi 'Ban' in broad daylight."

CWNPORE. G. Dubey.

PANDERING

"It is nowadays a fashion with our producers to introduce a National Song in their pictures. There is hardly any picture nowadays which does not contain such a song. While the song object to such songs, one would like these to be introduced in appropriate situations. But what do we see? The hero and the heroine sing such a song in their passionate interludes. The net result is that their effect is practically nil. Is it not funny? Have our producers no "common-sense to realise this?"

KARACHI. Bulo T. Harisinganey.

EVIDENCE OF GREATNESS

"Don't you feel anything that your old friend V. Shantaram, should have resorted to cheap sex-exploitation in his pictures? In "Shakoottala" he exposed the buttocks of the extra girls while in "Parbat Pe Apna Dera" he did it with the front. Why is he so sexy? Again I fear that he will be at his worst in his "Dr. Kotnis" where he can and will show dozens of half-dressed Chinese?"

BOMBAY. N. R. Shenvi.

STORIES OR SAUSAGES

"As there is a general shortage of theatres in India which could be seen from the number of pictures
lying in tins unreleased—one reason for this is that some pictures unnecessarily run for several months unlike in any other country—the Indian producers should not hasten and give birth to motion picture sausages (as the Editor, 'filmindia' generally calls them). Any silly story is being launched into production and almost every picture has the same story. The story, which should be different every time, is the soul of the picture. Why not they take more time in creating a good story and screen play, at least, until the theatre situation is improved? They should drive away the idea of quick money, the ultimate result of which is a poor picture and a failure at the box offices. It is high time for the producers to understand that nowadays no star can pull an audience. It is only the story and the way it is developed and emotional dialogues that bring audience to the theatre. No one cares whether there is Ashok Kumar, Motilal, Shobhana Samarth or Lila Chitnis in it. The money they are paying as salaries to these is mere waste.

POONA. Narayan Rao Mopuri.

All: THE CENSORS

"It is indeed a pity that day by day we find the cinematic stuff presented on our Indian screen to be progressing the other way round. Is it not high time for our producers to open their eyes and try to improve the quality of their pictures before the call of time sounds a death knell and their funeral fails to extract any tears?

Obviously, the predominating inflation in the country today is providing them with the never ending intoxication of huge profits. But then, the grievances of the cinegoers should, somehow or the other, be remedied and the searching eyes of the disappointed film-goer rest on the censors alone. Is it not possible that we have some more sensible men for this responsible job, who do not pass lewd and putrid pictures like "Papi" and "Sanjog", etc., and save the innocent film-goer from being robbed of his hard-earned money?"

SIMLA. Mansur Mojez.

BAD PICKPOCKETS

"It is a disgrace to the word Art. If we call Indian pictures Artistic. And we will only prove the bankruptcy of our own brain, if we do so. When Mr. Beverley Nichols says that in India artists have turned their back upon life, our journalists rush at him to stifle his outspoken cry which is in my opinion a very agonizing truth. Or to put it into Mary Corelli's words 'Truth is always precisely what people refuse to believe'. As far as cinematic art is concerned Indian artists have not only turned their back upon life but have never attempted to understand it better; hence their outlook on life is very narrow and insular. What they portray, is the outcome of their escaping attitude towards life and what they depict is quite devoid of art. Even in pickpocketing, we find more subtle art than in our Indian pictures."

NAGPUR. M. A. K. Jawaid.

OLD ISSUES

"To be frank with you I read your 'filmindia', my beloved magazine, from cover to cover entirely at the expense of my friend. Really, I envy your inimitable style of writing and your polished impartial criticism—God forbid, if you die, then which is the next best magazine you recommend me to read."

MADRAS. K. Jameel Ahmed

JUDGMENT?

"Do you believe in the judgment of the Bengal Film Journalists' Association who have been distributing awards every year? Being the head of the film critics of the country, why can't you organise a Bombay Film Journalists' Association to evaluate the pictures released here every year?"

BOMBAY. M. P. Shanbhag.

A PICTURE
WITH A PURPOSE!

A STORY
WITH A MOTIVE!

A NATION
WITH A RESOLVE!

Rises in

"40 CRORES"

A CHANDRA ART PRODUCTION

Cast:

NIRMALA * YAKUB * ARUN
AGA * GOPE * SHANTARIN
SUNETRA * GULAB and many others.

FOR PARTICULARS APPLY:

Chandra Art Productions,
SHANTI KUNJA,
DADAR, BOMBAY.
"Hospital" Presents Stupid And Boring Stuff!  
Kanan's Music Gives Some Relief!

The people who produced that silly picture "Jawab", probably encouraged by their fluke success, have this time given another stupid picture in "Hospital".

If valuable and rare raw film is to be wasted on rotten pictures like "Hospital", it will be a real blessing to stage a public bonfire of the raw stock rather than allow producers to inflict on the long suffering public painfully boring and stupid pictures like "Hospital".

We cannot, for the world of us, imagine what particular madness must have driven the writer and the director to give such an all-round silly affair under the camouflage of a motion picture.

"Hospital" has no story worth even a single shot in a motion picture studio. With the solitary exception of Kanan and Ahin Choudhury there is not a single artiste worth permitting within ten miles of a motion picture studio. And after seeing the work of Sushil Majumdar, the scenarist and director, we feel that all film studios must also be kept protected against him. With his amateurish knowledge of motion picture craft that man becomes a menace to our film industry, especially in these days of raw film shortage.

STUPID STORY

The story is just stupid—nothing more, nothing better. An old fossil Dr. Din Dayal has a hospital and a son. The hospital is, of course, named after his dead wife and accommodates some rare patients with generous charity. The son is in the city trying to become a doctor through spendthrift methods. He spends more than his monthly allowance and is in debts upto his neck. He, therefore, invents new excuses to squeeze out his good, loving father.

The final excuse is the backbone of this story. Incidentally this betrays the exact intellectual resistance of Manmath Roy, the guy who wrote this story.

Jayant writes to his father that he needs more money and urgently because he is got into a marriage with a poor girl who is in addition ill. Instead of sending the money, the father communicates the time of his arrival to see his new daughter-in-law.

With the help of a couple of silly-faced friends, Pratibha, an orphan nurse, who is secretly in love with Jayant, is induced to act the temporary wife during the visit of the old man.

When the old man arrives, he meets Pratibha and gets affectionately attached to her. This interlude
passes through some clumsy sequences till the old boy takes his new daughter-in-law home to his native village.

We are expected to believe that the story has by now become more complicated. A murderous looking fellow is now introduced in Dr. Bhatt, the assistant of Dr. Din Dayal in the hospital. This fellow cultivates a soft eye for Pratibha, finds out the secret of her fake marriage, aims at getting control over the hospital, tries to declare Dr. Din Dayal as a lunatic, secures a slap from Pratibha and ultimately fails completely giving the stupid-looking hero a chance to fall in love with Pratibha and take her for good.

The whole thing ends well in the last reel, as expected in the very first one.

**KANAN’S IRRESISTIBLE MUSIC**

The story, the scenario, the dialogues and the song compositions are all silly and unsuitable. Kamal Das Gupta’s tunes, however, are sweet, though some of them sound strangely familiar.

Kanan has done well both in acting and music. When Kanan opens her mouth to sing, we forget Sushil Majumdar, Manomotha Roy and the other Bengalis in the picture, we just hear Kanan’s sweet and lilting melody and even Kanan starts looking beautiful in tune with her music. That is film music as it should be.

Next to Kanan, Ahindra Choudhury makes an impression in some flashes of fine acting. But his dialogue sounds more Bengali than Hindustani.

All the others in the picture are ugly-looking headaches. The hero has a motion picture face which even his mother would hate to see on the screen. It is really marvellous how stupid a human face can look on the screen stripped of any suspicion of intelligence.

Photography is primitive. The sound recording is more so, especially of the dialogues.

In short “Hospital” is a rotten, boring picture all over except when Kanan comes singing to you with her irresistible melody.

Mumtaz Ali and Mridula make a new team in “Jwar Bhat”, a picture of Bombay Talkies.

We regret that no Radiograms or Radio Receivers are available for the time being.
OUR REVIEW

"Ismat" Presents Common, Uninteresting Plot!

Nargis Gives Excellent Performance!

Mehtab And Nandrekar Bore Stiff!

Out of the two Fazlins, who consider themselves extra smart and wise, the younger one has turned out this boring motion picture sausage. The story has no intellectual resistance at all. It is extremely old fashioned and presented in a parabolic manner which robs it of its illusion of reality. And without a glimpse of reality no motion picture can become a success.

I would have condemned "Ismat" as a down-right useless picture had it not been for the excellent performance of Nargis. This girl lifts the picture from its common level and commends it to be seen if for nothing else at least for the sweet and understanding way in which she has acquitted herself. Nargis saves "Ismat". Without her this Fazli Picture must remain an useless waste of celluloid.

With the solitary exception of Nargis, the casting of the picture is utterly rotten. Mehtab acts the unruly, impulsive girl spilt by her father and goes to a comic husband in Ghory. The very sight of both together rudely shakes the serious pattern of the story. A frivolous husband, as Ghory is shown in the picture, can hardly demand any reverence from a wife.

In Nandrekar the picture has a hero with the funniest looking nose on the screen. Nandrekar's nose, which walks a yard ahead of him every time, looks like some alien gadget fixed on the face for the purposes of breathing. Or is it a new copper breathing apparatus like Nuffield's Iron Lung? Just below this nose Nandrekar wears one of the silliest smiles I have ever seen on the screen. Whenever he smiles like that, he looks like a well-fed bull with baby teeth. This man can't act, as seen from his performance in this picture, and the language he speaks does not sound Urdu. He moves through the picture armed with a weak baby smile as if imagining himself in the seventh heaven all the time. Nandrekar looks anything but a hero in "Ismat".

A SILLY STORY

Competing with Nandrekar's "mechanical" nose, is seen Mehtab's face-long breathing mechanism. Mehtab's nose is an embarrassing contribution to her film career. As good appearances are very vital in motion pictures, because girls must look beautiful and men handsome, Mehtab's peculiarly long nose always seems to come in the way of her good performance. This tragedy of the nose is repeated once again in "Ismat". Not that Mehtab's performance is anything much to write home about, but after brushing aside her nose one can say that she has not done so badly.

The story is silly and parabolic. It is an affair about two young girls brought up in entirely different environments. One girl is taught to look up to her husband for her future while the other is encouraged to return to her father if the husband is not found suitable.

The first one keeps the traditional fires burning while the second one comes to grief. In the short story, 9,600 and odd feet, the writer-director intends to tell the people that good environments make all the difference with our girls. After this discovery by Fazli, India is now going to have plenty of sunshine in millions of its homes.

Inspite of the footage of the picture being 1,400 shy of the maximum permitted length, the story becomes intensely boring and tiresome. This is mainly due to very amateurish direction of S. Fazli, who has not succeeded in carrying even a single scene to its correct emotional intensity.

The dialogues of the picture are pointed at places but the points are scored in high-Bown Urdu which is bound to be missed in several parts of India, including Bombay. The song compositions are just so much high-sounding Urdu without any particular flourish of intelligence. The ideas are old and the words are tiresomely old. A couple of tunes, especially gazals, sounded pretty well in the mouth of Nargis.

Photography and sound are of mediocre standard.

Barring an excellent performance by Nargis, there is nothing in "Ismat", which is a Muslim social story, typical of the times we are passing through.

Shobhana acts a bit in "Nal Damayanti", a costume story of Janak picture.
SHOWMEN - HERE'S NEWS FOR YOU
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PRODUCER
Anand S. Maniam

SONG OF DESERT
THE GREATEST SHOW OF THE SEASON
OUR REVIEW

Prithvi Theatres Present An Excellent Production
Stage “Shakuntala” Beats Film “Shakuntala”

We had always taken Prithviraj, our popular film artiste, as an enthusiastic overgrown school-boy. His irresistible enthusiasm and childish braggings in the field of art and the artistic had always bored us stiff. Nice-natured to a fault, no one ever expected Prithvi to be successful in organising a theatrical concern.

If “Shakuntala”, the maiden stage presentation of Prithvi Theatres, is to be taken as an evidence of Prithvi’s organising ability, we must say that Prithviraj Kapoor, our new theatrical producer, is going to go a long way in this new hobby of his.

“Shakuntala”, Prithvi’s stage hit, becomes a beautiful experience, at once poetic and romantic. The drama has been written in the Shakespearian-Aga Hasher style by Pandit Betab. The adoption of this style is probably a concession to the popular Hindus- tani stage which dies hard with a wreath of rhymes round all its sighs and sorrows. In this respect Prithvi’s “Shakuntala” is not exactly progressive. But otherwise, the play is beautifully written and more beautifully framed and presented.

The best casting in the play is Prithviraj himself in the role of King Dushyanta, the King of old, who had a stroke of amnesia in his romantic adventure with Shakuntala. Of course, he did not slip anywhere or strike anything after the fashion of our modern heroes. He just became a victim of Sage Durwasa’s curse and forgo: Shakuntala and his affair with her. That fit of forgetfulness created all the drama for Kalidas.

Prithviraj looks an ideal king on the stage, miles better than Chandramohan in the film. And Prithviraj lives the role for which Chandramohan hardly had any scope. Between the popular film and the play, the latter is a more classic presentation of Kalidas’s immortal drama and beats the film hollow in over-all production values. While Shantaram fails to capture the delicate spirit of romance in the original play, Prithviraj succeeds in doing so to a remarkable degree. True, parts of Prithvi’s “Shakuntala” are presented in a sketchy way but considering the limitations of time and resources one cannot help but congratulate the producer for presenting the romantic theme in delicate and yet acceptable hues.

Uzra Mumtaz in the role of Shakuntala proves disappointing in appearance. Her face has a hory look which constantly depresses one’s spirit of romance. No doubt, she gives a good performance but in a romantic role of this type, half the battle is won by the physical beauty of the player. Uzra Mumtaz doesn’t happen to have a face to act Kalidas’s glamorous heroine.

Uzra’s Hindustani accent was also found a bit defective. She could not pronounce the names: “Anusuya” and “Priyamvada” correctly. She constantly rolled them out with uncertain difficulty. In other parts, we heard at times shades of Punjabi Hindustani.

The little girl who plays Priyamvada overacts all the time and kills art without showing any mercy. Kalidas’s “Priyamvada” is an intelligent, affectionate and sentimentally playful character, not a frivolous, bouncing maiden who makes all types of faces and gestures, often in complete contradiction of the mood of the scene. This girl has almost ruined the parting scene of Shakuntala by her unconvincing acting.

In the written language of the play there is only one small objection. When Shakuntala is not recognised by Dushyanta, she resorts to some crude and ungraceful language which strikes a discordant note in comparison with her dignified interpretation throughout the play. It is a die-hard Hindu notion that a wife, whatever the provocation, will never address her lord lightly and ungracefully. We do not dispute the thoughts which the writer has put into her mouth on this occasion, but we suggest that the language framing those thoughts should not be in terms which we use towards inferiors and menials.

Prithvi’s “Shakuntala” is a must-be-seen play and no one should miss it. It is both classic and artistic, delicate and romantic.
Contact:

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SHALIMAR PICTURES (Poona)
"Ghulami", a social story, featuring Renuka Devi and directed by Wadhwan, is on the sets. "Shri Krishna Bhagwan" and "Prithviraj Sanjogta" are in script stage.

FAMOUS FILMS (Bombay)
"Phool", a social story, featuring Veena, Sitara and others is ready for release. The picture is directed by K. Asif.

ROHINI PICTURES (Bombay)
"Justice", a social theme featuring Suvarnalata and Navin Yagnik, will be soon before the censors. Director: Phani Majumdar.

LAKHIMIDAS ANAND PRODUCTIONS (Bombay)
"Krishna Leela", a mythological story featuring Kanan, has been just taken in hand. Story and supervision: Debaki Bose.

SHOREY PICTURES (Lahore)
"Shalimar", a costume story featuring Manorama, Chandramohan and Begum Para, is in the final stages. Director: Roop Shorey.

JAYANT FILMS (Bombay)
"Urvashi", a mythological story featuring Sadhona Bose and Shobhana Samarth, is ready for release. A new picture to go into shooting is called "Akash Deep". Director: Pranlal Jami.

KRISHIN MOVIETONE (Bombay)
"Preet", a social story featuring Suchaprabha and Chandramohan, is ready for release. Director: Ram Daryani. New picture "Shravankumari" is in paper stage.

M. P. PRODUCTIONS (Calcutta)
"Two Sisters", a social story featuring Kanan, is ready for release. Director: P. Mitra.

ART FILMS (Calcutta)
"Taqrar", a social story featuring Jamuna and Mollina, is ready for release. Director: Heman Gupta.

RAMNIK PRODUCTIONS (Bombay)
"Veer Kunal", a mythological subject featuring Kishore Sahu and Shobhana Samarth, is half way through. Director: Kishore Sahu.

PRADEEP PICTURES (Bombay)
"Panna Dari", a historical subject featuring Durga Khote and Chandramohan, should be on the screen by now. Director: Ram Daryam.

JAGRITI PICTURES (Bombay)
"Song of Desert", a costume picture, is in the outdoors at present. Director: Bhagwan.

RAJA MOVIETONE (Bombay)
"Ghazal", a social story, featuring Leela Chitnis and Charlie, is ready for release. The new picture in hand is "Cleopatra". Director: Zahur Raja.

BOMBAY CINETONE (Bombay)
"Samrat Ashok", a historical story featuring Chandramohan, Suranee and Jagirdar, is on the interior sets. Director: K. B. Lall.

JANAK PICTURES (Bombay)

MAZHIAR ART PRODUCTIONS (Bombay)
"Pehli Nazar", a social story featuring Veena, Nema, Motulal and Baburao Pendharkar, has just gone to the sets. Director: Mazhar Khan.

AMAR PICTURES (Bombay)
"Ratnavalli", a costume picture featuring Surendra, Ratnamala and K. N. Singh, is half-way through. Director: S. C. Desai.

RANJIT MOVIETONE (Bombay)
"Muntaz", a historical subject featuring Khurshedd and Chandramohan, is ready for release. Director: Kedar Sharma. "Bhartruhari", a costume subject featuring Muntaz Shanti and Surendra, is ready for release. Director: Chaturbhuj Doshi. "Anami", a social story featuring Khurshedd and Baburao Patel and Sushila Rani were taken round the New Theatres Studios by Debaki Bose. They were all snapped together while they strayed into the set of "Wasiyat Nama". From left: D. K. Bose, Sushila Rani, Baburao Patel, Ahin Chowdhary, Chandrasekhar (Dipali), Sumitra, Publicity-Chief Chatterjee (in shawl) and Rai Boral.
THE KNOW-ALL

IN

NALA-DAMAYANTI

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SHOBhana, PrITHViraj, TrILoKE,
NAYAMPali, DAVID, NIMBALKar, BhUdO, JILLOO,
MISRA, CHANDRIkA, GULAB ETC

STORY: K. S. THACKEREY
DIRECTED BY KUMARSEN SAMARTH
MUSIC RAMCHANDRA PAL

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Motilal, has just gone to the sets. Director: Chaturbhuj Doshi. "Chand Chaokhi", a social subject featuring Mumtaz Shanti and Surendra, is in the final editing stages. Director: Kedar Sharma.

"Dhanra Bhagat", a costume picture, featuring Kamla Chatterjee, is ready for the theatre. Director: K. Sharma.

"Shabnam", a social subject, featuring Khursheed, has just started on the sets. Director: W. Misra.

CHANDRA ART PRODUCTIONS (Bombay)

"40 Crores", a social story featuring Nirmala, Yakub and Arun, is fast nearing completion. Director: V. Bhatt.

SUNRISE PICTURES (Bombay)

"Ghara", a social subject featuring Molina, Yakub and others, is completed. Director: V. M. Vyas.

STAR PRODUCTIONS (Bombay)

"Dasi or Ma", a social story, is ready for release. "Dharma", a social subject, is progressing fast.

STANDARD PICTURES (Bombay)

"Bairam Khan", a historical subject featuring Jagirdar, Mehtab and David, is in the interior sets. Director: G. Jagirdar.

BASANT PICTURES (Bombay)

"Bachpan", a social story featuring Baby Madhuri, Baby Shaktunala and Mazhar Khan, is now in the final stages. Director: Homi Wadia.

JAGDISH FILMS (Madras)

"Jagannah Panditharya", a historical subject in Tamil, will shortly go on the sets. Director: V. Y. Rao.

BAMA FILMS (Madras)

"Valmiki", a mythological subject in Telugu, featuring Thavamani Devi, is half-way through. Directors: Dun- gan and Tandon.

SOBHA NACHALA PICTURES (Madras)

"Gollabhamma", a social subject in Telugu, featuring Krishnaveni, is on the floor at present. Director: C. Pullayya.

PRATIBHA PICTURES (Madras)

"Three Maharathies", a costume subject in Telugu, featuring Kan-namba, will shortly go to the floor. Direction: G. Balamaramiah.

RENUKA FILMS (Madras)

"See Krishna Tulabharam", a mythological subject in Tamil featuring C. V. Nagiah, will be on the sets shortly. Director: C. V. Nagiah.

"Saint Thyagiah", a devotional subject in Telugu, featuring Nagiah, is half-way through. Director: C. V. Nagiah.

KALAI VANI FILMS (Madras)

"Ardhanareswari", a phantasy in Tamil, is fast nearing completion. Director: K. Subramaniam.

NARUS STUDIOS (Madras)

These studios have not yet acquired the smell of celluloid. They are still smelling of Narsi’s coffee.

PRAGATI PICTURES (Madras)

"FEHLI NAZAR"

Starring

* VEENA
* MOTILAL
* BABURAO PENDHARKAR
* MUNNAWER SULTANA
* NEMO, BIBBO, BALAKRAM
* BUDO ADVANI
* BIMLA DEVI

AND A NEW FACE PARVEEN

Music
ANIL BISWAS

Dances
LACHHU MAHARAJ

BY COURTESY OF BOMBAY TALKIES

Produced & Directed by
MAZHARKHAN
ASST. DIRECTOR — ASLAM NOORI

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in PREEET

Director RAM DARYANI
RATNAVALI

SURENDRA * RATNAMALA
Courtesy Prakash
USHA MANTRI * MAYA BANNERJI
K.N. SINGH * NAND KISHORE

Music: GOBIND RAM

Producer Director: SURENDRA DESAI

Particulars: AMAR PICTURES, 85, MAIN ROAD, DADAR, BOMBAY 14.
"P. P. Bhishekam" Proves Utterly Disappointing!

Sekhar's Masterly Art Wasted!

"P. P. Bhishekam", the combined effort of Gemini and Rajarajeswari, is inspired by one of the great stage hits, "Paduka" written by that well-known Andhra dramatist, the late P. L. Narasimha Rao. The present picture is in essence a Telugu version of the Hindustani "Bharat Milap" produced by Prakash Pictures, with the only difference that "P. P. Bhishekam" is shades more crude and disappointing in dramatic values.

That popular incident from Ramayana in which Kaikaya, the stepmother, compels King Dasharatha to send Ramchandra into wilderness with a view to crown her own son Bharata, is the theme of this picture.

Unfortunately the man who was made responsible for preparing the screenplay, seems to have made an unholy mess of his job. "P. P. Bhishekam" as seen on the screen today is a crude and revolting production which will not contribute to the traditional reverence the devotional people have for Rama and the Ramayana.

In this respect the director's work seems to call for the greatest censure.

Throughout the picture he betrays a peculiar lack of imagination and not in one place has he used his opportunity with even the slightest suspicion of intelligence. Some of the pointed and powerful dialogues in the original drama have been needlessly changed and some insipid verses have been added at inopportune moments. His direction looks most primitive with the result that the tempo of the drama has been hacked to pieces.

Kaikaya's exhibition of temper, portrayed in cheap colours, is to say the least unequally and unconvincing. The director seemed to forget that Kaikaya was considered a good woman till she demanded the throne for her son goaded by jealousy. The portrayal of this character, therefore, should not have been pantomimical but subtly emotional.

SEKHA'S INIMITABLE ART

There are innumerable mistakes in the picture and it would be waste of good paper to write a long epitaph on a stinking carcass. It is enough to say that "P. P. Bhishekam" is an utterly disappointing show with the solitary exception of Sekhar's art in settings and atmosphere.

With the Gemini resources behind him and none to stop him, Sekhar has excelled himself in giving to the picture a realistic atmosphere of rare art in the sets of the times. It is a pity that the photography could not bring out Sekhar's art more prominently.

The music seems to have taken its inspiration from several Hindustani tunes, with the result that it has lost its local colour and become a cheap graft.

From the players, B. K. Rao gives a pretty good performance as "Bharata" and so does P. Subba Rao in the thumb-nail role of "Guha". A Sree-ramamurthy is well cast as "Dhasharatha" but his performance suffers due to bad direction. Kannamba seems to have been exploited as the "sex-goods" in the picture, which exploitation takes away the traditional gravity from her role. Pusapavalli as "Secta" looks more built for comfort than for acting. She creates laughter instead of reverence. Anjaneylu's "Rama" is on par with Prem Adib's role in "Bharat Milap". Both outrage our sacred sentiments with little mercy.

Well, as a motion picture "P. P. Bhishekam" is a stupid affair, but because more fools than intellectuals see our motion pictures and because there are deep mythological furrows in the average South Indian mind, it wouldn't be surprising if this picture also proves a money-maker. If nothing else, the rushing fools will at least see Sekhar's inimitable art and it is any day worth going some miles to see it.

Dixit, Durga Khote and Mazhar Khan come together in "Phool", a Famous Films release, which enjoys a great pre-release reputation.
presents

PHOOL

अफूल

PRODUCER:
K. ABDULLA

DIRECTION: K. ASIF

WRITTEN BY: KAMAL AMROHI

MUSIC: GULAM HYDER

SUPERVISION: SHIRAZALI

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RAMNIK PRODUCTIONS'
"TARAMATI"
Starring:
SOBHANA SAMARTH, VASANT THENGDI,
KANAIYALAL, NAYAMPALLY
Direction: RAJA NENE

"VILLAGE GIRL"
Starring:
NURJEHAN, DURGA KHOTE,
NARGIS
Direction: K. AMARNATH

Hind Pictures':
"LAILA MAJNU"
SWARNALATA, NAZIR,
M. ESMAIL
Direction: NAYYAR & NAZIR

D. R. D. Productions' Maheshwari Pictures'
"NEK PARVIN", RAGINI,
ULLHAS, YAKUB
Direction: S. M. YUSUF

"RAGNI" SMRITI,
NAJAM, PRAN
Direction: SHANKAR MEHTA

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D. R. D. Productions'
"NEK PARVIN", RAGINI, ULLHAS,
YAKUB, YASHODHARA KATJU
Direction: S. M. YUSUF

Minerva Movietones'
"SHAMA", MEHTAB, WASTI,
H. PRAKASH, HAMIDA BANU
Direction: S. FAZLI

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A Shiraz Production

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K. ASIF

Art Direction:

N. M. KHWAJA.

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SUVARNALATA ★ NAZIR ★ M. ESMAIL ★

★ ★

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EASTERN PICTURES'

**ZEENAT**
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FAMOUS FILMS'

**PHOOL**
VEENA ★ PRITHVIRAJ ★ SITARA ★ YAKUB ★ MAZHAR KHAN ★ SURRAIYA ★ DIXIT & DURGA KHOTE
Directed by K. ASIF ★ ★

HIND PICTURES'

**LAILA MAJNU**
SUVARNALATA ★ NAZIR ★ M. ESMAIL ★ K. N. SINGH
Direction: NAYYAR & NAZIR ★ ★

EASTERN PICTURES'

**ZEENAT**
NURJEHAN ★ YAKUB ★ DIXIT ★ BIBBO & SHAH NAWAZ
Direction: SHAUKAT HUSAIN ★ ★

MAHESHWARI PICTURES'

**RAGNI**
SMRITI ★ NAJAM ★ PRAN ★ ARUNA ★ GYANI
Direction: SHANKAR MEHTA ★ ★

EMPIRE PICTURES'

**KHELADI**
GOPE ★ AGHA ★ E. BILLIMORIA ★ RAJKUMARI
Direction: A. H. ESSA ★ ★

RIGHTS FOR:

Complete SOUTH INDIA including HYDERABAD & MYSORE STATES

MINERVA MOVIE TONE'S HISTORICAL

**EK DIN KA SULTAN**
Direction: SOHRAB MODI
MEHTAB ★ VASTI ★ G. MOHAMED & SADIQALI.

MAHESHWARI PICTURES'

**RAGNI**
SMRITI ★ NAJAM ★ PRAN ★ ARUNA & GYANI
Direction: SHANKER MEHTA

PARTICULARS:

SALMA TALKIE DISTRIBUTORS
156, TARDEO ROAD, BOMBAY 7.
2-45 P.M.—29th August 1945—at Hague Building, Ballard Estate, Bombay—19 persons burnt to death—8 more sustained serious burns—the killed include 3 women, 2 children and 13 men. Some of those who died are: Mrs. Carol Keenan (formerly Miss Haslam), private secretary to the general manager of Paramount Films; Miss Vera Sarstedt, another secretary; Mr. Subbodh Ganguly, general manager, Mr. A. C. Maitra, Chief accountant; Mr. P. P. Limjivalla, an auditor; Misses S. K. Pyne and B. D. Mukerjee, assistant accountants; Mr. J. B. Sardesai, office clerk; Mr. C. N. Swami, stenographer; Shanker Vithal and Sitaram Shridhar, office peons; Kadmikhan Pherozakhan, Watchman: Hirabai, the sweeper and her two little daughters, Shanti (7) and Mina (6); Gopal Krishnan, a clerk; Ramzanalli, a passerby and another. From the eight who sustained burns and were sent to the hospital, five are still reported to be in a grave condition.

This disastrous fire, the biggest fire in Bombay's film trade so far, with its tragic toll of 19 human lives, broke out in the office of the Paramount Films of India, an American film distributing firm.

The fire broke out on the ground floor in the film storing vault where over 200 films (over 2 million feet of highly inflammable celluloid) are reported to have been stored. According to an eye-witness, there was a sudden blinding flash, as of a streak of lightning, followed by a loud explosion and the whole building was enveloped in flames and smoke.

The explosion shook not only the two-storeyed Hague Building, but also adjacent buildings. In the Hague Building, there are several other offices and the employees of the firms on the first and the second floors groped their way to the terrace through smoke-filled rooms. These people were subsequently rescued by the City Fire Brigade.

The offices of the Paramount Films were completely gutted and all documents, stores and raw and exposed films were destroyed. The entire tragic drama took just twenty-five minutes.

In the midst of this shocking tragedy, Alex Hague, the owner of the building, missed his wrist watch and being terribly hurt over it, had to report the matter to the police.

Charming Carol Haslam will no longer be seen as a loyal Paramounter. They sent her to Ceylon to sell pictures which they could not book through letters. Carol did everything for Paramount—bought whisky for the bosses and milk for the burra sahib’s baby. She even gave her life for Paramount. Let us see what Paramount does for Carol’s two orphans.
AN IDYLIC ATMOSPHERE

..... that peculiar pleasure
..... that serene satisfaction
..... that delightful drowsiness
..... all this and more, only a
puff of "PANAMA" can give.

Inserted by the Golden Tobacco Co., Bombay 24
right from the beginning and almost everyone who had something to do with films, knew Miss Haslam personally. She has two children from her first husband and only forty days before the tragic day she was married to Mr. Keenan of Ken Mac’s Band.

Miss Vera Sarstedt (31) was to be led to the altar very shortly and her manager Mr. Ganguly had, at her own request, brought her a special wedding dress from America where he had recently gone. The tragedy turned the dress into a shroud.

Mr. Subodh Ganguly, the General Manager, was only 37. Only recently he had returned from America to take complete charge of Paramount’s Indian organization. He leaves behind 7 children, the eldest being only 10 years old.

Within our memory during the last 20 years about 20 serious film fires have taken place—almost one fire a year. The recent big ones have been on the 6th of July 1943 at the Famous Cine Laboratory, Tardeo, causing a loss of over Rs. 30 lakhs to several producers. The most recent one occurred on the 30th June 1945 in the film vault of the United Artists at Marshall Building. Though this vault was built of thick solid concrete, it exploded and gutted the projection room and burnt all films.

Yet after these two big and significant fires, neither the Municipal authorities nor the film people seem to have worried much about the difficult problem of storing films, with the tragic result that 19 human lives have to be sacrificed today.

Everyone in the world knows that the cinema film is an highly inflammable material. Every one should have also known, after the two big fires which were widely flashed in the newspapers, that films often explode by automatic combustion and cause fires. And yet the Municipal Licensing Department does not seem to have taken any serious notice of these grave facts, even though several lakhs of rupees worth of property was destroyed in the last two big fires.

In fact the Bombay Municipality has no specific rules in existence for film storage in the city even though the film industry has been in existence for 30 years and even after so many disastrous fires in the city. Nor is there any regular periodical inspection of the places where films are stored.

Just at present, storing licenses are granted by the weight of films and because the licensing charges are also fixed in relation to the weight, the film people always quote their minimum requirements and then proceed to fill the store rooms with maximum stocks.

The licensing department of the Municipality does not even know under what special conditions films should be stored to ensure safety. The general idea seems to be that concrete walls on four sides and steel cabinets inside guarantee all the safety needed. But what about explosions due to combustion? No one seems to have worried about the need of air-conditioning the storage rooms or at least the necessity of putting electrically-worked exhaust fans to keep the inside air cool and fresh. No one seems to know the simple problem that dry and hot air causes combustion especially with the highly inflammable celluloid base.

Affairs have been going on in this criminal and clumsy manner for thirty years. So long as those responsible for licensing got complimentary tickets for pictures, no one seemed anxious to make it any one’s business to attend to

Orphans in a minute—Gordon (12) and Pamela (14)—the two children of Carol Haslam—both in school—will now have no mother to look after them.

Here is the Paramount fire which took a tragic toll of 19 human lives within just 25 minutes—all loyal workers who had built up the Paramount business in India.
DRD PRODUCTIONS LTD. present

RAGINI

with

ULLHAS

YAKUB

in

NEK PARVIN

directed by S. M. YUSUF

Screenplay, Dialogue
and Songs
Wahed Qureishi

Music
Firoze Nizami

With
YASHODHARA KATJU, W. M. KHAN, SHAKIR
REHNA, SAVED AHMAD, MIRZA MUSHARRAFF

Production Controlled by TREASURYWALLA
Produced by D.R.D. WADIA

D.R.D. PRODUCTIONS LTD.

CENTRAL STUDIOS, TARDEO, BOMBAY
the vital problem of the safe storage of films. Even the
tall-talking Congress members of the Municipal Corpora-
tion, who are always prompt in giving a long-winded
lectures on their solicitude for the people in general, have
never bothered about this problem inspite of several pre-
vious film fires having been prominently flashed in the
newspapers. The film has been almost an alien subject to
them probably because the Mahatma has called it an evil.

Well, evil the films have proved to be seeing that they
have taken a tragic toll of 19 human lives within just 25
minutes.

Even now if the Municipal authorities learn a lesson
they can save many human lives which are just at this
moment constantly in danger. There are over a hundred
film distributing firms in the City of Bombay and each of
them has got some sort of a film godown to store films.
The M.G.M., the 20th Century-Fox and the Warners have
their film vaults in their own offices just as the Paramount
Films had. The R. K. O. Radio have their film vault in
Sikka Nagar, a crowded building and locality on Vithal-
bhai Patel Road, while many Indian film distributors store
their films in their own offices in absolute defiance of the
risk involved.

Any minute any of these film godowns may go up into
the air for identically the same reason as the Paramount
film vault exploded, and the lives of hundreds of innocent
workers would be wiped out within a few minutes.

It will be a long time before we read the findings of an
official inquiry into the Paramount incident. But before
such an inquiry is ever decided upon, it is an emergent
necessity that all present film godowns must be forthwith
vacated and their contents shifted to a safer place and
stored for safety. The lives of so many human beings
depend on this immediate precaution by the authorities.

The authorities must, now that they have been given
the sacrificial offering of 19 human lives, frame strict and
precise licensing rules for storing all types of films, either
collectively or separately at such places and under such
conditions as to contribute to the safety of human life and
property. They must, moreover, investigate thoroughly
the exact reasons which have contributed to so many fires
at periodical intervals.

Going back to the shocking tragedy at the Paramount
office, in our opinion, it is not so much an accident as
some of the daily newspapers have laboured to prove under
the usual persuasive influence of advertising.

It is a case of sheer criminal negligence. The owner of
the building, Alex Hague, says that the film vault was
built 25 years ago, long before modern devices like air-
conditioning or exhaust-fans were in general use. As the
self-important Hague says the vault may have been quite
up to date 25 years back, when film fires were practically
unknown. But 25 years later, the same vault must be
considered utterly out-of-date, more so after remembering
the tragic history of 20 big fires behind it.

According to Hague’s statement made to a newspaper
man the vault was built to store just 2000 feet of film and
Hague even took pride when he sometimes stored as much
as 5000 feet. But the Paramount Films had nothing less
than two million feet on the day of the explosion. Mind
you, 2 million feet in a place originally built for just 2000
feet—one would like to know what actual footage the
Municipal authorities have mentioned in their storage
license granted to Paramount Films.

It is a well known principle in storing films that the
place of storage should have sufficient ventilation and
enough charge of fresh air at regular intervals. The
vault of Paramount, beside being overloaded, is reported
not to have had any air-conditioning or exhaust fans to
clear the air. Another primary condition in the storage of
inflammable material is that the place of storage should
be isolated or separated from the main building. Para-
mount’s film vault was an integral part of their office and
its only door opened inside the office premises.
After the recent fires at the Famous Cine Laboratory and the United Artists, both under similar circumstances, it was the duty of the Paramount management to see that their film storage was removed to some safer place where there was less danger of explosion. They did not do so, nor do they seem to have taken any special precautions as, according to reports, their film repairer was actually working outside the vault door, with the door open and with a lot of loose film reels lying on the floor. That film repairer is, of course, no more.

The Paramount people have been occupying these premises for at least nine years, i.e., from 3 years before the war. During all these years, they could have easily equipped the vault with an air-conditioning plant. Paramount is a very rich firm. It cannot plead shortage of money. Paramount is a world organization and it cannot plead ignorance of film storing conditions having its business all over the world.

After weighing all these facts we are compelled to reach only one conclusion that owing to the rash and negligent act of the Paramount management, the tragic explosion took place. With ordinary precautions the explosion and its tragic toll of human lives could have been avoided.

It is most essential that the official inquiry commission, which will ultimately be appointed to investigate these film fires, must fix the final guilt of the fire on the offending party and award suitable compensations to the families of those who have lost their lives.

At the young age of 37 Subhodh Ganguly, drawing Rs. 2,000 per month, was blasted out of this world, leaving behind him seven children and a widow. What happens to this family? Though they can't get their breadwinner back, they must at least get the bread he would have brought in had he lived and had he not been a victim of the criminal negligence of others. Ganguly's family must get at least his 10 years' salary as compensation seeing that 7 children from ten downwards have to grow to an adult age. And Paramount must pay this.

The two little children of Carol Haslam have become orphans in a day. They used to cost their mother Rs. 200 a month for education and maintenance only. Pamela is 14 and little Gordon has just started with his 12. At least for 8 years more they need care and protection. These little ones deserve a small share of the huge Paramount fortune.

And similarly seventeen other families are today on the streets, because their bread-winners have sacrificed their lives as loyal workers of Paramount. It is up to this rich American firm, which has made millions in India for so many years, to compensate the helpless dependents of those who were killed on Paramount duty. If the Paramount refuses to do this willingly, it must be made to yield by legal methods. But this American firm must not get away with Indian lives without paying for them.
In "Chaud Chakori", a social story of Ranjit, Mumtaz Shanti sings and dances in the streets and threatens to entertain millions.
SWEET & CHARMING

MEENA
(Minerva Fame)

Comes to entertain You

IN

A. H. PRODUCTIONS'

Litling Musical Romance

NEELAM

With an array of Stars: - HARISH, JAGDISH SETHI, YASHODHARA KATJU, KANAIYALAL, KALYANI, SATYA RANI, SAYANI MEHDI RAZA etc. etc.

Direction: AHMED E. Music: H. KHAN MASTANA

One More

With: MANORAMA the KOEL of PUNJAB

IN

SHOREY PICTURES'

Musical Extravaganza

BADNAMI

With: - MAJNU, PRAN, ASHA POSLE, ZAHUR SHAH, GHULAM QADAR, KAPUR, JAN, ZUBEDA etc. etc.

Direction: HEROLD LEWIS Music: ANUPAM GHATAK and LACHHIRM

Watch for—

DATE & THEATRE

World Rights Controlled by:—MEHER TALKIES DISTRIBUTORS
(Managed by NEW INDIA DISTRIBUTORS Tribhuvan Road, Bombay 4.)
INSULTING THE CHRISTIANS

In their anxiety to make money by hook or by crook, the Indian film people seem to have lost all sense of decency, as is evident from the newspaper cutting of an advertisement reproduced below. This advertisement appeared in the “Bombay Sentinel” of 30th August 1945 and is about a social picture produced by Miss Protima Dasgupta. The producer, however, does not seem to be responsible for this outrage on the religious sentiment of our Christian brothers. The picture, “Chhamia” is controlled and released by Famous Pictures Ltd., of which Mr. Baburao Pai is the Chief, and this firm of distributors seems to be mainly responsible for this obscene advertisement.

The expression, “Immaculate Conception,” has a deep and reverent significance to the Christian community. It describes Virgin Mary mother of Jesus and as such is not a commercial slogan for selling a motion picture. The vulgar application of this spiritual expression to Miss Protima Dasgupta is, to say the least, obscene and outrageous in the extreme. It must hurt the religious susceptibilities of our Christian community. A motion picture cannot be a “child of an immaculate conception” and in describing “Chhamia” in such a manner the publicity writer of Famous Pictures has unintentionally and through rank ignorance outraged the deep religious sentiments of all Christians. Such stupid publicity writers must be kicked out of the industry. Motion picture people should not stoop to such low and obscene methods of publicity, as there is neither novelty nor good taste in them.

We draw the attention of the Archbishop of Bombay to this unfortunate episode and we hope he takes up this matter immediately with the Indian Motion Picture Producers’ Association so that such dirty advertisements are not repeated in future.

Motion picture producers, as dealers in mass entertainment, cannot afford to hurt the feelings of any community and least of all wound their religious susceptibilities.

SCRAP THIS RESTRICTION

It is good news to all that the several official restrictions on film production in India are due to be withdrawn on the 15th December 1945. One wonders why we have to wait for a good thing till the 15th December. The war is over and the film stocks are plenty. If the Government thinks that official control on film production can be relaxed from the 15th December, it can as well be relaxed immediately seeing that the same conditions are obtained today which will be existing three months hence. Why do a good thing half-heartedly and delay the relief which people have been praying for during the last three years?

Protima Das Gupta had a man to write down her thoughts on the sets of “Chhamia”. The man doesn’t look quite happy.
WHY I AM PRODUCING

REHANA

THE HOLLYWOOD PRODUCERS who are far removed from the East and eastern conditions have yet produced pictures like "Thief of Baghdad", "Arabian Nights", "Kismet", "1000 and One Nights", some of which have proved to be sensations. Nothing on the scale of these has yet been attempted in India, whereas it should not be so difficult for us, being in the midst of eastern conditions as we are.

Besides, we have the advantage of having Mogul and other Muslim monuments, which we can use for the background; while the Hollywood producers have to spend lacs to create anything like a semblance of these, and they never can make them realistically.

With the idea of making something on the scale of the pictures named above, I have selected Jehangir's tomb, Bara Dari on the banks of the river Ravi, Shalimar Gardens, the Old Fort, Shahi Masjid at Lahore, for the outdoor locales. I am picturising an attack on a fort somewhere in Baluchistan. In this scene over 1000 camels will be used.

For costumes I have engaged Manibhai Ladva, the well-known designer who will prove that we Indians too can provide glamour on the screen, and how!

The sturdy Punjabis are the nearest we can have to the tall and hefty Arabs, so I had to select my stars from the Punjab. Salim Raza (hero of Pancholi's "Gul Bakavali" and "Ravi Par") makes a dashing prince hero. Manorama with her capacity for emotion will actually live the role of the Beggar Girl, Rehana. Then there are Pran, Majnu and a bevy of beautiful girls.

Arabic dances and songs are being provided by Dance Director Ganguly ("Pagli" and "Ragni" fame) and by Lal Mohd. (erstwhile assistant of Ghulam Hyder).

Harbans, the young man (who has a number of screenplays to his credit, and has worked under directors Moti Gidwany, Nandlal Jaswantlal and Chowdhri), is a very capable director and his genius will be brought out fully in this picture. The rushes have already received my approbation.

REHANA will hold a high place in the field of our themes, and it is my humble attempt at giving our patrons something new.

For Territorial Rights Apply:

GIRDHAR BAHAR PRODUCTIONS

Tinwalla Building, TRIBHUVAN ROAD, BOMBAY 4.

World Rights: Suresh Film Distributors, BOMBAY.
One item of control, however, the Government seems to be anxious to continue is the 11,000 footage ceiling of Indian pictures. While this was a good war-time measure to economise the consumption of raw film, and it had also a salutary effect in cutting down the previous tortuous length of Indian pictures, the continuance of this measure will become a severe hardship and a distinct trade disadvantage in the post-war period, seeing that many foreign pictures, imported into this country, have long footage these days and as such constitute a terrific competition to the Indian product.

To quote some recent instances, the following statistics may be examined:


It is a well-known trade truth that masses in India require a long picture. Whatever the entertainment value of a picture, its very length also contributes to its trade value from the view-point of the masses. If Indian producers are compelled to stick to the 11,000 feet length in their productions and the foreign producers are allowed to import features with unlimited length, the Indian product will be seriously handicapped in its commercial returns in the long run.

If the 11,000 feet ceiling is to be maintained, it is but fair that this restriction should also apply to all the foreign productions imported into this country. If this measure is enforced on a common basis, it is going to be very difficult for Hollywood to observe these footage restrictions, especially in case of their big and mighty productions. In such an event India will have to lose some outstanding productions from Hollywood.

The only alternative, therefore, is to scrap the rule that restricts the footage of Indian pictures to 11,000 ft. and thus restore parity of competition between the Indian and the foreign films.

Foreign distributors in India often use the long footage of their productions as an argument to increase their admission rates and actually get away by making more money.

Unless the Government scraps this rule of 11,000 feet ceiling immediately, we shall be constrained to believe that the Government is inclined to favour the foreign product in preference to the indigenous one.

CENSOR BOARD RACKET

A recent press announcement states that the Government of the Central Provinces and Berar has decided to establish a Board of Film Censors to examine and certify films as suitable for public exhibition. Already we have a number of censor boards functioning in India and those in Bombay, Madras, Calcutta and Lahore have been constantly in news for their numerous erratic decisions from time to time. Add to this general muddle of censoring the tiny little censors who exercise their autocratic authority in the different Native States of India and imagine how difficult it must be for film producers in the country to satisfy all. In addition to these officially constituted censor boards, there are innumerable district magistrates sprinkled all over the country, magistrates who for some trifling reason or other often proceed to ban films in their own districts without the least consideration for the huge loss the producers are asked to bear. To all this hardship is now added one more headache by the Government of the Central Provinces and Berar.

One can understand the existence of censor boards in towns where films are actually produced, but what particular purpose are they expected to serve in towns and Native States where not a foot of film is produced? If some of the other provincial governments, Native States or District Magistrates have reason to restrict the exhibition of a film due to some special local circumstances—political or social—they can always exercise their executive authority by banning the picture or by cutting out the offending portions of the picture without much ado. But where is the sense in establishing a special board of film censors and requiring the compulsory censoring of all films without exception? At this rate a single film will have to secure some day not less than 573 censor certificates (11 British Provinces and 562 Native States) and calculating an average charge of Rs. 60/- per censor, the producer will have to spend nearly Rs. 34,000/- per picture in obtaining an all-India free ticket for country-wide release.

It is not impossible to imagine this impossible future position. Our provincial governments and Native States...
Who will win the Bride?

VENUS PICTURES
Present

NALINI
(JAYWANT)
JAGDISH SETHI
KUSUM DESHPANDE
VASANT THEGDI
PARESH BANNERJI
KARAN DIWAN
BABY SHAKUNTALA
SUNALINI DEVI
SAROJ BORKAR
SAIYAD AHMED
AND OTHERS

PHIR BHI APNA HAI
SOCI-O-MYTHOLOGICAL

Directed by RAJA NENE
Music by RAMCHANDRA PAL

World rights controlled by:
CHAROLIA BHADSAVALE.
Jyoti Studios, Kennedy Bridge, Bombay 7.
lack imagination and are always anxious to dig somewhere for new items of revenue. All of them are under the erroneous impression that the film industry is very prosperous and film people are rolling in money. Once the film industry permits the establishment of new censor boards without protest, it wouldn’t take long for the infection to spread to other provinces and Native States till the producers fast reach the stunning figure of Rs. 30 thousand and odd for censoring a single picture.

It is difficult to justify the establishment of new censor boards in different provinces, seeing that all the four major provinces like Bombay, Madras, Bengal and the Punjab, where pictures are actually produced, have their own censor boards. Is it possible that small provinces, like the C. P. and Berar, have begun to look with suspicion at the censor certificates granted by the major provinces? Or have the minor provinces suddenly persuaded themselves into believing that their way of life and social code of behaviour differ substantially from those obtained in the major provinces?

The C. P. and Berar Board of Film Censors is both an unnecessary and stupid imposition on the film industry which has been struggling for years to survive through domestic difficulties, official apathy and foreign competition.

Even the present four censor boards, as they are constituted at present, don’t exactly know what they are about. In the absence of a well-thought code of censoring, the most erratic decisions are often given—decisions which often put back the clock of progress by years. Where then is the sense in multiplying such obstructionist institutions?

COME ONE—COME ALL!

Rai Bahadur Chuni Lall, the President of the Indian Motion Picture Producers’ Association and himself a producer, is trying his level best to raise a scare and frighten away new-comers who intend to take up film production now that the licensing restrictions are withdrawn by the Government.

At his “Filmistan” offices he has been giving small tea parties and holding press conferences in the Roosevelt style and shouting himself hoarse to warn off all those who intend to plunge into film production.

In one of such press conferences, the genial Rai Bahadur let the cat out of the bag when he said “The entry of new comers would set up an unhealthy competition in the production field. There would be more demand for studio space, more strain on the artists and on account of competition the cost of production would go up, while the income would remain the same. There is already a keen want for more release facilities in key centres like Bombay and hundreds of pictures are lying in tins unrealised. The entry of new comers would add to this number and theatre rentals would go high.”

So that is where the shoe pinches. Production costs would go up. Income would remain the same. And therefore, naturally less profits to the old stagers if the new comers came in.

The Rai Bahadur says that at present there is no more studio space available than to produce 156 pictures a year. This may be quite true. But is it necessary that all these 156 pictures should be produced by the present studio-owners only—by people who have not yet succeeded in giving us a single picture which can be favourably compared with foreign standards of production? Why shouldn’t the new comers with new ideas and new enthusiasm come in and at least try to contribute substantially to the future progress of the industry? The old fossils have failed during thirty years and miserably at that.

And what is the Rai Bahadur raising a scare for? All the present studio-owners are producers themselves. None of them specialize in hiring out their studios or equipment unless at such times when they can spare studio space and equipment after all their own needs are met. Even if the new comers wish to come in what chance have they got of getting a studio floor as long as the present studio owners are producing their own stinking thirty-year-old sausages? If a few new comers are lucky to get in somehow, we are sure they will give better results than some of the established producers. If, however, they are chocked off owing to the scarcity of floor space and equipment, they will have to wait for a year or so more before new studios crop up to give “unhealthy competition” to Rai Bahadur’s present community of producers whose profit motif has ruined the very fibre of film art during a long misadventure of thirty years.

It would be better for the Rai Bahadur to send his snap-shots to the press at regular intervals rather than vomit such nonsense to keep himself in the news. A man in Rai Bahadur’s presidential position is expected to talk in a more responsible manner and not give away secret trade
PROTIMA DASGUPTA
Proudly announces
BEGUM PARA

in

3 BIG HITS 3

PATHAN
KANEZ
PATANG

P. D. C. PICTURES, ABDUL GAFFAR ROAD, BOMBAY No. 18.
in olden times people made love with all that weight on their heads. Here is Surendra worming into Ratnamala's favour in "Ratnavali" a picture directed by Mr. Surendra Desai.

aspirations so easily. By doing so he betrays the other members of his community.

Whatever the Rai Bahadur thinks, loudly or silently, about the future of our film industry, we invite one and all to come in and make it a glorious indigenous industry or at least try in that direction honestly.

WANTED GHOST SINGERS

Outside the film industry very few people seem to know what the ghost singers of the screen earn per month. Many people are under the impression that music is still a cheap commodity in the motion picture world and can be purchased with paltry payments. Whatever the actual quality of film music from the purely classical point of view, the silly, insipid music which Indian producers usually give costs them anything from Rs. 400- to Rs. 1000- per song and very often more merely for the singing voice, apart from the cost of orchestration and recording inefficiency.

Amir Karnatki, a popular 'ghost' singer, charges Rs. 1000- per song which requires an hour for rehearsing and two hours more for recording. India's best musician, man or woman, had never before earned this much money even during 24 hours of non-stop singing. There are many 'ghost' singers in the Indian film industry. Some of the prominent ones like Zohra Jan, Shamshad, Zeenat, Naseem Akhtar, and Rajkumari should be earning anything between eight to ten thousand rupees per month in a good season. Amir Karnatki's monthly earning should be colossal, the way we find her selling her voice to all and sundry pair of lips seen on the screen.

Film producers, in their unholy hurry to make as much money as possible in the shortest time, have reduced the quality of film music to a ridiculously low standard where any girl with any pipe in her throat can warble tunes without offending any one excepting some discriminating members of the audience.

Our film industry produces over 160 pictures a year and calculating an average of 9 songs per picture, our producers impose on our long-suffering public about 1440 songs—which are all different permutations and combinations of about a dozen basic tunes which were discovered in the early talkies. Out of these 1400 and odd songs, hardly a hundred are directly sung by singing artistes like Kanan, Khursheed, Surendra, Saigal etc. Nearly 1300 songs are sung every year by "ghost" singers—both men and women—more women, of course. Calculating at a minimum average of Rs. 500 per song, the producers spend today Rs. 6,50,000 (Six lakhs fifty thousand rupees) annually only on "ghost" voices. It is shocking to realise that this amount is spent annually on about a dozen women and half-a-dozen men, most of whom are rotten singers at best.

In the post-war period with increased production activities, our producers are expected to spend well over Rs. 10 lakhs every year for the 'ghost' voices. Doesn't the amateur talent in the country discover an opportunity in this field? In India, almost in every third home, there is some
JAMUNA as ANU LIVES A LIFE FULL OF SIGHS, FIGHTS, ADVERSE CIRCUMSTANCES CONVERTS THE APATHY OF HER RIVAL.

ROMOLA as DOLLY GLAMOROUS, WEALTHY, SOPHISTICATED BUT COMPASSIONATE.

MOLINA as SOYA MITRA A CHARACTER HEWN OUT OF GRANITE.

MAYA BANERJEE as RUNU A SOCIETY BUTTERFLY VIVACIOUSLY DANCING THROUGH LIFE.

BARUA as ASHOK COMBINE N

Direction: P. C. BARUA

Story: PROBODH SANYAL A MILLION-RUPEE PRODUCTION IN HINDI

Music: DAKSHINA TAGORE

With: AHINDRA CHOU DHURY SAILEN CHOU DHURY

RANJIT ROY RAJLU XMI MASTER KESHB

& OTHERS

NOW NEARING COMPLETION

FOR TERRITORIAL RIGHTS APPLY TO THE PRODUCERS ASSOCIATED PICTURES LTD., 6, OLD POST OFFICE ST., CALCUTTA.
With all the weight at one end, Shahu Modak and Leela Desai row the “Meghdoot” canoe to the other shore where Kirti Pictures are waiting to collect the profits.

well-trained musical talent. There is always a boy or a girl in the family who can sing well and certainly better than several "ghost" singers we have in the industry today. This hidden talent must come out in the open and supply the film industry with a variety of voices which it badly needs today. We are fed up with the old pan-chewing frogs who croak with tiresome monotony from picture to picture.

The work of ghost-singing is ridiculously easy for any one with a little talent and there is a pool of ten lakhs to be disbursed every year. Is it beyond our amateur talent to take up this new profession?

PLENTY OF JOBS! COME ON!

Talking of "ghost" singers and the money they misappropriate under the transparent camouflage of music, we are reminded of the numerous new opportunities of employment in the film industry these days.

The story of the post-war period will be one long tale of unemployment—more so for the young men and women who were temporarily absorbed in war work and who will now find themselves at their wits' end with empty shovels.

The Indian film industry needs better people in all its different departments. 95% of the old staff is, frankly, useless for the post-war competitive period in which only fresh and enthusiastic talent can yield some results. The old people are too tired to struggle for quality or efficiency. They have been the living dead who have not pushed the industry towards progress even a wee-bit. Almost all these persons, with very few exceptions, must be unceremoniously kicked out if our film industry is ever to im-

prove and acquire an international standard in trade and quality.

We need new story, scenario and song writers. At present our story writers earn anything between five to eight thousand rupees per month. The film industry pays Rs. 3 to 4 thousand for a single scenario which takes only a month to write. Song writers are paid anything between Rs. 300/- to Rs. 1000/- per song of 10 lines which songs, at best, are either revised versions of old compositions or stolen words strung together in a clumsy metre.

Our recordists, most of whom are clumsy untrained technicians, are paid anything between Rs. 500/- to Rs. 1250 per month. Any man with a little intelligence can attain our present standard of recording within three months. Recordists' assistants are paid between Rs. 150/- and Rs. 300/- per month for simple routine work which can be picked up within a few days.

Our cameramen are, perhaps, the most hard-working and comparatively the most competent amongst our technical people. In comparison with their labour they are paid less than others and yet they earn anything between Rs. 750/- and Rs. 2000/- per month. Their assistants draw between Rs. 150/- and Rs. 300/- per month. This is one technical department of the industry where a pretty long training is required and yet it is not such a head-splitting job as to scare good amateur photographers.

For really intelligent people with trained observation, the film director's job should be an attraction. In India, however, this is not an easy job seeing that the man is expected to know every aspect of motion picture production, even outside his own field. But very few exceptions, most of our directors are no better than so many braying quadrupeds and yet many of them earn as much as

Shobhana Samarth looks like Maharath Karna in “Veer Kunal”, a costume picture written, produced and directed by Kishore Sahu.
Meet Mr. PEL...

There are a few people still in the Film Industry who have not yet had a chance to meet Mr. PEL. Of course, he has been tremendously busy on a war-time job, but that does not mean that he cannot spare a few minutes.

The Film Industry knows Mr. PEL by his trustworthy service. Specially Theatre Managers, who have been saved many headaches and worries about equipment breakdowns so frequent in wartime.

Mr. PEL is a congenial person. If you have not yet met him before, just drop him a card to his nearest address, and he will beam to see you with his contagious smile. He has also a postwar plan, which he will be glad to discuss with you.
Rs. 500/- per month for giving us rotten pictures. The director’s assistants do some stupid routine work inefficiently and manage to pull in between Rs. 300/- and Rs. 500/- every month.

We have already written about music directors, instrumentalists, artists and others in the previous issues. All we want to shout about is that there are new opportunities for new men in our film industry of the future and it will be worth their while for new people to be knocking at the gates of this industry till the tingly gods open the gates and admit new talent. If at all there is some easy money to be picked up anywhere it is in the Indian film industry, where a mediocrity is called a genius within six months.

YOU’LL HARDLY BELIEVE

That Protima Das Gupta proposes to donate a show of “Chhamia” in honour of Secretary R. A. Mahmadi of New Delhi for his efficient management of war-time production licenses. The collection to go to the Pakistan election fund.

That Kardar, Mehboob and many other Muslim producers have contributed substantially to the Pakistan election fund and are now learning how to sign their names for the voting paper. Why not use the thumbs?

That the Russians who went to the studio of the Bombay Talkies to get the Indian language on their pictures are reported to have taken away the Controller of Productions. It is a pity we must wait till India becomes a free nation to lodge a protest through our Foreign Secretary.

That Devika Rani will be very soon described as India’s cultural representative in Russia and as such we shall soon have large stocks of Russian sauer-kraut and vodka in the country for our grisly communists.

That Mehboob’s “Humayun” was purchased by a film syndicate in the hope that it would run 200 weeks in Bombay. It has not even completed 200 days thereby robbing Maganlal Desai of Diamond Talkies of the pride of showing his diamond ring in public. They say Maganal’s diamond is a direct descendant of the one worn by Emperor Humayun.

That after the historical murder of “Humayun” by Mehboob, Director Kardar is anxious to make “Shah Jahan” a romantic affair. Everything is fair in love and war.

That Ratnamala is fast stepping into the shoes of Mehtab. She will be first seen in a Surendra Desai production before she ultimately launches as a producer herself with an encouraging pat on the back.

That Virendra Desai is reported to be acting as the obliging hubby in all romantic rehearsals on the sets where little Nalini is working. Film heroes see little hubby’s rehearsals before they begin acting. Saves so much bother to the directors.

That theatrical producer Prithviraj is reported to have been given an ultimatum concerning his play “Deewar” in the same terms that Babar delivered the goods to the Rajput princess in “Humayun”. Prithviraj accepted the friendly dominance.
That to counteract “filmindia’s” review of “Panna Dai” a producer has to risk the sympathy of a hundred weekly rags. Poor Kamlabai! Her vanity seems to have been terribly hurt. Why not ignore “filmindia” if what Baburao Patel writes is all nonsense and of no consequence? So many counter-reviews unnecessarily put his premium up.

That by this circuitous method of counter-propaganda old Kamla is proving to the world that women producers are not quite as brainless as they are taken to be. That unfortunately in this process also, Kamla has again to be in the hands of men inspite of all her brains.

That old Kamla is seriously thinking of going back to Sangli—back to the home-town with old homely memories, but Baburao Patel wouldn’t let her go till she has sprinkled her brain bits all over India and produced at least two more flops.

That Kamla buys a hundred copies of Delhi rags every week and distributes the copies free in Kandevadi. The folks there use the paper for nursery sanitation. Poor, poor Kamla! She can’t possibly keep teachers to teach English to all her relatives. And then they will want her to learn it first.

That Winayak gave a party to Shantaram and Jayashree; and Kashinath gave a party to Winayak, Shantaram and Jayashree; and Baburao Pendharkar gave a party to Kashinath, Winayak, Shantaram and Jayashree; and Avadoot gave a party to Baburao Pendharkar, Kashinath. Winayak, Shantaram and Jayashree; and Bhalya Pendharkar gave a party to Avadoot, Baburao Pendharkar, Kashinath, Winayak, Shantaram and Jayashree; and Jayashree gave a party to Bhalya Pendharkar, Avadoot, Baburao Pendharkar, Kashinath, Winayak, Shantaram and Jayashree herself and lastly Shantaram gave a party to Jayashree, Bhalya Pendharkar, Avadoot, Baburao Pendharkar, Kashinath, Winayak and to Shantaram himself. People wondered whether this Kolhapur family had been starving to exchange so many meals within a week till Atre said it was the Jayashree Week. Poor kid, and she is still living and kicking! Atre, of course, did not risk giving one more party for his Anna because Atre himself is still working off all the parties. The Pendharkars, the Karnakatis and the Vankudres can’t be digested so easily.

STOP PRESS

12 MORE FEED THE FILM FIRE

After sending advance copies of our editorial to the Municipal Commissioner, to Mr. S. K. Patil, Leader of the Congress Party in the Bombay Corporation and to several others and after receiving their individual assurances to overhaul the whole licensing machinery, we regret to report another tragic fire at Lahore.

12 persons, including five children and one woman, were burnt to death in Lahore on Sunday the 9th September 1945, when fire broke out in the offices of the Moti Mahal Theatres Ltd., in a three-storeyed building on Beadon Road. The building was completely gutted and Mr. R. N. Bose, the Branch Manager of Moti Mahal Theatres and his entire family were burnt to death.

It is understood that the fire started at 9.30 A.M. on the 1st floor where a considerable quantity of cinematograph film was stored. Owing to combustion the flames spread so rapidly that Mr. Bose and his family were enrapped without any hope of escape. The charred bodies, which were later recovered by the Police, could not be completely identified.

Moti Mahal Theatres Ltd. is a very rich firm belonging to a Marwari multi-millionaire of Calcutta and people expect the wealthy Chamaris to compensate the dependents of the late Mr. Bose, if any are still left.

A REQUEST TO READERS

“Filmindia” is so completely sold out every month that we often realise that we have no copies left even for our office files. After a recent overhaul we discovered that not a single copy of the following issues was available: 1935: Jan, Feb, March, June, Sept, Oct, Nov, Dec; 1936: Feb, March, June, July; 1938: Nov.; 1939: March; 1941: Nov.; 1942: Jan, Feb, March, April, May; 1944: Jan, March.

If our old readers can supply us with all or any of these issues, we shall willingly purchase them at Rs. 3/- per copy. Those readers who keep “filmindia” files may kindly communicate with us.

The Editor.
HARISH CHANDRA GOLASHI (New Delhi)
Is India a nation or a mob?
It is a well-behaved crowd which follows the teachings of Mahatma Gandhi and looks up to Jawaharlal Nehru for deliverance.
What is meant by the term “Reserved nature” as applied to some modern women?
It means the paw with the nails drawn in.

P. V. NAIR (Agra)
Can you give in short the biography of the Bombay Talkies?
Founded by Himansu Rai. Rounded by Pralhad Rai.

K. R. RANGIAH (Secunderabad)
Who is the best singer amongst the following: Saigal, Pankaj Mullick and Surendra?
Saigal was a good singer. Pankaj is still a good one. In comparison Surendra only recites.
I like Sadhona Bose’s dances better than Uday Shanker’s. What is your opinion?
How can I disagree with you? You have been too loyal a reader.

D. M. PRABHU (Mahim)
To what school of politics do you belong?
Two-meals-a-day politics which need plenty of hard work every day.

RAMAN V. SHETH (Bombay)
What is the true definition of “Real Journalism”?
I don’t know. I am not a journalist. I write to sell, being a wholesale dealer in words. Write to one of the usual crowd which believes in the “nobility” of the profession. I don’t.

ASVIN KUMAR GHOSH (Howrah)
What is your opinion regarding love-marriage?
In love, marriage is wholly unnecessary. Love is harmony in itself. Why tie a ceremonial ribbon round it?

I. G. CHANDRASEKAR (Adoni)
When will our film industry improve?
Never. This is not an industry that should be picked for improvement.

MISS KHURSHEED PERWEEN (Allahabad)
Who is your pet actress?
I keep dogs as pets.

R. N. SAHGAL (Lahore)
It is said “Dead men tell no tales,” but what about dead women?
Women leave the tales behind. Like men, they don’t carry them to the grave.

NASIR UDIN (Jubbulpore)
Whom do you consider a greater man—the one who loves mankind in general or the one who dies for the freedom of his motherland?
Neither. Mankind, as we find it today with its Atomic civilization, is not worth loving much. And with such inhabitants hardly any land is a good motherland to be fought for and free! In my opinion that man is great who earns his livelihood by hard and honest work and does not become a burden on others. And from his surplus sometimes helps a deserving neighbour, be

Masud Parvez and Renuka Devi make a new romantic team in “Ghulami,” a thrilling patriotic story of Shalimar Pictures.
a Hindu, a Muslim, a Christian or any one. Lovers of mankind and motherland look like relics of ancient epic poetry in the present practical times.

CHAND BEHARI LAL (Delhi)

What is your opinion about the future of Begam Para? I am neither an astrologer nor a palmist nor have I seen any moles or birth-marks of Para. The kid is at a good age and height and ought to have a good run for her youth, more so with Protima chaperoning her.

J. MOHAMED (Hubli)

What is the right place for a woman? In a man’s heart. But she doesn’t stay there, sometimes because the heart is too tiny, at other times because the woman hasn’t a steady seat.

MISS NIRMAL (Coorg)

Which is true—”the modern girl loves to be Juliet to half-a-dozen Romeo’s” or the modern boy loves to be a Romeo to a half-a-million Juliets?

Since Gandhiji wrote the first half of your query, times have changed a lot. The modern girl realising that modern Romeo are a crowd of shivering idiots with neither brains nor looks nor even guts, has long since ceased to be a practical Juliet with the result that romance has become a theory to her and life a day-dream. In my schooling days, the municipal authorities had to shift the girls’ school three miles away and keep off the boys by threatening notices. Modern Romeo carry silk kerchiefs and tiny mirrors to maintain their school-girl complexion. All Juliets like their Roméo to be tame brutes but not pansy boys.

SATYENDRA PRASAD JAMUAR (Patna)

Mr. Baburao Patel, why don’t you become a politician? Mr. Baburao Patel thinks that there is too much of hypocrisy and lies in this field. Besides he is too independent to be popular with all or for that matter to play the party fiddle.

P. M. RAJA (Kenya)

Aren’t you to a certain extent a misunderstood man? Don’t be modest. I am completely misunderstood and people pay for this mistake by providing me with a handsome living.

G. N. PALNE (Benares)

Why does a film producer of Chandulal Shah’s experience and intelligence, who has in addition a friend of your calibre, care more for quantity than for quality of pictures?

Chandulal is a financial juggler. So far he has been beating the world by manipulating the law of averages. As long as there is more demand than supply, Chandulal will remain at the top. But in the midst of crowd and competition, all his jugglery is bound to get a set-back and then he will be too old to go back to quality. He will have to go the other way—out into retirement. A sausage factory can’t be turned into a temple of Art overnight, inspite of Chandulal’s dynamic intelligence.

LT. M. A. HAQUE (Somewhere In Burma)

Do you know if there is any institution in our film world which tries to improve the Urdu pronounciation of Punjabi actors and actresses? After seeing Gita Nizami in “Panna” I think one like this is most essential?

It is a well-known fact that the average Punjabi speaks rotten Urdu and brags most about it. Even some of the well-educated ones have an awful pronunciation and more awful phonetics. As 85% of the acting talent in our film industry comes from the Punjab, it is most essential to establish an institution as suggested by you. But the average well-fed Punjabi is such an idiot intellectually that you cannot teach him anything new in a hundred years. In his blunt and good-hearted manner he will travel on the wrong track all his life and will shout back to the world unblushingly that he is on the right track. When people like Shantaram try to teach these Punjabis, they mix Kolhapuri accent and turn Urdu into a language of no man’s land. It is easier to teach a bull with crooked horns than the hefty Punjabi.

A man having one wife is always an ascetic, says the Gita. What is your experience?

The one having more than one becomes a good philosopher.

P. S. VAIDYA (Dadar)

What is your impression of Mr. Khandekar as a film writer?

Kishore Sahu himself plays the title role in “Veer Kunal” which brings to the screen the grandeur of the Gupta period.
His brain seems to work in spasms. He has not yet given a good and consistent story for the screen.

S. E. SIVANANJAPPA (Bangalore)
Is it possible to attain freedom through strict non-violence?
In theory, yes. In practical life, no. Even a small crowd of intellectuals can’t remain non-violent for long. Why talk of the masses?
Who is your beloved leader in India?
For day-dreams, Mahatmaji. For practical bread-politics, Jawaharlal Nehru. I respect both and hate both according to circumstances.
Will the film industry gain anything by the formation of a national government?
No. It will be an assembly of white and red caps, shadowed by a Western hat. The caps will be too busy struggling for political monopoly and the film industry will only get scant attention.

DHARIRYASHIL PAWAR (Bombay)
I have attended so many premieres of pictures but I have never seen you on such occasions even once. Why?
I don’t like a free show and I hate the professional crowd at the premieres. Their hungry looks remind me of Communists. I purchase my entertainment and like to see pictures quietly without producers standing behind me with tea cups in hand.

MISS SNEHA CHOPRA (Deolali)
Which is the best feature in a woman which attracts

the greatest attention?
Sex. And sex includes good looks, grace, poise, figure, complexion and intelligence.

SATYENDRA NATH (Lahore)
Does a coloured picture attract more people than the ordinary black and white?
Not the coloured version doled out by the beard-ed Bohris of Bombay. But a technicolour picture is certainly a greater attraction than the ordinary one.

B. RAMNUM (Natal, S. Africa)
Which is the best brothel in India, as I may be paying a visit to India and may call around there?
Regret we have none at present. The one we had, we shifted years back to 41, Woolley Street, Port Shepstone, Natal, S. Africa, from where this letter has come. Let me know how the show is running these days.

MISS ASHA DEVI (Mhow)
In case of a conflict between a man’s wife and his mothers to whom should the man stick, wife or mother?
To the wife. The mother is a sentiment of the past while the wife is the hope of the future. To the man, the future is more important than the past. If he looks back every minute at the past, he cannot step into the future with a buoyant step. Mothers are often unreasonable to their daughters-in-law and sometimes it is the other way round also. Whatever that be, a woman with a record in the past should not struggle with the woman having a career in the future. The past should always help the future in its journey. A tactful man, however, should make a happy link between the two ends and it is always a duty of the mother, as the elder and the more experienced one, to make sacrifices and grant concessions to the younger woman. If old age cannot teach a woman some sense, she does not deserve even a son’s sympathy. Life is a hard practical fact and not a sobbing sentiment.

VITHALDAS L. BHATIA (Bombay)
Many people leave the theatres at the interval having seen half the picture and then express their views as follows: “There is no stuff in it. It is a headache.” Do you think it is right to do so without seeing the picture completely?

There is nothing wrong in the spectators expressing their opinion if they have not been entertained through the full half of a picture. They pay for the entertainment and they would like to get it, every minute of their stay in the theatre. Seeing a picture through, good or bad, is an obligation on the professional critic. The lay filmgoer is under no such obligation. If a producer has failed to wake up the interest of the audience during the first five thousand and odd feet, you can be pretty sure that he has failed to do so in the remaining footage.

SURESH KUMAR NAKUL (New Delhi)
Is there any scope for a man with spectacles in the film line?
If they are coloured glasses, the man can miss a lot of dirt which can't escape one without glasses. The less you see in a film studio, the better for the industry.

Do our film stars keep bodyguards?
We call them husbands in the film industry. You can see them lying on the laps of the producers, being coddled with a soft tongue and milky cups of tea.

KARUNAKAR RELEIGH (Bombay)
Do you find journalism a child's play?
It is a man's job so that children at home may play.

S. ASHRAFUL IMAM (Patna)
A friend of mine says, “Girls are like cigarettes. You can't enjoy more than one at a time.” Is he right?
I wish girls had been as harmless as cigarettes. When you light a cigarette you take the smoke in and keep the fire out. But when you light up a girl, you take the fire in and burn the heart.

MUKHTAR AHMED (Lahore)
What bad habit have you got that annoys your friends?
The habit of inhabiting this planet inspite of wishes to the contrary.

A. C. MITRA (LYALLPUR)
What kind of a child were you?
The apple of a dead mother's eye and the eyesore of a living father.

C. B. ASTHANA (Santa Cruz)
What is the difference between “love” and “romance”?
“Romance” is a generic term for an individual affair that “love” is.

K. B. GODBOLE (Rajkot)
What is your definition of chaste humour?
Humour that is washed with sunlight soap and its tickle removed.

SH. ABDUL RASHID (Lahore)
Are actresses human?
Very much, till they quarrel with their producers. After the quarrel they become superhuman.

T. C. MANGA (Delhi)
What is the meaning of “peace of mind”?
It is that piece of the mind which you chase all your life and never get hold of.

P. D. ARYA (Jodhpur)
How do you worship God?
Without His knowledge.

A. N. NARAYANA RAO (Malleshwaram)
Sohrab Modi seems to have gone out of news. Why?
Not completely yet. We can still hear the sound effect of his friendly pat on Mehtab's back.

J. N. DESHPANDE (Vile Parle)
You say that intelligent people run away from the
industry. How do you justify your presence in the industry?

I am the prize fool of the industry. Had I not been one, I wouldn't be scribbling for twenty years, labouring under the delusion that I could improve men and things in the industry.

CH. S. GHARIAL (Somewhere in Burma)

Why do young people blush more easily than the elders?

The elders are like blood banks with frozen blood in them. It is only the bubbling blood that betrays itself in a blush.

N. V. VATSARAJ (Santa Cruz)

After “Shakuntala’s” epic run, it wouldn't be surprising if the projector of Swastik Talkies keeps echoing the dialogues of “Shakuntala” even after the release of “Maharathi Karna”. What do you think?

So long as it keeps blaring “Produced and directed by V. Shantaram”, “Produced and directed by V. Shantaram, “Produced and directed by V. Shantaram,” Shantaram won't have any objection, though we wouldn't like to hear the language of Bhal Pendharkar after this blare.

BIPIN BEHARILAL MATHUR (Lucknow)

What will be the effect of the world peace on our film industry?

It will start another world war of unhealthy competition.

Y. R. MEHTA (Jubbulpore)

The existence of great ideals and romances etc. is not restricted to Hindu and Muslim communities only. These problems are found in all communities and yet we only see Hindu or sometimes Muslim stories on the screen. What about the lives of Parsis, Sikhs and Indian Christians?

Parsis are too small a community to be a general pattern for the whole country. The Sikhs are too sensitive about their beards and turbans. The Indian Christians though a pretty large community, are a prostrate mass of humanity with no political or social aspirations. Motion pictures are made for the masses and their pattern of stories must come from the lives of the largest communities to be popular.

RAM G. MIRCHANDANI (Karachi)

What place will you get when the history of the film industry is written?

As I shall write the history, I will be the historian. Others should worry about their places.

MISS SHIRIN MOLEDINA (Poona)

What have you to say about charming Devika Rani remarrying?

I have nothing to say about it. It is for that Russian artist to do the talking.

V. L. COMAR (New Delhi)

What are life and death?

The first is an opportunity, the second an escape. About Shirin Farhad, Laila Majnu, Romeo and Juliet and many such lovers, it is said that their love was pure. Do you believe it?

I doubt it. The way Farhad, Majnu and Romeo died, it must have been poison. In modern times, we filter and distil love on scientific lines and even after several doses both the parties live to tell the story.

B. YESHWANTHARAO (Vizagapatam)

“Filmindia” is causing a lot of headache, back-ache and stomach-ache to journalists, film critics and producers all over the country. Can you suggest any remedy for all these ‘aches’?

On homoeopathic lines, more and more of “filmindia” should effect a cure.

B. P. SINGH (Mysore)

Why are sex scandals more popular in the film world?

We have no sex scandals in the film world. At best they are only sex incidents and I wonder how these “incidents” become “scandals” when they travel to your world. You people must be adding some, cheap vulgarity to our casual episodes.

CHANDRAN (Bangalore)

Do you know what lovers whisper secretly so often? At such times, words are not important. Very often they hiss in the ear to tickle it and wake up new emotions.

KR. RAJENDRA SINGH (Agra)

Who has made this world: Man or God?

What has Old Man God to do with it? Man made this world in a hurry. And he seems to be repentant about it, the way he is destroying it quickly.

What has made “filmindia” such a popular magazine?

My salesmanship and your gullibility.

B. RAMACHANDRAN (Anantapur)

Shobhana Samarth is seen in many pictures. Why is it so?

Perhaps because her daughters are taking a long time growing and Mummy has to keep the industry going.

H. S. VENKATA RAO (Mysore)

If that Indo-American actor Sabu were to come to India, can he maintain the same reputation?

He will remain unemployed and may have to go back to his old profession of elephant-washing. Sabu was taken overseas as an antique object from the Orient just as Yankees these days take away oriental hukkas and miniature Taj Mahals from Indian bazars.

C. L. SETHI (Mhow)

Why is love called blind?

Probably because it needs darkness to be acceptable to both.

S. K. PATKAR (Bessein)

What is the feminine gender of “Comrade”?
This gender seems to be unknown in Soviet Russia, the way we find a part of their population, whom we identify as women, carrying guns, throwing bombs and in other ways jettisoning their traditional sex. I am told that they use “Comrade” for dogs, cats, bears and even for the vodka.

K. C. MIRCHANDANI (Karachi)

Why has Prabhat started advertising “Lakharani” in the “Illustrated Weekly Of India” instead of “filmindia”? “Illustrated Weekly Of India” has a better circulation amongst the Tommies who are expected to see this picture and carry oriental memories overseas. They will probably be given an autographed photo of Baburao Pai as a supreme evidence of Indian manhood.

MANSUR MOJEZ (Simla)

What do you expect those five “flying experts” to bring home from Hollywood? Only some more linen for our laundries.

SHARDADEVI SHUKLA (Cawnpore)

Do you call Begum Para beautiful? No. I call her youthful.

PRITHI PAUL SINGH (Lahore)

What should one do when one falls in love? Go to the nearest bonesetter and get the dislocation adjusted. What is your idea of a woman’s mind?

The man who gets a hang of it will seriously compete with Divinity.

SATISH CHANDRA VERMA (Amroha)

What should be the exact size of a person to become an actor? All that a person needs is an empty swollen head. The other measurements don’t matter.

NOUTAN DAS CHANGLANI (Cawnpore)

What is the main hobby of modern women? Their unending struggle to look natural.

S. S. RAO (Kurnool)

What are the post-war prospects of street Romeos? Most of the war-time uniformed Romeos will become street beggars and the Juliets will wake up and walk back into civilian arms. What is the market value of a “kiss”? Only in the West, they auction kisses. In India, it is still a free token of sentiment, exchanged in the sanctity of seclusion.

What is a woman’s intuition. A man’s inquisition?

R. G. KRISHNASWAMY (Madras)

Do you like deceitful decorated praise or sincere straight-forward abuse? Overdraped praise is sincere abuse while well-meant abuse is a sincere compliment. I don’t mind any as I see through both.

A Thrilling Drama from the Roots of Life-Sensation-ally Different from anything that came before

PRODUCER - DIRECTOR

K. L. KAHA N

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Story: S. M. RAZA. Music: M. SAGEER ASIF.

PARTICULARS:-

K. L. KAHA N

HUKAM CHAND GUPTA (New Delhi)
Suvarnalata is frequently seen driving in Actor Nazir’s car with a proprietary air. Can you guess the reason why?
She must have manufactured that car.

S. A. KALLEEM (Jubbulpore)
What is the difference between a beautiful girl of 18 and “filmindia”?
You can enjoy “filmindia” without incurring any liability. Liberties with 18 will leave behind a trail of little pipers.

KUNWAR (Lucknow)
In “Rattan”, a picture directed by Sadiq, we see a full moon in the Divali night. How is it possible?
It must be a Muslim Divali.
What is your opinion about Naushad’s musical direction?
He has gone up in my estimation since I saw his work in “Geet.”
What is the difference between Charlic and Sheikh Mukhtar as actors?
The first one makes faces and gets away with it. The second one is punished. The first one is a smart one and realises that he is just one in the world. The second one is a blunt Muslim and thinks that he is all the world.

INDUKUMAR PANDYA (Bhavnagar)
Is the Russian film industry better than that of America?
Not now, with the secret of the Atomic Bomb in American hands. Before that everything Russian was a model for the world.

MALVIKA PATEL (Ahmedabad)
What is the difference between a ‘Beloved’ and a ‘Wife’?
Wife is the woman who has ceased to be the Beloved. The Beloved is the one who looks forward to becoming a wife. The first one is like an artificial flower in the domestic flower pot—always fresh and never-fading, but without any fragrance. The Beloved is like a rose just picked, beautiful and fragrant, but with a short existence. Both are honest facts of life but their importance depends on individual requirements.
Who is better: a husband or a lover?
For grocer’s bills, a husband. For heartaches, a lover.

MATHAN M. MURTI (Anantapur)
Can an unmarried college girl read your magazine and be quite safe?
Don’t worry. She won’t have to be rushed to a maternity hospital. My writings are perfectly harmless.

M. A. U. KHAN (Allahabad)
Why don’t you go on a hungerstrike as a protest against the present deplorable state of the Indian film industry? It might open the eyes of our producers?
No fears. The blighters will start preparing for my funeral. With the present producers, I would rather have constipation than starvation.

Who is your enemy No. 1?
Baburao Patel.
S. V. SOMAN (Bombay)
Which would you like most: a village beauty, a town beauty or a film beauty?
A film beauty is too synthetic, the city one is too sophisticated, while the village belle is too rustic.
A bit of each would make a good three-in-one combination.

RAM NIVAS JHALA (Saugor)
What would happen if a confirmed bachelor falls for a confirmed spinster?
The affair would have to be confirmed constantly by practical demonstrations before the gallery.
Who is Sadhona Bose’s right hand in the production of “Ajanta”?
Our old cartoon-like D. C. Shah, who specialises in publicity of dancers. Once he was Uday Shankar’s right-hand man but now his publicity seems to have changed its sex.
Would you call Lela Chitnis a brave woman for still taking young leads?
I call the producers brave.
Will Vijay Bhatt cast Ranjana as the heroine of his next picture?
Vijoo has still the elder brother as his partner and eight more Evergreens as more partners, Ranjana’s chances are 9 to 1.
Is philosophy a real guide to human life?
It is post-mortem wisdom that hits the human brain after ‘life’ has happened.
Is it necessary to spend a big amount of 10 lakhs on a picture of slum life only to bring home to the slum-dwellers that slums are bad?
Those ten lakhs will at least clean the slums in the pockets of the people who are working on the picture.

10 CASH PRIZES FOR 10 QUESTIONS
The proprietors of “filmindia” will award every month 10 cash prizes to the readers whose questions are considered interesting or witty interesting replies in the “Editor’s Mail”. The Editor’s decision shall be absolutely final in awarding the prizes as follows:—1st Prize Rs. 25/-, 2nd Prize Rs. 20/-, 3rd Prize Rs. 15/-, 4th Prize Rs. 10/-, and 6 consolation prizes of Rs. 5/- each. The names of the prize-winners will be announced every month in “filmindia,” and the amounts will be remitted to them by Money Order. No correspondence will be entertained.

PRIZE WINNERS FOR OCTOBER
1st Prize Rs. 25/- to MalviKa Patel (Ahmedabad); 2nd Prize Rs. 20/- to Ram Nivas Jhalla (Saugor); 3rd Prize Rs. 15/- to Ashrafali Imam (Patna); 4th Prize Rs. 10/- to Prithi Paul Singh (Lahore), and 6 consolation prizes of Rs. 5/- each to Harish Chandra Gokhle (New Delhi); S. A. Kalleem (Jubbulpore); G. N. Palna (Benares); B. Yeshwant Rao (Vizagapatam); M. A. U. Khan (Allahabad); C. L. Sethi (Mhow). Money Orders are being sent to all the prize winners.
THE THEATRE of Tomorrow...

HERE is moulded magnificence, for the world and his wife to forget all cares and enter a magic kingdom. The eye runs with delight over the outer design. Inside, there is delight waiting everywhere—in the cool tasteful lounge, the airy comfortable auditorium, the clear picture-projection, the sharp sound-accompaniment Perfect Science wedded to perfect Art is the theatre to which India looks forward.

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LET US PLAN IT FOR YOU!
THE DIVINE SPELL
By S. K. Kale

Under the spell of the Divine Flute, Mira goes into a spiritual trance of devotion in “MIRA BAI”, a story of the devoted martyr of Mewar, produced and directed by Mr. W. Z. Ahmed for the Shalimar Pictures of Poona.
SHAL
FOR BETTER ENER
MUN-K
ACCLAIMED AS THEIR
Starring: Neena
with Shyam, Tikka
Prafulla, Gul
Directed by: W. Z. A

GHUL
AN ARGUMENT FOR FREEDOM
Starring: Neena, Pr
ta, Rink, Kail
Vyas, Ramawtar, At
Directed by: Moha

MIRI
THE IMMORTAL POETESS
Starring: Neena, Pe
ta, Shyama
Directed by: W. Z. A

PRITHVIRAJ
GREAT HISTORICAL DRAMA
Starring: Neena & Pu
Team of
Directed by: Najam No

SHRI KRISHNA
THE GREATEST MO
Starring: Bharat Bh
Bina, Shyama
Directed by: W. Z. Ahmed, Musi
Rights of Ghulami and Prigh
GREAT INDIA FILMS. 22 LAKI
Shalimar Pictures, Shankersetl
MAR
ENTERTAINMENT ALWAYS
KI-JEET
LIT PICTURE IN YEARS
THE INCOMPARABLE
PRIYANKUMARI SHUKLA,
BANOS, KATHANA, GEETA
NAMED
LAMIA
EDM - - AWAITING RELEASE

AND MASUD PARVEZ
UMARI SHUKLA, BHARAT
THENA, MUMTAZ, ANWAR

VADHWANI
ABAI
MARTYR & SAINT OF MEWAR
REZ, TEWARI, PREM, LINA,
DR KASHMIRI, BISMILLAH
MED
SANYUKTA
ROMANTIC RAJASTHAN
MIRAJ THE TERRIFIC
EK RAAT'
Qi, Photography: JATIN DASS
BHAGWAN
PICTURE EVER MADE
NEENA, NEENA, PARVEZ, TEWARI,
AND TEN THOUSAND OTHERS
K. PAL, Art Director: SYED QUADRI
SANYUKTA CONTROLLED BY
MY NAPOO ROAD, DADAR, BOMBAY

Dad, Poona & Dadar, Bombay.
THE DIVINE PRESENCE

By S. K. Kale

Wherever she went, Radha saw the Lord. Her intense devotion compelled the Lord to be in attendance whenever her devoted heart craved for the "darshan". This immortal romance of devotion will come to the screen in "SHRI KRISHNA BHAGWAN", a picture of Shalimar, produced and directed by Mr. W. Z. Ahmed.
HERE SHE IS! THE NEW SHANTA IN A GAY NEW ROMANCE!

SHANTA APTE • SURENDRA
(COURTESY S.A. CONCERN)

PANI HARI
WITH YAKUB • KANHAIYALAL  DIRECTOR GUNJAL

For Particulars Contact: SUPREME FILM DISTRIBUTORS, 85. Main Road, Dadar, Bombay 14.
For Bengal: BASANTI FILM DISTRIBUTORS, CALCUTTA.  
For South: RAJLAXMI PICTURES, BANGALORE CITY
A GLORIOUS LOVE STORY THAT WILL FIND A PLACE DEEP, DEEP IN YOUR HEART!

KIRTI PICTURES PRESENT

LEELA DESAI * SHAHU MODAK

with AGAJAN • KUSUM DESHPANDE • HARI SHIVDASANI • WASTI

MEGHDOOT

BASED ON MAHA KAVI KALIDAS'S IMMORTAL LYRIC

Director DEBKI BOSE Music KAMALDAS GUPTA

For Particulars Contact: SHREE FILMS, 85, Main Road, Dadar, Bombay 14.
For South: JAGDISH FILMS, BANGALORE. * For Bengal: BASANTI FILM DISTRIBUTORS, CALCUTTA.
NOR DO I ?

"Kardar’s comedies ‘Sanjog’ and ‘Prestige’ are the worst, the most rotten and hopeless ones that have ever appeared in our film industry. They were a sheer wastage of money, time and energy with no result. One would like to request him either to cease functioning as a Producer-director or be careful never to give us such flops in future. We don’t expect such whimsical pictures full of airy nonsense from a man like Kardar."

CAWNPORE. Sashi D. Shukla.

THANKS!

“If luck and circumstances place a man in a position that his opinion has weight in a particular section of public, should he be not wise enough, not to take an undue advantage of his position by exploiting people’s intelligence. By talking too low of people who deserve commendation and by talking too high of people who deserve condemnation (just for blackmail reasons—quite apparent from his actions and policy) and by talking too much about his no self?"

“Such an attitude of an individual is liable to throw him off his saddle, though he himself will not feel it, till the death-knell rings.

“Beware! Mr. Patel, it is a friendly advice.”

NEW DELHI. Om Parkash Sharma.

POOR BRITISH

“While the Indian Public is grinding under the heavy entertainment value of the Indian Information Films, we have the irritating news that British financiers with the help of their Indian syphons are to make inroads into the Indian Film Industry—to build up Cinema Houses, and to popularise of all things—British films.

“The British will rather make their films really unpopular now, as they will try to throw out American pictures which alone have some entertainment value for the Indian public. Through films America has built up popularity, the British have realised this at last. They, poor souls! forget that they too can become popular, even without films if they shed their Imperialism. But what they want to do is to strengthen Imperialism by plugging out healthier influences which might creep into the Indian life through American pictures like ‘Meet John Doe’ and ‘Mr. Smith goes to Washington’, which start troublesome ideas in the minds of the slaves.

“As to the entertainment value of British films, I doubt if the British could entertain any one in the world. The Britisher has become a queer person, over-worried about the only thing of value to him, namely his Empire—a thing which all thinking people have come to despise, and as to the greed for commerce and empire of the Englishman he may well be compared to the covetous Jew—not one jot better. His attempts at being popular through films would make him at best ridiculous and pitiable.”

SANTA CRUZ. J. B. Dave.

FISHING?

“Your recruiters! Why, all of them are men! Our ladies probably fear that were you to publish their faces and addresses, they would have a hell of a time with aspirants for ‘pen friends’, ‘personal friends’ etc. Say then that you will, in their cases, give no addresses excepting to interested parties who write to you for the same. We badly miss and sadly need a few more misses on the screen.”

MADRAS. M. K. K. Chari

(Preprinted; send some photos. The Editor).

PATIENCE

“A number of readers have complained to you against the high ‘black market’ price they have to pay to procure a ‘copy of Filmindia’. Instead of finding some way to stop this black marketing, you have always been asking them to produce a receipt to this effect. Knowing well the habits of the unscrupulous black marketeers, do you think that any one of them would like to go behind the bars by giving you a receipt for the exorbitant price? It seems you are also helpless. If you cannot get the readers out of the impasse by any other means, I suggest that you should issue letters to those readers who approach you in the matter, introducing them to the local authorised book-stall selling ‘Filmindia’ and asking the bookstall to sell the magazine to such readers at the printed price on presentation of your letter, and in case of default blacklist that bookstall from the list of your purchasers.”

NEW DELHI. Sushil Chandra,
Roaring with Rhythm--Rosy with Romance--
Radiant with Stars!

JAYANT DESAI PRODUCTIONS'
MUSICAL EXTRAVAGANZA

NOW READY FOR RELEASE
OUR FORTHCOMING HITS

(1) SOHNI MAHIWAL
(2) JAHANGIR

Directed By:
JAYANT DESAI
Story:
MOHANLAL DAVE

Starring: SAIGAL, SURAIYA
MUBARAK, ZILLOOBAY, SALVI,
Rajrani and Nilotar.

Starring: ISHWARLAL
BEGUM PARA,
MUBARAK and DIXIT.
teous words in reply from the company? Needless to state that the sheet of photographs which was of a small size could have been returned if the company had affixed an extra stamp of Anna One only.

"Another producer-director of Bombay who takes pride in being known as the greatest director of the country has evidently little time to waste in just casting a look at the Registered application lying over his office table. Heaven knows if the incourteous great-gun has used the stamped cover, intended for his kind reply, for his private purposes.

"There is yet another producer—this one from the Punjab—who the young artiste had the privilege of seeing personally. Through the first interview the producer treated him nicely which, as understood later on, was only due to the presence of an acquaintance of the producer who had introduced the applicant to him. Upon the next appointment the producer suddenly turned out to be 'too busy' and went on giving further appointments till it was known that the worthy producer has left the station. These are a few bitter experiences of the artiste, of those big-bellies who have not yet learned what courtesy is. It may probably be thought that the artiste had little attraction about himself and hence the indifferent attitude of the producers. But I am conscious that I am addressing this to you, Mr. Baburao Patel, and I dare challenge I can show and convince you that, if there had been even an atom of sincerity in the industry's repeated calls for fresh talent, the industry would have deemed itself fortunate to have secured such an artiste of extraordinary abilities.

"Unto these persons, whose preachings are devoid of sincerity, we, therefore, say at the top of our voice: 'PRODUCERS, BE MEN.'"

KARACHI. Moti Panjwaney.

**INDEED WHY?**

"After Kedar Sharma's "Chitralakha" not a single picture of his has appealed to me. I do not know why Sardar Chandulal Shah, after seeing so many rotten pictures directed by Sharma, still allows him to direct more and more from time to time. Is it that Sardarji is interested more in his 'SATTA' business rather than in his film business. But after seeing Sardarji's 'Munna' I think he is not able to handle historical subjects properly and therefore it is better for him to go away with these subjects and handle social subjects in future.

"In the end, I must second the general feeling which prevails among the cine-goers that Kedar's pictures are 'lifeless, dull and boring.'"

KARACHI. Hotu Tikamdas.

**DANGEROUS DREAMS!**

"Recent flops like 'C.C.R.N. Jawan', 'Aina', 'Shirin Farhad' etc. show that our Indian Film Industry is on the verge of death. The producers and directors are adopting veritable suicide tactics. The wastage of valuable raw materials in such hard times is deplorable. To save this industry, what is needed now is a person, who can come above all these (money-making business), and try to work assiduously for industry's sake. I wonder, when we will be able to skulls of those who are responsible for this choice contain nothing better than pure cow-dung?"

"Yet another shock is the selection of Arun and Nargis for the roles of Romeo and Juliet. One of the film rags—there is only one film magazine in India—writes that it is the ideal choice for 'Romeo and Juliet.' In the first place there was no need for the same story already filmed by Hollywood to be made again in India, and if they were so desirous of filming it here they could surely have made a better choice.

"I read that a certain film producer from the Punjab, named Roop K. Shorey, is going to Hollywood to film in technicolor the story of Omar Khayyam, and that he has secured the services of Ronald Colman to play Khayyam. The choice is excellent, no doubt. However the question remains whether this day dream is ever going to materialise. What do you think?"

**TELLING ME?**

Arib Usmani.

"I saw 'Humayun' in Bombay after reading its reviews in some magazines, all of which had praised it very much. But I was thoroughly disappointed in the picture. Why don't our reviewers be true to their conscience and give us correct reviews? If the wrong reviews, which they give us, are their real opinions of the pictures, let them stop reviewing pictures, for they are unfit to do so.

"But to proceed, after I returned from Bombay I read the review of 'Humayun' in "FILMINDIA" and it was almost the same as my own opinion about the picture. I take this opportunity to declare that "FILMINDIA" is the best film magazine of India and that its reviews are correct and unaffected either by personal prejudices or obligations."

**IT'S THE SUN**

K. P. Paul Singh.

"Do not you think I am right to say that all these attempts of the "glass-eyed" and "good-for-nothing" journalists to fling mud at you are simply spitting at the moon?"

**PEARLS BEFORE?**

Stalkot City.
We have pleasure in announcing that we have booked several magnificent English Films for distribution to Exhibitors all over India, Burma and Ceylon.

Here are a few of them: -

"Return To Yesterday"
"Headline"
"My Ain Folk"
"The Balls Go Down"
"Home Sweet Home"

Also Technicolor Films from American studios.

For Territorial Rights
Write to The Managing Director

SAM FILM CORPORATION

110, SIR VITHALDAS CHAMBERS, 16, APOLLO STREET, FORT.
BOMBAY,
Mr. Svetoslav Roerich, the Russian artist who married Devika Rani

glamour boys. I showed him the photograph of the boy with the Charles Boyer look whom “filmindia” had recommended in its July issue. The gentleman went suddenly witty for reasons unknown and remarked “Oh! the camera has got only one eye and the producers can’t rely upon it. Tell me some in Bombay.”

“Whether he has been successful in his mission, I don’t know. He didn’t turn up since then, though he had promised to come the other day to return the copy of “filmindia” borrowed from me.

“But his remark throws light on one of the most important topics. If camera with its one but sure eye cannot be relied upon what brilliant and satisfactory results have these producers put forth with their one thousand and one pairs of eyes? Has India run short of glamour in boys and the best of them which the one thousand and one pairs of eyes have picked up is in the shape of Jairajs, Arunas, Nandrekaras and Ulhases etc.? But it is surprising that the very same producers with the same pairs of eyes hit the mark in case of female ‘finds’. Almost every day a producer brings up on the horizon of our film industry some new siren. Does it, in any way, show that the girls are of greater utility for the producers than meeting the demands of the screen? If so I’ll request and urge “filmindia” to encourage women producers, so that they, too, may discover greater utilities in glamour boys and thus make up the deficiency.”

BOMBAY. Ikhas Mustafa Khan.

QUITE WISE

“Benares, though being one of the principal cities of India, has got only three Indian cinemas where new pictures are released. Over and above this small number they are in the habit of showing pictures for a much longer period than necessary. No picture runs there for less than a month; an average run of two months may be safely concluded. The city thus gets only twenty new pictures a year to show. If we assume that a hundred pictures a year are produced in India then Benares will be able to exhibit a single year’s production in five years. In short we shall always be seeing old pictures in Benares.

“Benares urgently needs four more cinemas at least to show the best of the present productions and, moreover, no picture should be allowed to run for more than a month. But will they listen?”

MEERUT. L. D. Tewari.

PRAY FOR HER

“The stupendous failure of ‘Panna Dari’ does not seem to have in the least cooled down the zeal of Mrs. Kamalalal Mangalarekar for film ventures. She is reported to have launched upon a fresh production ‘Rukmini Swayamvar’ with the same old staff which let down ‘Panna Dari’. Who knows whether the mountain with all its thunders and ramblings will not bring forth another mouse this time also?”

LAHORE. Priti Paul Singh.

INTELLIGENCE & PRODUCERS?

“Being a student of history, I make it a point to see every historical picture produced in India. It is sad to note that our producers usually make a mess of all such pictures where history is concerned. The wrong presentation of the true facts mislead the masses. By producing such pictures our producers are apt to lose their prestige in the eyes of the intelligentsia. I shall suggest that whenever a historical subject is produced the services of a historian should be procured.”

MEERUT CANTT. Rahat Ali Khan.

SYMPATHY FROM SHARKS?

“In these days mostly all the film fans are complaining for not receiving autographed photos of film stars. Considering the war at our door, it would be rather expensive for stars to send their photos to all film fans. In Hollywood the publicity department handles the huge fan mail and this problem is solved by the Studios who take up the entire expense and responsibility of supplying fans with autographed photos. Today our producers are making latches of rupees and therefore should they not show a concession to their audiences by supplying autographed photos of the stars who work in their pictures?”

DAR-ES-SALAAM. A. Abdulkader.

MISGUIDED

“It appears our producers are determined to put religion into every picture, whether the film-goer wants it or not. Respect yes, but not this overdose of fervour as is often expressed in music and dialogues alike. The cinema is for entertainment pure and simple and films should be used for that purpose. People don’t go to pictures as if they are going to visit a mosque or a temple. There is time and place for that.”


UNFORTunate

“The indiscreet advertisement of Mehboob’s ‘Humayun’ displaying the bogey of communalism has caused a deep consternation among the intelligentsia. It was not expected that a man of Mehboob’s calibre would indulge in communalism, which was not visible in the Film Industry. Does Mr. Mehboob realise that his achievement is all due to the helping hands of ‘Artistes’, who have made him an Ace-director from a mere gatekeeper? India has already suffered due to the intrus-
Two More Pictures From Pancholi Studio

(1) “Kaise Kahun”
With
Ragini & G. Jagirdar

Supported by
Durga Mota
And Others

Produced by
“Dalsukh M. Pancholi”

(2) “Dhamki”

Featuring
Ragini - Smriti - Al Nasir And Others

Produced by:—Imtiaz Ali Taj
Directed by:—Ravindra Dave

Watch for early release in Bombay,

World Rights Controlled by:—

Bharat Pictures, Ltd.,
Bombay and Akola.
.started by Mr. Mehboob should be derailed by removing “fish plates”, before any mischief is done to the film industry, which is a real Temple of Art.”

KARACHI. Miss Duru Advani.

BUT NOT THE LIVING

“Whenver a good picture is in the town huge eager crowd assemble near the theatre to witness the show. The booking office of ‘5 and 10 annas class’ of the local theatre ‘Paradise’ is situated in such a way that people have to stand in queue for hours on end to get their tickets under a scorching sun and in heavy rains in monsoon as no shade is provided. The management does not care for the poor people, who cannot afford to pay more for the tickets. The theatre has become a real ‘Paradise’ for the rich and ‘Hell’ for the poor. How long do they want to play with the lives of the poor? Is it not the function of the government, who are taking 25% as entertainment tax, to order the management to provide some shade? Mr. Baburao Patel, your voice is heard even in eras, can you not wake the management and the government from their deep slumber?”

KARACHI. T. K. Advani.

NEVER! NEVER!

“Whenver I see a Ranjit picture, I am forcibly reminded by your observation that Ranjit is “a dessert where art refuses to grow.” The more I see Ranjit pictures, the more I become convinced of the aptness of this remark.

“The other day I chanced to see “Mumtaz Mahal”—a Ranjit brand. The whole thing was sickening and positively disgusting from the beginning to the end. Ever since the phenomenal success of Minerva’s “Pukar”, many of our producers and directors seem to develop the craze of producing historical films and seem to vie with each other to bring out historical box-office hits but their attempts have met with signal failures so far. Even the chap who acted the role of Jehangir in “Pukar” has failed miserably in portraying realistically the role of the great son of the great Emperor of India quite convincingly. There is no realistic touch in his acting at all. Throughtout he faces the camera like a lunatic and in the last scene, he definitely looks like an opium-eater. Khurshid is thoroughly a misfit as Queen Mumtaz. Even the Emperor’s love for his queen or rather his infatuation for her, has not been fully brought out. Both of them act together as if under some spell. In Ranjit’s “Mumtaz Mahal”, history has been mercilessly murdered, facts have been deliberately distorted, the story is crudely conceived and the acting and even the music is intensely boring. Historical records reveal that it was during Shah Jehan’s time that the Moghal empire was at its height of power.

“When will our producers and other big guns of the Indian Film Industry put art before Mammon worship? And when will your ceaseless tirade against these criminals (which to them is what a red rag is to a bull) bear fruit? When oh! when?”

MADRAS. Md. Ameenuddin.

TOO LATE

“My friends strongly recommended me to see “Kismet” during its 3rd or 4th visit here and even blamed me for not seeing it till 1945. It was with much expectation I entered the crowded house. What a bad luck for me! I can’t but pity my friends who make the cinema houses so crowded. Why? Our producers are not to be blamed. They do really deserve appreciation in finding out that this is a ‘Paaii Duniya’ where our Mumtaz Shantil and others will continue to shine!”

BANGALORE. M. N. Krishna Nair.
WE DARED NO
COULD ANY OTHER
EVERY ONE KNEW
VERY GRANDEUR

TO-DAY

AMAR PICTURE
IN A GRANDEUR
A LOVE TALE OF

SURENDRRA &
IN

RAT

Supported By
USHA MANTRI ★ MAYA BANNERJE
K. N. SINGH ★ NANDKISHOR
LILA MISHRA And Others.

Music:
GOBINDRAJ

AMAR PICTURES
PRODUCE THIS PICTURE NOR PRODUCER RISK DOING SO THOUGH THIS GLORIOUS STORY — ITS FRIGHTENED THE PRODUCERS—

PRESENTS THIS STORY FRAMED THAT FRIGHTENS — IT IS NOT TWO — IT IS AN EPIC OF A NATION

RATNAMALA (COURTESY PRAKASH)

NAVALI

Producer — Director:
SURENDRA DESAI

Art:
CHARYA AND EVENDRA

FROM:
86 MAIN ROAD, DADAR, BOMBAY
CHHAYA FILMS

OFFER

"ALHA-OODAL"

THE FAMOUS FOLK-TALE OF THE HEROES OF MAHOBA THROUGHOUT
CHARGED WITH MUSIC AND METTLE

Written & Produced by:-

PANDIT SHIVKUMAR

ANAND BROTHERS

ANNOUNCE THEIR NEXT DYNAMIC PRODUCTION

"JAIDAD"

AN EXPOSITION OF SINS A MAN COMMITTED TO BECOME
BIG
DERIVED FROM THE RENOWNED NOVEL "PREMASHRAM"
BY LATE MUNSHI PREMCHAND

Adaptation By:-

PANDIT SHIVKUMAR

FOR PARTICULARS OF THIS PAGE WRITE TO:-

ANAND KUMAR

c/o CHHAYA FILMS,

NAIGAUM CROSS ROAD. - - DADAR. BOMBAY 14.
OUR REVIEW

Protima's Triumph in Maiden Effort!
“Chhamia” Presents Sensible Entertainment
Para Improves on “Chand” Performance

Till yesterday, it was difficult to reconcile oneself with the thought that a woman producer would give to the film industry a really good picture and the problem became more problematic when Protima Dasgupta happened to be that woman. Usually recognised as a gay and care-free artiste, no one had suspected Protima of nursing a latent intelligence, capable of competing with the best of the producers in the country. Today it is a proven fact, seeing that “Chhamia” is on the screen, drawing crowds and demanding the admiration of the film industry in general.

Only God and Protima know the hell she must have gone through to produce this picture, even without a production license and to get it turned into a legitimate one subsequently. Film production work is considered to be essentially a man’s job and when women start fiddling with it, the crowd of men in this field look askance in a very obvious and suspicious manner. These suspicious looks could have scared quite a good lot of men, but Protima seems to have received them all fully in the eye, seeing that “Chhamia” is on the West End Screen, rolling out reel after reel, the brain-work of this remarkable woman. And “Chhamia” is a picture of which many a veteran producer would be justifiably proud. For Protima, it is nothing short of a triumph.

A PHILOSOPHIC THEME

It is a story of a street girl picked up, nursed and brought up by the cultured section of society. In giving this theme which has deep shades of Shavian philosophy, Protima has tried to prove that the character of a person depends more on environments than on inherited instincts.

Chhamia was a beggar girl who lived on beggings with her uncle and auntie, both of whom seemed to control a small colony of begging children. On the streets, in search of the daily bread, Chhamia’s beautiful face attracted many a young person and Chhamia became quite popular with all. Many a tom-boyish prank of hers was tolerated by the people till one day a pair of passionate human eyes fell cravingly on her youthful figure. A plot to spirit her away was soon hatched but Chhamia escaped before she could be taken in.

On the streets, all on her own this time, she was picked up by Raju, a wealthy and generous widow, who lived with her brother Ranjit. Chhamia is brought to Raju’s palatial house and there, despite Ranjit’s scepticism, began the experiment of reclaiming this street girl. Very soon, Chhamia becomes educated and cultured, as Raju wanted her to be, and of all people, Ranjit comes to look upon her with soft eyes of affection.

Now begins the love tangle between Chhamia and Ranjit which is complicated a little more by the introduction of Aziz, a Muslim friend.

Chhamia’s constant association with Aziz provokes the jealousy of Ranjit and the climax is soon reached in which Raju falls from a staircase, ultimately to ascend the funeral pyre and Ranjit accepts Chhamia as his wife in a spirit of repentant love.

Thus ends an interesting story with a number of very human situations.

PROTIMA’S GOOD DIRECTION

As no one expected Protima Dasgupta to give a good picture or even betray any intimate knowledge of motion picture making, “Chhamia” must be called an excellent picture for Protima and a really good one in comparison with the general product of the industry.

The production values of the picture technically, are of fairly good standard, though one wished that the music of the picture had been a little more attractive. Some of the songs of the picture are rather indifferently sung and the music on the whole does not help the picture at all.

Similarly there is an overdose of dancing by Auzurie. This girl has no distinctive variety and all the three dances given by her look like three instalments of one dance.

The most surprising part of the production is the direction of Protima Dasgupta. In directing “Chhamia” she has done a man’s job and four times better than 90% of the male directors in the industry. Almost all
SHOBHANA SAMARTH & PREM ADIB

The Popular Pair in a Greater Glory than ever

in

JAYANT FILMS'

*URVASHI*

Supported by: KUSUM DESHPANDE, NAYAMPALLY, SUMATI GUPTe, VASANT THENGDI, NAND KISHORE, SHANTA PATEL, NIMBALKAR, MISRA and SURAIYYA

Direction: BABUBHAI JANI

* SURAIYYA *

in

AKASH DEEP

Supported by: NANDREKAR, MINAXI, KANAIYALAL, NANDKISHORE

Direction: P. T. JANI

JAYANT FILMS Babulnath Road, Bombay 7.
It is evidently a dangerous situation from “Veer Kunal” a picture written, directed and produced by Kishore Sahu.

The emotional sequences have been cleverly handled by this girl, with the result that Para has given a startlingly improved performance in comparison with her work in “Chand.” Protima also shows a rare sense of slapstick which goes so well with the lower classes. All that this girl now needs is a little more insight into the editing side of a picture to prevent some primary and clumsy jumps in technical continuity. The rest she seems to know much better than many of our directors put together.

PARA’S ILLUSIVE DOPATTA

From the players, Begum Para, as we have remarked before gives a much improved performance in the role of Chhamia, the heroine. What Para should particularly learn in future is to balance her dopatta on her breasts and make it stay there within limits of suggestiveness. In “Chhamia”, the dopatta kept slipping down constantly, thereby crowding out other items of interest from the eyes of the audience.

In the role of Raju, Protima gives an excellent stoic-performance looking a charming, lonely widow every inch and calling for active sympathy.

Arif, the new comer, proves himself a distinct acquisition to the screen, especially in mid shots. If he is avoided in closeups, he gives plenty of melodramatic action, backed up by well-spoken dialogues.

Dixit and Gulab make a great pair as the uncle and auntie of the heroine. Both are too experienced to deserve special praise.

David in the role of Aziz, the Muslim friend spoke his dialogues well but otherwise gave an unconvincing portrayal. His song at the piano, proved the most humorous bit in the picture, because David tried to act Mehtab-like in a Kardar picture. Somehow, though David had a sympathetic role to play, he failed to win the sympathy of the audience.

Auzurie gave a quarter-dozen dances, exactly in the same manner as she had done in a hundred pictures before. This girl switches on a smile in the first foot and somehow forgets to switch it off till the last foot. With this technique, one wonders whether her lips ever come together even for a fleeting kiss.

And yet after all done and said, “Chhamia” remains a sensible picture and if it is being sabotaged by the competitive trade, it is up to the people to go and see it, at least to give old girl Protima some encouragement for the future.
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RAFIQ RAZVI
Music by:— MOHAMMED SHAFI
Dialogues & Songs:— G. M. HUNAR

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Tiwala Building, Tribhuvan Road, Bombay 4.
OUR REVIEW

“Hamrahi” New Theatres’ Brilliant Production!

Radhamohan And Binota Share Acting Honours!

Bimal Roy’s Excellent Beginning!

“Hamrahi” is a picture we loved to see for two reasons. Firstly because it is mainly a picture for intellectuals and as such fulfills the higher purpose for which the screen is intended. Secondly, because that one-time glorious firm of producers, New Theatres, has produced it and in doing so has once again raised new hopes in millions of people in this country, who have always loved a picture from New Theatres and who have always expected something highly artistic and idealistic to come from Bengal, not only to entertain but to establish a new milestone of progress in the Indian film industry. As ardent fans of New Theatres, we welcome this picture.

“Hamrahi” is not a perfect picture. It is far from it. It is not even as good as some of the great pictures given by New Theatres in the past. “Hamrahi” is, however, the best picture we have recently seen. In fact, it is unique in the fact that it is directed by Bimal Roy, who was till yesterday unknown as a director and that it presents unknown faces which leave behind vivid impressions. And not one of these faces is a screen face, in the popular sense, by the widest stretch of imagination.

The theme of the story is common enough seeing that it has an ever green topical interest in the present world of capitalistic civilization. The story of conflict between capital and labour, the yawning gulf between the poor and the rich and the inspired struggles of a young man goaded by idealistic impulses, has been seen on the Indian screen several times before in more or less crude forms. “Hamrahi” however is not crude. It is a polished presentation of a familiar theme though cast in a rather narrow mould. The director seems to have stuck faithfully to his theme and presented it with the help of half-a-dozen artistes, forgetting completely the environments and the mass of humanity which are affected directly by the theme of the story.

“Hamrahi” presents an universal human drama within the tiny compass of Anup, the poor hero, Gopa the rich heroine and Rajendra, the exploiting capitalist. Had Bimal Roy permitted his characters to move a little more in their environments, had he secured a sharp contrast between poverty and riches by portraying the wealthy side in glittering colours, had he allowed the masses to smile and sigh in sympathy with the struggles of the hero and the heroine and had he given the story an universal appeal rather than to have made it an experience of a few individuals, “Hamrahi” would have become a more colourful and effective picture.

As it is, “Hamrahi” propagates its theme beautifully but because it is done through the tears and sufferings of a few, the picture loses its universal appeal.

A FAMILIAR STORY

The story is simple. Anup is a poor man who writes to maintain himself and his family of a sister and a mother. Sister Sumitra has in Gopa, a rich school friend. One day Sumitra is invited for a birthday party at Gopa’s place but from there due to the narrow snobbishness of Rajendra’s wife, Sumitra has to come away with an accusation of thieving levelled at her. Gopa, whose mind is already toying with the socialist philosophy of life, makes up with Sumitra and incidentally meets Anup.
The Most Moving Incident
from the glorious pages of Ramayana
takes shape in

MURLI MOVINETONES'

"SHRAVANKUMAR"

Starring:
MUMTAZ SHANTI - CHANDRAMOHAN -
Pahari Sanyal - K. C. DEY - MENAKA (N.T. Fame)
Gulab - Raj Rani - Majjid - More - Yeshwant Dave
and GOPE

Director: RAM DARYANI.
Songs & Dialogues: WALLI.
Story: K. S. DARYANI.
Camera: Sound:
Govardhabhai Patel Chandrashekhar Trivedi


MURLI MOVINETONE,
DADAR, BOMBAY.
That is Masud Parvez, in the Mexican style, in "Gulami" a picture of Shalimar.

As is expected, Anup leads a hard life with the rent in arrears and with the daily bread in jeopardy. After the usual sequences, the usual filmic coincidence takes him to Rajendra for a job without knowing that Rajendra is Gopa's brother. Anup is asked to write a speech for Rajendra to read. The speech makes a good impression and gives Rajendra an ambition to acquire intellectual recognition. In between Gopa and Anup cross swords and Anup is brought back to his old job after he has left it once. A novel written by Anup is published in the name of Rajendra without Anup knowing anything about it for a time. Gopa is attracted towards Anup and though we are not allowed to say it loudly that they were in love, as this aspect is very politely treated in the picture, Anup and Gopa must be accepted as in love with each other.

Now follow the usual routine meetings of the workers which Gopa and Anup attend and dole out the usual idealistic talk and sympathy. These meetings are very poorly portrayed on the screen and make a poor impression. The next step is the usual labour trouble which as usual is sabotaged by Rajendra, the capitalist, with the help of money and sticks.

The climax is soon reached in which Gopa has to choose between love and ideals on one side and comfort and convention on the other. She soon follows Anup, leaving her wealthy world behind and one wonders where they ultimately go. There must be some place where these intellectual idealists are hoarded and kept for posterity. Or do they go to meet the spirit of Karl Marx leaving their poor behind?

**BRILLIANT DIALOGUES**

"Hamrahi" is a straight story told in a very simple manner with no intrusion anywhere, whether in direction, photography or sound. There is no pseudo-Russian technique about it nor any Hollywood glamour shots. And yet, not a single shot was badly taken throughout the picture.

The picture drags in the first three reels but as one gets used to the strange faces of the characters and the inadul theme, the story becomes gradually interesting till its theme grips the heart.

The music of the picture is not popular and yet not a single tune is out of place.

The most brilliant feature of the picture is its dialogue. The dialogues of Anup and Gopa were impressive throughout because, apart from the sentiment they expressed, they had words which could sit gracefully on the lips of cultured and educated people. The delicate moonlight love scene in the outdoors where Anup asks Gopa to sing, provides a classic example of a delicacy and grace that can be put in a common romantic situation by a writer who realises that the higher emotion of love is best expressed in delicate flowers of speech.

The direction of Bimal Roy is an excellent beginning to his new profession. All the emotional situations in the picture have been beautifully handled by painting them in lighter hues rather than in glaring colours. If Bimal had extended his theme to a wider field, "Hamrahi" would have become a much greater picture than it is today. What Bimal needs to learn is to add a little more glitter to the "wealthy" aspects of his story. All the party scenes at Rajendra's house looked rather poor affairs and even the setting property did not look rich and impressive. The 'grand' dinner at Rajendra's house shown in contrast with the empty stomach of the little boy in the slums, did not look grand enough to bring home the contrast or the pathos of the situation.
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Direction: BHAGWAN

Music: C. Ram Chandar

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JAGRITI PICTURES, Main Road, Dadar.

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Love's Labour that was not Lost...

PRAFULLA PICTURES'

SUBHADRA
SHANTA APTE
(Courtesy: S. A. Concerns)
ISHWARLAL

World Rights with:

INDIA FILM CIRCUIT
Lamington Road, Bombay 4.
"Miss Devi", A Jap Espionage Thriller!

Leela Desai's Good Performance!

"Miss Devi", a propaganda thriller with an espionage theme, has come to the screen at a time when the Japanese do not need any spies in other countries or in their own. The release of this picture once again reminds one of the clumsy duress which the Government of India practiced on the helpless producers of the country, making war-time propaganda an excuse to exercise official pressure. With the war atomized out of existence, "Miss Devi" is going to have a very precarious passage at the different box-offices in the country, because people will not be looking out for a special war angle in an entertainment film. The topical value of "Miss Devi" has been suddenly reduced to a zero and the picture therefore becomes at best a commercial liability. It seems to be a good case for the producer to sustain a case for compensation against the Government of India.

A FAMILIAR STORY

The stories of "Miss Devi" and "Panna", both propaganda thrillers, are more or less the same as based on a dancing spy and another good woman to balance the show. The only difference between the two is that in the present story under review both the women are twin sisters with the 'believe-it-or-not' identical looks. This identity of looks provides some thrilling and several frivolous situations in the picture.

Because it is a thriller, everyone in the picture moves about suspiciously giving everyone an impression of being a criminal. This aspect is so much overdone that even Chimanlal Trivedi, the director, starts looking like a criminal at the end of the picture.

There are two sisters, Rani and Devi. Rani is the bad spying one and Devi is the good one. Though both were born at the same time, being twins, it seems, that when they first peeped into the world, they looked in different directions and took different ways of life.

Rani becomes the Jap agent and Devi becomes the ward of her uncle. Devi comes across the usual Ramesh, the usual hero, who is a police-inspector, just as the heroine in "Panna" met her hero in a police-inspector.

With these characters in view it is not difficult to imagine the usual situations in which the sisters get mixed up, the hero gets confused, the wrong ones are suspected and a lot of hurry and tumble created. The whole blooming thing ends peacefully, the right people getting the right rewards. The writer could not do anything better.

The picture seems to have been short erratically, as parts of it have been well-done while the rest has been executed with utter carelessness.

Song compositions and music are nothing much.

The direction of C. M. Trivedi is good in parts and careless at other places.

<table>
<thead>
<tr>
<th>MISS DEVI</th>
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<tbody>
<tr>
<td>Producers: Laxmi Productions</td>
</tr>
<tr>
<td>Language: Hindustani</td>
</tr>
<tr>
<td>Photography: Fali Mistri</td>
</tr>
<tr>
<td>Audiology: Ramesh Desai</td>
</tr>
<tr>
<td>Music: Ashok Ghose</td>
</tr>
<tr>
<td>Cast: Leela Desai, Surendra, Jagdish etc.</td>
</tr>
<tr>
<td>Released At: Capitol, Bombay.</td>
</tr>
<tr>
<td>Date of Release: 10th August 1945.</td>
</tr>
<tr>
<td>Director: C. M. TRIVEDI</td>
</tr>
</tbody>
</table>

It is a beautiful pigeon Muniraz Shanti is holding in "Shrawan Kumar" of Murli Movietone.

LEELA'S LILTING PERFORMANCE

From the players Leela Desai, in the role of Devi, has given a much improved performance than ever before. She does very well in lively sequences and looks pretty attractive in midshots. Her dialogues, however, remain Bengali throughout and we think that this defect of hers can never be removed. In the double role of Rani which Leela plays, she seems to be a bit scared of her own revolver with which she seems to lack intimate familiarity. She should have had practised a few shots at Chimanlal Trivedi, instead of winning at the sight of her own revolver.

As the Inspector of Police, Surendra limps through the picture, doing practically nothing.

Agha gives some stupid action as a comedian of the play and Jagdish looks unnecessarily suspicious throughout the story.

In conclusion, "Miss Devi" seems to be a pretty cheap production rolled out in a hurry to meet official requirements. As the topical element in the story has disappeared now, the picture can hardly be a good entertainer.
LEELA DESAI—

This popular dancer of Bengal will be seen once again in "Meghdoot", a Kalidas classic brought to the screen by Mr. Debaki Bose.
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Music By:
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NAVYUG'S NOVEL HIT

KANAN
WILL SING HER WAY
TO YOUR HEARTS IN

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NATWAR and IFTIKHAR.
Directed By:- PRAMEN MITRA.
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AMAR PICTURES (Bombay)

It seems that all the money which these producers spent on "Ratnavali" to capture the ancient splendour of India has been returned to them and a little more in profits as this picture has been sold outright to some local distributors.

"Ratnavali" is a story of royal love in which the king accepts the love of two women and permits them to share his huge heart equally. It is a thrilling tale told in an ancient manner. The picture features Ratnamala, Surendra, Usha Mantri and others and is directed by Surendra Desai.

SHALIMAR PICTURES (Poona)

"Mun-ki-Jeet", despite its indifferent production values, is drawing large crowds at the Kamal Talkies in Bombay. At the studios, "Ghulami" has been completed and will be soon on the screen. Other pictures under production are: "Prithviraj Sanyukta", "Shree Krishna Bhagwan" and "Meera."

EASTERN PICTURES (Bombay)

"Zeenat," a story featuring Nurje- han and Yakub is waiting to be released. This picture which has been produced under the supervision of Mr. Shiraz Ali Hakim, the biggest film magnate today, has been purchased by Salma Talkie Distributors.

D. R. D. PRODUCTIONS (Bombay)

Under the direction of S. M. Yusuf, D. R. D. Wadia has been able to complete the shooting of "Nek Parvin" featuring Ragini, Ullhas and Yakub. The South Indian rights of this picture have been purchased by Mr. Shiraz Ali Hakim for a sum of Rupees two lakhs.

NEW INDIA DISTRIBUTORS (Bombay)

These people have been able to secure the complete exploitation rights of "Neelam" produced by A. H. Productions. The picture features Meena, Harish and Yashodhara Katju, and is directed by Ahmed. The music is in the hands of Khan Mastana.

GIRDHAR BAHAR PRODUCTIONS (Bombay)

Mr. G. A. Thakur who by now has become an experienced producer is now in Lahore making arrangements for the new picture called "Rehana". It is a story of a beggar girl and has Arabic atmosphere behind it.

STANDARD PICTURES (Bombay)

Director Gajanan Jagirdar is now working in the indoors of "Bairamkhan", a stupendous costume picture. It is said that the Minerva Studios have been able to provide very big sets to capture the atmosphere of the times.

VENUS PICTURES (Bombay)

Before the end of this month they will have completed "Phir-Bi-Apna-Hai" featuring Jagirdar and Nalini Jaywant. It is a picture handled by Raja Nene and he has given it a socio-mythological touch.

RAMNIK PRODUCTIONS (Bombay)

Producer Kishore Sahu is reported to have completed his costume picture "Veer Kunal". Kishore is now negotiating for the release of the picture on the Divali occasion and is likely to get the Novelty Talkies in Bombay.

MAZHAR ART PRODUCTIONS (Bombay)

Producer-director Mazhar Khan is more than satisfied with his new picture "Pehli Nazar" which is now ready. With Veena, Motilal and Munnawar Sultana in the cast, "Pehli Nazar" is reported to have become an attractive motion picture, in parts very humorous especially in those parts where the life of the usual aris-

This is Ratnamala's thinking pose in "Ratnavali" a costume phantasy produced and directed by Surendra Desai for Amar Pictures.
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BOMBAY.
Recruit K. V. Thakkar, (22) of 65 Dhanraiigiri Hostel, Hindu University, Benares, is a serious enthusiast. Apart from acting he is interested in the film industry in general. He has big plans but to make some beginning somewhere, he is prepared to start at the bottom.

tocracy is shown. The music of “Pehli Nazar” has also become attractive owing to the direction of Mr. Anil Biswas.

Right in the wake of “Pehli Nazar”, Mazhar Khan has started the shooting of “Naiyya” at the Mohan Studios. Once again Anil Biswas has been engaged to give music.

PROTIMA PRODUCTIONS (Bombay)

“Chhamia,” the maiden picture of Protima Dasgupta is drawing huge crowds at the New West End Talkies in Bombay. This was not expected for one reason or other but, somehow, the picture seems to have been liked by the masses and had “Chhamia” not been booked for its fixed number of weeks it was quite likely that the picture would have run for a pretty long time.

The future plans of Protima Dasgupta are not yet revealed.

ASSOCIATED PICTURES (Calcutta)

This new organization has been formed with very high ideals of social service. It seems that the organisers believe in motion pictures serving a social purpose and with a view to prove this they have begun with a social subject called “Ameeree” which throws some powerful reflections on the attitude of the rich towards the poor. The story is built round the slums of Calcutta and is likely to be a thrilling human document in the hands of P. C. Barua who is directing it.

ASIATIC PICTURES (Bombay)

Under the direction of Gunjal “Panthari”, a social story of the villages is gradually progressing towards completion. This picture seems to have become a spare time job for Shanta Apte and Surendra who are now working in other pictures simultaneously.

SHREE FILMS (Bombay)

“Meghdhoo:” is ready in tins awaiting release or disposal in other manner by Seth Chunilal B. Desai.

Featuring Lila Desai and Shahu Modak, Debki Bose is reported to have made this picture a beautiful bit to see.

JAYANT DESAI PRODUCTIONS (Bombay)

Believe it or not, Producer-director Jayant Desai has finished one more picture, “Tadbeer”. It is a social subject featuring Saigal, Suraiyya, Maharak and others and before we know what he is about, the picture will be on the screen at the West End. At the studios, Jayant has already started shooting of “Sohni Mehwal” featuring Begum Para, Ishwarali and Dixit. Another big production which Jayant has in view is “Jehangir.”

VISHNU CINETONE (Bombay)

“Ibaka-Prahllad”, a costume picture of mythological times, is now in the editing room and will be shortly ready for the screen. The picture features Ullhas and many others and it is said that this will probably be the last picture of Ullhas who proposes to retire from screen work in future.

PANCHOLI ART PICTURES (Lahore)

“Dhamki”, a social story, is fast nearing completion under the direction of Ravin Dave. The picture features Ragini and Ahmed. Two other pictures under production are: “Pagand” under the supervision of Ram Narayan Dave and “Shahar Se Dur” under the supervision of Barkat Mehta.

CHHAYA FILMS (Bombay)

After a long rest these producers have again come into the fighting line with a new historical subject called “Alha-oodal”. This is a thrilling incident from the battles of Rajasthan and it has been adopted for the screen by Pandit Shiv Kumar and, in all probability, Pandit Anand Kumar will direct the picture.

Another picture which will be produced by Anand Brothers is a social story called “Jaidad.”

Pandit Anand Kumar is looking out for new talent for both these pictures and expects people to write to him as early as possible.

JAYANT FILMS (Bombay)

“Urvashi” featuring Shobhana Samarth, Prem Adib and Suraiyya is reported to have been completed. The producers seem to have been satisfied with the ultimate product seeing that they are not anxious to sell the picture outright inspite of some tempting offers.

Another social picture which is nearing completion is “Akash Deep.” It is a story written by Bhagwati Charan Verma and features Surendra, Nandekar, Kanaiyalal and others.

DUGAL PICTURES (Bombay)

This is evidently a new company organised by Producer G. Currimbhoy who proposes to start a Muslim so-
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Directed by: NANUBHAI VAKIL
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SAMSON * DALPAT and
A NEW FACE
Produced By: A. H. ESSA
Direction: NARI GADIALI

CONTACT:
INDIA FILM CIRCUIT
NEELAM MANSION, LAMINGTON ROAD, BOMBAY 4.
cial subject called “Haqdar”. The picture will be directed by Rafiq Rizvi and the music will be given by Md. Shafi.

RANJIT MOVIE TONE (Bombay)

“Mumtaz Mahal”, a story of the Moghul times directed by Kidar Sharma will come to the screen short-ly at the Royal Opera House in Bombay. In the studios, Director Chaturbhuj Doshi is giving finishing touches to “Moorti” featuring Khurshid and Motilal. Director Manibhai Vyas is progressing fast with “Dharti” featuring Mumtaz Shanti and Trilok Kapoor. Director Aspi has begun the shooting of “Rajputani” with Veena, Jairaj, Bipin Gupta and Gulam Mohamed in the cast. There are several pictures lying ready at the studio, some of them are as follows—“Prabhu-ka-Ghar” featuring Khurshid and Trilok Kapoor; “Chand Chakori” featuring Mumtaz Shanti and Surendra; “Dhana Bhagat” featuring Kamal Zamindar and Kamla Chatterjee.

The new picture which is being planned now is a costume story of puranic times called “Seeta Haran.”

MURLI MOVIE TONE (Bombay)

The way Director Ram Daryani works every day, it seems that “Shra-van Kumar” will be ready very soon. “Shravan Kumar” is a touching tale of human pathos and if Ram succeeds in getting half the natural pathos of the story, this picture is going to be a classic of the screen. The cast of the picture includes Mumtaz Shanti, Chandramohan, Pahari Sanyal and many more.

PRAFULLA PICTURES (Bombay)

Director Winayak, in spite of his working on two pictures seems to have done a lot of shooting of “Subhadra”, a costume subject of the mythological times. He is shooting the picture at the Rajkamal Kalamandir and seeing that Pandit Indra is writing the dialogues, it is quite likely that the picture will be good with Shanta Apte, Ishwarlal and Yakub in the cast.

JAGRITI PICTURES (Bombay)

News comes to us that Producer Anand Subramaniam has completed “Song of Desert”, a moving tale of gypsy love. The picture is directed by Bhagwan and features Amarnath, Shanta Apte and others.

NAVAYUG CHITRAPAT (Poona)

“Panna” is drawing well in Bombay and has now been shifted to Taj Talkies where again it is drawing well. At the studios, “Din Raat”, a social story directed by Shory Daul-tali and featuring Sneha Prabha is ready for release. Another social story called “Room No. 9” featuring Geeta Nizami and Shyam is half way through and should be ready before the month of November.

MANSATA FILM DISTRIBUTORS (Calcutta)

This firm of distributors are producing a”: prominent producer has now extended his activities to distribution by securing the rights of “Ragini” and “Ranak Devi”. His production work, however, continues and the new subject which he will be producing under the banner of People’s Pictures Ltd., is called “Apekha Liiy.”

ADVANCE FILM EXCHANGE (Bombay)

Having secured the rights of “Ghar” a picture produced by Sun-rise Pictures, these distributors are now making arrangements for the release of the same at Calcutta. As the picture has a local cast in Jamuna, Nawab and others, the distributors expect it to run very well at the Bina Talkies where it is scheduled to be released. In Bombay arrangements are made to release the picture on 12th October at the Majestic.

NEW TALKIES LTD. (Calcutta)

Director Barua is reported to have made good progress with the shooting of “Pahchan” which is a social story featuring himself and Jamuna. This story has something to do with the theme of “What Man Has Made Of Man.”

K. L. KAHAN (Bombay)

This producer who gave us “Qatil” and “Khooni Lash” is reported to be on the war path once again. His new stunt thriller is called “Nishana” which he is directing himself. We will let you know more about it when he tells us something more about it.

BOMBAY FILM DISTRIBUTORS (Bombay)

These distributors have purchased “Alladin”, a costume story of Mohan Pictures with a lot of stunt and magic in it. It is a picture directed by Mr. Nanubbhai Vakil and it features Shanta Patel, Prakash and several others.

STAR PRODUCTIONS (Bombay)

Producer Ratanbai Begg is active as ever before, seeing that her 2 social stories “Dharm” and “Das or Ma” are absolutely ready for release.

Ratanbai is now busy with another social subject called “Dua” and after this she will once again go into a musical gypsy subject with a lot of music and lift in it. It is marvellous how this woman manages all these productions single-handed.
The Wonder Drama Of The Year
Another Tribute To The Genius of Director

K. L. KAHAAN

A PRICE ON HIS HEAD
A SONG IN HIS HEART
A GIRL IN HIS DREAMS

The fearless MURDERER who feared neither death nor devil, fires your blood with leaping thrills

in

LUCKY FILMS'
Sensational thriller

'KHOONI'

Starring: Raj Rani, BABURAO PAHELWAN, DILAWAR, ARUNKUMAR, MAQBUL, TAJMEHMUDA, RAZI, NAWAZ, AHMED & MANNAN and Ali

Director:

K. L. KAHAAN

Produced by: AZIZ V. DOCTOR
Music: K. NARAYAN RAO
Sound: SHEWAN RIZVI

Particulars:

LUCKY FILMS,
103, CHIMBAI ROAD, BANTRA, BOMBAY.

Printed by Baburao Patel at New Jack Printing Works, Ltd., 39, Sankh Street, Byculla, and Published by him for "filmindia" Publications Ltd., from 55, Phirozshah Mehta Road, Fort, Bombay.
Standard Pictures presents

JAGIRDAR and MEHTAB

in

BAIRAMKHAN

with

DADIV SADIQUE * GHULAM MOHD. * BENJAMIN
W. M. KHAN * SAMSON * AKBAR * YUSUF EFFENDI
SUNALINI * LATIKA * ZEBUNNISSE * HANSA and SHAH NAWAZ

PRODUCED BY
M. HAVELWA

DIRECTED BY
G. JAGIRDAR

Music:
GHULAM HAIDER
Camera:
Y. D. SARPOTDAR
Art:
WATEGAONKER

Dialogue:
KAMAL AMROHI
Sound:
K. MODI
“Pehli Nazar”

Produced & Directed by Mazhar Khan

Starring Veena, Motilal, Munawar Sultana, Nemo, Bibbo, Balakram, Bhudo Advani & Baburao Pendharkar

Music Anil Biswas

Mazhar Art Productions

Muslim Costume
Famous Films

MUGHAL-E-AZAM
A SHIRAZ PRODUCTION
Starring
VEENA, NARGIS
CHANDRAMOHAN
DIRECTED BY K. ASIF
A RARE OPPORTUNITY TO DISTRIBUTORS

RIGHTS FOR

COMPLETE BENGAL TERRITORY

PRABHAT FILM CO'S

"LAKHARANI"
Starring:
DURGA KHOTE, MONICA DESAI
SAPRU

"HUM-EK-HAIN"
AN ALL STAR CAST

RAMNIK PRODUCTIONS'

"TARAMATI"
Starring:
SHOBHANA SAMARTH, VASANT THENGDI,
KANAIYALAL, NAYAMPALLY
Direction: RAJA NENE

"VILLAGE GIRL"
Starring:
NURJEHAN, DURGA KHOTE,
NARGIS
Direction: K. AMARNATH

Hind Pictures' :
"LAILA MAJNU"
SWARNALATA, NAZIR,
M. ESMAIL
Direction: NAYYAR & NAZIR

D. R. D. Productions' :
"NEK PARVIN", RAGINI,
ULLHAS, YAKUB
Direction: S. M. YUSUF

Maheshwar Pictures' :
"RAGINI" SMRITI,
NAJAM, PRAN
Direction: SHANKAR MEHTA

D. R. D. Productions' :
"NEK PARVIN" , RAGINI, ULLHAS,
YAKUB, YASHODHARA KATJU
Direction: S. M. YUSUF

Minerva Movietones' :
"SHAMA", MEHTAB, WASTI,
H. PRAKASH, HAMIDA BANU
Direction: S. FAZLI

Particulars :

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PRABHAT FILM CO'S

CHAND
BEGUM PARA ★ PREM ADIB ★ SITARA ★ BALAKRAM ★

LAKHARANI
DURGA KHOTE ★ MONIKA DESAI ★ SAPRU ★

HUM-EK HAIN
AN ALL STAR CAST SOCIAL ★ ★

HIND PICTURES'
LAILA MAJNU
SUVARNALATA ★ NAZIR ★ M. ESMAIL ★

★ ★

MAHESHWARI PICTURES'
RAGNI
SMRITI ★ NAJAM ★ PRAN ★ ARUNA ★ GYANI ★ ★

★ ★

EASTERN PICTURES'
ZEENAT
NURJEHAN ★ YAKUB ★ DIXIT ★ BIBBO ★

RIGHTS FOR
COMPLETE OVERSEAS TERRITORY
FAMOUS FILMS'
PHOOL
VEENA ★ PRITHVIRAJ ★ SITARA ★ YAKUB ★
★ MAZHAR KHAN ★ SURRAIYA ★ DIXIT &
DURGA KHOTE
Directed by K. ASIF ★ ★

HIND PICTURES'
LAILA MAJNU
SUVARNALATA ★ NAZIR ★ M. ESMAIL ★ K. N. SINGH
Direction: NAYYAR & NAZIR ★ ★

EASTERN PICTURES'
ZEENAT
NURJEHAN ★ YAKUB ★ DIXIT ★ BIBBO &
SHAH NAVAR
Direction: SHAUKAT HUSAIN ★ ★

MAHESHWARI PICTURES'
RAGNI
SMRITI ★ NAJAM ★ PRAN ★ ARUNA ★ GYANI ★ ★
Direction: SHANKAR MEHTA ★ ★

EASTERN PICTURES'
KEHLADI
GOPE ★ AGHA ★ E. BILLIMORIA ★ RAJKUMARI
Direction: A. H. ESSA ★ ★

RIGHTS FOR:
Complete SOUTH INDIA including HYDERABAD & MYSORE STATES
MINERVA MOVINETONE'S HISTORICAL

EK DIN KA SULTAN
Direction: SOHRAB MODI
MEHTAB ★ VASTI ★ G. MOHAMED ★ SADIQALI ★

MAHESHWARI PICTURES'
RAGNI
Direction: SHANKER MEHTA
SMRITI ★ NAJAM ★ PRAN ★ ARUNA ★ GYANI &

PARTICULARS:-

SALMA TALKIE DISTRIBUTORS
156, TARDEO ROAD, BOMBAY 7.
In "Kismet", a picture of the Bombay Talkies Ltd., India has produced a world-beater. We never liked the theme of this picture which glorified a criminal. The extreme popularity of this picture only helps to prove our point that motion picture producers must use the movie medium with scrupulous care and with the full consciousness of their responsibility towards society. The more popular a picture the more dangerous become its contents. "Kismet" had a criminal as its hero and this hero is glorified from the beginning to the end. Glorification of a criminal is encouragement of crime and in this respect "Kismet" remains an anti-social product—more so because of its unparalleled success all over the country.

Its objectionable theme apart, as a commercial product, "Kismet" has proved a world-beater—establishing a world record for the longest run for any picture, Indian or foreign, in any part of the world.

On the 24th September 1943, "Kismet" was released at the Roxy Cinema in Calcutta. It is still running there in the 111th week and is likely to run at least for another 30 weeks. During the 106 weeks of its non-stop run at the same theatre, the picture has pulled in a gross collection of Rs. 1,19,447-5-0. The net collections have been Rs. 9,70,481-6. For statisticians, we give below the figures from week to week.

<table>
<thead>
<tr>
<th>Week</th>
<th>Gross collection</th>
<th>Net collection</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Rs. As. Ps.</td>
<td>Rs. As. Ps.</td>
</tr>
<tr>
<td>1</td>
<td>20,506 10 0</td>
<td>16,677 2 0</td>
</tr>
<tr>
<td>2</td>
<td>21,009 11 0</td>
<td>17,093 14 0</td>
</tr>
<tr>
<td>3</td>
<td>21,158 10 0</td>
<td>17,216 2 0</td>
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<td>4</td>
<td>20,035 3 0</td>
<td>16,300 5 0</td>
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<tr>
<td>5</td>
<td>19,259 3 0</td>
<td>15,670 15 0</td>
</tr>
<tr>
<td>6</td>
<td>18,759 1 0</td>
<td>15,263 15 0</td>
</tr>
</tbody>
</table>

Rai Bahadur Chuni Lall, the then Gen. Manager of the Bombay Talkies. But for him "Kismet" would have told another story at the box-offices. He is the President of the Producers’ Association.

Mr. Gyan Mukherjee, otherwise a professor of science, but in motion pictures a director. He wrote and directed "Kismet." He is the "thinking" machine of the other Mukherjee.

Mr. Sasadhar Mukherjee—the brain behind the unique picture. S. Mukherjee is really the father of "Kismet" being its producer from the conception to the conclusion.
SAHU

Brings to the screen the immortal tale from Mauryan Dynasty

in

VEER KUNAL

Starring

KISHORE SAHU-DURGA KHOTE
MUBARAK - NILA NAGINI
MAYA BANERJI-SHOBHANA
SAMARTH

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HINDUSTAN CINE DISTRIBUTORS, 49, Bombay Mutual Building Hornby Road, BOMBAY.
THE THREE "CHANDS" OF INDIAN FILMS

Kapurchand, Kevalchand and Zaverchand—the three musketeers of film finance. These brothers get dreams when a picture is going to be a box-office hit and you find them standing in a queue till they get it for exploitation. They purchased "Kismet" for Bengal and the picture broke world records on silver wheels.
P. D. C. PICTURES
announce.

"RAKHWALA"
A vibrant social as modern as tomorrow
Ably supported by PROTIMA DASGUPTA & SHAH NAWAZ.
Produced & Directed by:
PROTIMA DASGUPTA.
Our Next
KANEEZ PATANG

You know her well but you'll know her better in
At a single cinema and in a single town the picture has paid so far Rs. 2,23,966-5-3 as Entertainment Tax alone. Who can say that the Indian film industry is not a profitable item to the Government?

The picture ran 51 weeks non-stop at the Roxy Cinema in Bombay from the 9th January 1943 and collected Rs. 7,98,814-4-0 gross and Rs. 7,01,776-12-0 net paying another Rs. 97,037-8-0 as Entertainment Tax. Study the weekly takings below to realize how a popular picture draws at the box offices:

<table>
<thead>
<tr>
<th>Week</th>
<th>Gross collection Rs. As. Ps.</th>
<th>Net collection Rs. As. Ps.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>224,520 10 0</td>
<td>19,500 4 0</td>
</tr>
<tr>
<td>2</td>
<td>225,388 7 0</td>
<td>19,614 6 0</td>
</tr>
<tr>
<td>3</td>
<td>225,814 13 0</td>
<td>19,680 12 0</td>
</tr>
<tr>
<td>4</td>
<td>224,861 12 0</td>
<td>19,602 0 0</td>
</tr>
<tr>
<td>5</td>
<td>223,941 10 0</td>
<td>19,525 0 0</td>
</tr>
<tr>
<td>6</td>
<td>226,941 6 0</td>
<td>19,787 12 0</td>
</tr>
<tr>
<td>7</td>
<td>223,641 0 0</td>
<td>19,500 8 0</td>
</tr>
<tr>
<td>8</td>
<td>227,725 5 0</td>
<td>19,875 0 0</td>
</tr>
<tr>
<td>9</td>
<td>222,825 12 0</td>
<td>19,455 0 0</td>
</tr>
<tr>
<td>10</td>
<td>207,666 11 0</td>
<td>18,148 4 0</td>
</tr>
<tr>
<td>11</td>
<td>211,418 15 0</td>
<td>18,482 12 0</td>
</tr>
<tr>
<td>12</td>
<td>197,641 12 0</td>
<td>17,280 8 0</td>
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<tr>
<td>13</td>
<td>201,814 7 0</td>
<td>17,434 0 0</td>
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<tr>
<td>14</td>
<td>202,438 5 0</td>
<td>17,670 12 0</td>
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<tr>
<td>15</td>
<td>207,637 5 0</td>
<td>18,072 0 0</td>
</tr>
<tr>
<td>16</td>
<td>202,919 12 0</td>
<td>17,741 8 0</td>
</tr>
<tr>
<td>17</td>
<td>204,211 13 0</td>
<td>17,843 0 0</td>
</tr>
<tr>
<td>18</td>
<td>205,711 12 0</td>
<td>17,907 12 0</td>
</tr>
<tr>
<td>19</td>
<td>205,188 8 0</td>
<td>17,944 0 0</td>
</tr>
<tr>
<td>20</td>
<td>193,704 11 0</td>
<td>16,948 12 0</td>
</tr>
<tr>
<td>21</td>
<td>191,800 13 0</td>
<td>16,760 12 0</td>
</tr>
<tr>
<td>22</td>
<td>195,623 2 0</td>
<td>17,108 4 0</td>
</tr>
<tr>
<td>23</td>
<td>179,977 7 0</td>
<td>15,782 4 0</td>
</tr>
<tr>
<td>24</td>
<td>173,111 1 0</td>
<td>15,210 12 0</td>
</tr>
<tr>
<td>25</td>
<td>186,391 1 0</td>
<td>16,327 12 0</td>
</tr>
<tr>
<td>26</td>
<td>165,711 1 0</td>
<td>14,593 12 0</td>
</tr>
<tr>
<td>27</td>
<td>166,861 11 0</td>
<td>14,661 12 0</td>
</tr>
<tr>
<td>28</td>
<td>137,900 4 0</td>
<td>12,166 8 0</td>
</tr>
<tr>
<td>29</td>
<td>137,020 0 0</td>
<td>12,142 8 0</td>
</tr>
<tr>
<td>30</td>
<td>141,768 8 0</td>
<td>12,538 0 0</td>
</tr>
<tr>
<td>31</td>
<td>140,166 0 0</td>
<td>12,405 8 0</td>
</tr>
</tbody>
</table>

Mr. Chhotubhai Desai, Kapurchand's Bengal ambassador, who piloted "Kismet" to a world record. He is known as a tiny dictator.

Mr. S. M. Bagde, the pioneering Maharashtrian who first introduced Hindustani pictures in Bengal, was in charge of "Kismet" publicity.

Mr. Anil Biswas, a leading musician, whose lilting tunes contributed largely to the unique success of "Kismet".
Here is a town-analysis showing how “Kismet” ran at other places:

<table>
<thead>
<tr>
<th>Town</th>
<th>Run</th>
<th>No. of weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bombay</td>
<td>1st</td>
<td>51</td>
</tr>
<tr>
<td></td>
<td>2nd</td>
<td>23</td>
</tr>
<tr>
<td></td>
<td>3rd</td>
<td>25</td>
</tr>
<tr>
<td>Ahmedabad</td>
<td>1st</td>
<td>26</td>
</tr>
<tr>
<td>Baroda</td>
<td></td>
<td>37</td>
</tr>
<tr>
<td>Nasik</td>
<td></td>
<td>34</td>
</tr>
<tr>
<td>Surat</td>
<td></td>
<td>40</td>
</tr>
<tr>
<td>Sholapur</td>
<td></td>
<td>25</td>
</tr>
<tr>
<td>Allahabad</td>
<td></td>
<td>25</td>
</tr>
</tbody>
</table>

No other picture in the world, whether produced in Hollywood, Great Britain, Japan, Germany or, for that matter, anywhere else, has yet been able to achieve the stupendous record which “Kismet” has now established. As “Kismet” is still running like wild fire all over the country we doubt whether any picture in future, Indian or foreign will ever compete with the ultimate record this picture will establish.

We extend our congratulations to its producer Sashadhar Mukherji and to Rai Bahadur Chuni Lall without whom the picture would not have gone through its numerous initial difficulties.

We are proud of “Kismet’s” commercial success though its theme has left a bad taste in our mouth.

**Filming the Congress**

Elsewhere in this issue we have published the entire correspondence of the principal parties concerned with the filming of the All-India Congress Committee session recently held in Bombay.

After scrutinising the correspondence carefully, it becomes apparent that the Bombay Provincial Congress Committee hasn’t yet adopted any precise procedure for granting permits to film Congress functions.

As the Indian National Congress is our country’s only democratic party fighting for the nation’s freedom, it will be only proper if its several functions are allowed to be filmed by one and all subject to the usual rules of discipline and decorum.

In a democratic institution like the Congress, there should not be even a smell of any monopoly. It is true that Mr. Nanak Motwane has been a good friend of the Congress all along but is it wise to permit this relationship to become a subject of a public scandal?

We are inclined to support Mr. Ambalal Patel in his complaint about the filming of the A.-I.C.C. session, though we think that he has betrayed rather a bad taste in referring to the unfortunate failure of the loud-speakers supplied by Mr. Motwane and in a manner not quite graceful for a gentleman of Ambalal’s business status.

The Indian National Congress is essentially a people’s organization and lives by the people’s support. It has no money of its own to waste on privileged people.

We accept, therefore, Secretary Patil’s explanation that the allegation about transport charges is absolutely unfounded and mischievous.
AT LAST
The Latest and most up-to-date Soundheads, Arclamps, Rectifiers for arclamps and

LANSING Multi-Cellular Horn Large Theatre Speaker Systems, acknowledged the world’s best, and Amplifiers incorporating the very latest improvements like Noise-Suppression, Cathode Follower and other new developments in Electronics.

EVERYTHING LATEST

INTERNATIONAL TALKIE EQUIPMENT CO.,
17, New Queen’s Road, Bombay 4.
Phone: 20892.
Gram: "SOUNDHEAD".

Branch:
18, Mount Road, Madras.
SUSHILA RANI—

She will be seen once again in "Gualan", a social story produced and directed by Mr. Baburao Patel for Amar Pictures of Bombay.
1944
ACADEMY AWARDS
FOR THESE THREE
OUTSTANDING PICTURES OF 1944 ALL
RECORDED ON WESTERN ELECTRIC
'GOING MY WAY' Paramount 7 AWARDS
WILSON 20th Century Fox 7 AWARDS
'GASLIGHT' Metro Goldwyn Mayer 3 AWARDS

1926—1944

It was way back in 1926 when Western Electric first brought sound to the screen—since then—because improvements in sound recording have come gradually it is difficult to realise how tremendous these improvements are. Let's look back—in 1931 Western Electric introduced NOISELESS RECORDING—a vast improvement that did away with hissing and scratching background noises. In 1932 came Western Electric WIDE RANGE SOUND RECORDING that successfully took care of everything from a whisper to an earthquake. The next step ahead was MIRROPHONIC SOUND RECORDING which brought still greater naturalness of tonal quality to the screen.

Has sound recording reached its peak of perfection today? Western Electric engineers say "No!" They are confident that new knowledge gained in their years of war work and incorporated in our Post War Recording Equipments will prove this in the pictures of to-morrow.

Western Electric Company Limited
FORCES BUILDING, HOME STREET, BOMBAY
Branch Offices at: CALCUTTA - MADRAS - DELHI - JUBBULPORE - LAHORE - KARACHI - COLOMBO
INSURING OUR NIGHTINGALES!

Hollywood is a strange place because strange things happen there. Marriages and divorces are so common among film people that no one notices them nowadays. People observe the week's chaperon with the glamour girl and from her behaviour ascertain whether he is a would-be or a had-been. No one worries about these common events these days in Hollywood.

The latest is about Miss Rise Stevens, the singing star of Bing Crosby's 'Going My Way'. Miss Stevens also sings at the Metropolitan Opera of New York and her singing voice is loved by millions in the States. The girl has now insured her singing voice with Lloyds, London, for £2,50,000 (nearly Rs. 33,33,330). If she becomes hoarse temporarily Lloyds will pay her £750 (Rs. 10,000) a week, and if she is unable to sing for a year the policy will be paid in full.

That is some value for a singing voice. It is high time we in India begin aping Hollywood in this new publicity stunt just as some of our volatile stars recently courted some cheap publicity by rushing to the divorce courts. What about insuring Miss Amir Karnatki's voice? Though it is not much of a voice, we cannot afford to let Amir's "wholesale" ghost voice go hoarse. If we did that it would take the 'nightingale' out of scores of our leading stars. Muniraz Shanti and many others would no longer be singing stars but just crowing crooners. Yes, Amir's voice has more insurance value than that of Miss Stevens. Amir sings at least for twenty pairs of lips every month and her insurance must reach astronomical proportions even though people are fed up with all that music.

HOLLYWOOD'S HEADACHE!

Hollywood capitalists are learning a lesson of their life these days. And the man who is teaching them is Herbert Sorrell—nothing to do with "Sorrell And His Son". Herbert, an ex-painter, is the leader of the studio workers who are on strike for the last six months because they want better payments from the studio owners who have made huge war profits and refuse to share them with the workers.

New production in all major studios is held up and already Herbert Sorrell has cost the producers more than £10,000,000. The strike began in March and within a few hours over 15,000 workers struck in sympathy and paralysed an industry worth £500,000,000.

The capitalists have been able to woo back to work some of the sympathisers but Sorrell and his handful of essential workers are still out with the result that several pictures which should have been on the screen months before are still being shot with the help of old sets and patched-up backgrounds.

If the all-powerful Hollywood tin-gods can be taught a lesson, is it difficult to bring round some of our studio bosses who virtually live on the blood of our workers?

The working conditions obtained in our film studios are far from being congenial.

Lighting assistants, coolies, carpenters and strangely enough even the educated technicians are always made to work overtime without being paid a pice as compensation. All these people work because their jobs are constantly threatened. Their routine wages is another pitiful story but to deprive these hard-working people of their overtime money is nothing less than heartless capitalism.

Can't all these people, slaves though they have been since their birth, unite at least once in their life-time and teach our profit-mad producers a lesson which they richly deserve?

It is high time that we should have a union of our studio workers organised on Trade Union lines. Unless our labour is organised on modern lines we are not likely to have happy people. All we shall have will be over-fed
There is sadness in Rehana’s world: She is in no position any longer to do the work she set herself in life. The prince’s pleading seems to be in vain. “But can’t you see,” he says pathetically, “Our riches can still be utilized for the masses.”

**REHANA**

G. A. Thakur’s Costume Melodrama

Starring:

MANORAMA, SALIM RAZA, RAMESH, PRAN, D. D. Asha, Begum Parveen, Leela, Farida, Miss ROOFI and MAJNU

Directed by: HARBANS  
Music: LAL MOHD.  
Produced by: G. A. THAKUR

For Territorial Rights:

GIRDHAR BAHAR PRODUCTIONS, 
Tinwalla Bldg., Tribhuvan Road, 
BOMBAY 4.

World Rights: SURESH FILM DISTRIBUTORS.
In "Pehli Nazar" Bibbo gives you the fireworks with those well-shaped eyes of hers. Look out! When Bibbo is in that mood, there is danger ahead.

capitalists. And we have had them as long as we care to remember without any improvement in our film industry.

TELL US ANOTHER, HIRLEKAR!

Mr. K. S. Hirlekar, one of the five 'experts' who went flying to Hollywood, has been talking some rank nonsense in Hollywood. Here is something from his latest talk, "Now that the war is ended, we might produce pictures for exclusive distribution in America to acquaint the American people with the Indian way of life."

What a pious platitudinizing and what a thundering lie! Years ago, Jamshed Wadia sent to America "The Court Dancer", an all-singing, all-dancing talkie with English dialogue. Not one American has yet paid to see that picture, not even to acquaint himself with the Indian way of life.

The Indian film industry has not yet produced a single good picture for its own country during the last 30 years and here is "expert" Hirlekar bluffing the Americans making the cultural angle an excuse. And how many Americans are anxious to know the "Indian way of life"? For that matter exactly how many Americans know the exact spot on the world map where India is?

At his age Hirlekar should be more realistic and practical. Whom is he bluffing: the Americans, the Indians or himself? People who assume the responsibility of representing a nation should learn to talk in a responsible manner. To dole out any spring-time bluff in the name of the Indian film industry is not the correct industrial representation by a so-called "delegate."

The cheap publicity which Hirlekar is gathering by such stupid bluff can hardly be beneficial to the future stability and status of our film industry. The least that the Producers' Association can do is to contradict the silly utterances of Hirlekar as the "delegate" of the Indian film industry. Hirlekar seems to be fast learning the "Yankee way of life." But the Yankees have Hollywood to boast of while we have a few tin sheds as studios. Why not be truthful and humble once in a while?

THE AMERICAN WAY OF BUSINESS

While "Expert" Hirlekar talks of "producing pictures for exclusive distribution in America" (a thundering bluff in itself), American film people are showing some strange sportsmanship towards their British competitors.

News has reached India that parts of "Henry V", a British picture, have been ordered to be cut and reshoot by the Hayes office because Americans have recently acquired rather delicate ears and can't hear to hear Shakespearean slang like "bastard" and "damn". American censors consider this to be coarse language for the present day Americans, while their own "bullshit" and "boloney" are expected to be taken as gems of the English language.

It is difficult to believe that the Americans have suddenly become so touchy and decorous remembering that they have usually been known to be quite unconventional and honest people in their approach to life. There is more in this ban than meets the eye.

The American film people seem to be scared of British competition in the post-war years because the Yanks have heard, not with a little heartburn, of the commercial success of "Henry V" produced by Laurence Olivier.

It seems to us that this frivolous ban is nothing but a dirty trick to delay the Broadway release of "Henry V" and incidentally to frighten away other British producers.

Don't be scared! Ragini always looks that. She aims well in "Nek Parvin", a picture of D. R. D. Productions.
DUGAL PICTURES

Presents

"NAJMA" and "HARISH"

IN

"HAQDAR"

Great Muslim Social Subject

With Galaxy of Stars:

H. PRAKASH
ANITA SHARMA
AMIRBAI KARNATAKI
SAYANI, KALYANI,
MAQBULHUSAIN
P. D. LAL and AZAD.
RAZIA BANO.

Story:
RAZIA BANO.

Dialogues and Songs:
C. M. HUNAR.

Direction: RAFIQ RAZVI.

Music:
M. SHAFI.

North and Sind with:
Surjit Film Distributors,
Rawalpindi,

Bengal with: Central Film Circuit.
Contact: Dugal Pictures, Tinwala Bldg.
Tribhuvan Road, Bombay.
and as far as possible keep the British productions off the U. S. market.

Imagine the Yankees objecting to the Shakespearean language! Had Shakespeare been born in Texas, "dams" and "bastards" would have punctuated the American language without the world having a right to blush about them.

When their British kith and kin get such a shabby deal from the Yankees, "expert" Hirlekar is bluffing us that "Indians might produce pictures for exclusive distribution in America". Let the democratic Yankees once permit our "Court Dancer" to do a few numbers on Broadway instead of lying in tins for years.

Hirlekar has a lot to learn about the world yet and he shouldn't talk through his hat so often.

LET GOVERNMENT PAY!

The belligerents closed down the war rather too suddenly and without the permission of the Department of Information and Broadcasting of the Government of India. The blighters who fought for six full years did not even take a nodding notice of the war efforts of the Information Department which in the fourth year of war compelled the Indian motion picture producers to produce a number of insipid propaganda pictures to help the Allies to win the war.

The Germans and the Japs must be severely punished for folding up so suddenly without a warning and thereby upsetting all the versatile plans of Mr. P. N. Thapar and his propaganda gang at the Information Department.

The sudden end of the war has, however, left behind a woeful legacy for our film producers. Under the constant goading of the Information Department, almost all our producers had produced one or more of those insipid propaganda pictures, under that charming label of "Instructional" pictures, but these pictures have now suddenly lost their topical theme with the war quickly wound up by the belligerents.

We recently saw "Bari Ma" and "Miss Devi", two Jap thrillers and wondered what was all the row about seeing that there were no Japs left to defeat. Another in this line will be "Ghulami" of Shalimar. Another in "Village Girl", beautiful pictorially, shouted itself hoarse about recruitment to the army but with the war over what can we do with recruits looking out for three guaranteed meals a day? Then there is Wadia's "Piya Milan" asking women to sing and dance for the troops and join the Red Cross. Where is the Red Cross now and where are the troops to sing to?

Many such pictures, produced by different people, will shortly come to the screen and all of them will have no topical theme simply because there is no war now. With the theme, the main item of popular appeal, gone out of these pictures, how are the pictures expected to become commercially paying propositions?

Almost all these pictures, having been produced by naturally unimaginative producers under official duress, are heavily sprinkled with the war motif and as such provide bad entertainment to the average spectator who does not like any blatant propaganda to be thrust on him against his will. If left to themselves the Indian producers would not have touched the war subjects with a pair of tongs.
FROM 27th OCTOBER!
Drawing capacity houses at "KAMAL TALKIES"!

REALITIES OF OUR SOCIAL LIFE PORTRAYED IN THEIR REAL HUES!

A. H. PRODUCTIONS' MAIDEN SOCIO-MUSICAL

"NEELAM"

Director: AHMED E.
Music: KHAN MASTANA

IT'S ENTERTAINING IN EVERY INCH!

Starring:
Bewitching
☆ MEENA ☆ HARISH ☆ KANAIYALAL
☆ JAGDISH ☆ YASHODHARA KATJU
☆ KALYANI ☆ SURYARANI ☆ SAYANI
☆ MEHDI ROZA and others.

☆ ☆ ☆

MAKE A DATE WITH THIS PICTURE WHEN IT COMES TO YOUR TOWN!

World Rights Controlled by:
MEHER TALKIES DISTRIBUTORS,
Managed by NEW INDIA DISTRIBUTORS
Tribhuvan Road, BOMBAY 4.
That is an attractive angle of Ratnamala snapped by Surendra Desai for "Ratnavali" an Amar Picture

But threatened by official retaliation they have spent an average of Rs. 4 lakhs for the production of a single propaganda picture.

When the war was on, with plenty of employment and good payments, people rushed to the theatres for any entertainment. They didn't pick and choose. Their surplus earnings had to be spent somehow and even a propaganda picture got its share of earnings. But with the war over and mass unemployment round the corner, war inflation is fast receding out of sight and people will now have less money to spend on entertainment. Films will in future bring in poorer returns. The tide of reaction has already set in and some recent expensive costume pictures have already had poor reception at the box-offices. Under such circumstances, producers of propaganda pictures stand to lose a lot of money on their compulsory war contributions.

Propaganda pictures costing Rs. 4 lakhs each will hardly bring in 2 lakhs of rupees after three years of high pressure exploitation. How are the producers going to meet this compulsory loss acquired under official duress?

Something must be done to save the producers from losing such huge amounts if the future stability of the film industry is to be considered. The least that the Government can do is to compensate the producers who stand to lose huge amounts through no fault of their own.

The Producers' Association should take up this matter seriously with the authorities.

OUR "INTELLIGENT" PRODUCERS

Most of our film producers are not famous for their intelligence and common sense. They seem to lack imagination completely and moreover seem to forget the vital fact that any entertainment to be successful must have novelty in it as its prime factor of mass appeal. All they show is a genius for crude imitativeness.


The recent success of "Leila Majnu" has given rise to an epidemic of new love themes like "Wamaq Ezra", "Sohni Mehwal", "Romeo and Juliet", "Heer Ranja", "Shashi Punhoo" etc. All these producers seem to have forgotten that "Shirin Farhad", a similar and more popular love story had failed to be popular and had swallowed lakhs in production.

The success of "Ram Rajya" and "Shakuntala" sent several producers revising their production programmes quickly in the belief that costume pictures with a phantastic background pay well at the box-offices. Look at the number of pictures that will come to the screen in the near future: "Prithviraj Sanyukt", "Shree Krishna Bhagwan", "Lakha Rani", "Urvashi", "Alka Oodai", "Ratnavali", "Meghdoot", "Ranak Devi", "Shravan Kumar", "Subhadra", "Krishna Leela" etc. All with some sentiments of devotion, chivalry, romance or spectacle etc.

The success of "Qaidi" a Muslim social picture from Calcutta has already brought to the screen "Najma", "Ismat", "Phool" and will soon usher "Pehli Nazar".

It seems that "Nek Parvin" of D. R. D. Productions is named after this baby-face Parvin. Quite innocent, she looks today, but wait a couple of years more.

Last month, New Theatres' "Hamrahi" with its socialistic theme hit the headlines of success. Already a couple with the same theme in "Ameerac" and "Mazdoor" are on the anvil and we dare not guess how many more must be in the planning stage in the imitative brains of our producers.

What does all this show? That our producers don't think on original creative lines. That our producers fail too often because they imitate others too often. And all this suicidal stupidity goes on when the screen is crying for constant novelty in entertainment.

Can't the different producers, once in a while, think with their own brains, instead of letting others do the thinking for them?

YOU'LL HARDLY BELIEVE—

That the Producers' Association has strongly recommended "gentle" Jamsu and "more gentle" Hilla Wadia to the Government of India for granting them the Victoria Cross and the Kaiser-i-Hind Medal respectively for their grand intellectual effort in producing 'Piya Milan', which stopped the war immediately.

That "Piya Milan" is an "all singing all dancing" picture with Jamsu and Hilla doing the rhumba behind the screen.

That Rai Bahadur Chuni Lall, the President of the producers, does not like "filmindia" writing about "more gentle" Hilla Wadia, even though her name flashes on the screen as a producer of "Piya Milan".

That strangely enough R. B. Chuni Lall does not feel the same way about Ratan Bai, Protima Dasgupta, Kamalbai Manglorekar and other women producers in the industry.

That Shantaram of Rajkamal and Jayshree constructed the A.I.C.C. pandal entrance in Bombay in the hope of getting Jawaharlal Nehru to speak a few words about "Dr. Kotnis."

That Jayshree of Rajkamal and Shantaram thought the lakh and odd people who had gathered at the A.I.C.C. session, had come to celebrate the Jayshree week of Dewan Sharar's "Shakuntala."

That Jayshree wore a hand-spun and hand-woven khadi saree for the occasion and Shantaram carried behind the charkha as evidence of genuine national effort. You can't beat the film people in showing reality.

That if Gandhiji had attended the A.I.C.C. session, Shantaram of Rajkamal would have pursued reality further by carrying a goat into the pandal accompanied by Raz, the "Professor" of Natural History.

That Gandhiji let down Shantaram of Rajkamal and Jayshree by courting fever at the wrong time and not attending the session.

That Shantaram had taken Daddy Rajaram Bapu to see the A.I.C.C. crowds to bring home to him the mass popularity of V. Shantaram of Rajkamal and Jayshree. Daddy Rajaram Bapu is reported to have wept with joy without the help of glycerine.

That since Sardar Chandulal Shah did not attend the
November, 1945

A.I.C.C. session, the show became a Shantaram-Jayshree affair. At least that is what Shantaram believed after hearing Dewan Sharar say, "Everyone is looking at you and Baby". (Dewan Saheb's 'Baby' is Shantaram's Jayshree.)

That the Indian National Congress, India's largest democratic institution, seems to be believing in the charity of individuals, seeing that it took a free gate from V. Shantaram and free loud speakers from Nanak Motwane of Chicago. At this rate, we shall have freedom also as a charity.

That Kedar Sharma has returned to India after a cup of tea with Cecil B. de Mille in Hollywood and now all Ranjit pictures in future will have the Hollywood finish in sex and spectacle.

That 'Expert' Hirlekar will bring into the country the remaining stock of Hollywood germs till our whole industry will be completely germinated with Hollywood Art.

That Sardar Chandulal Shah has decided to close down the Ranjit studios for three months to enable the entire staff to hear Kedar Sharma's yarns from overseas delivered now in an internationally sexy voice.

That Walli-a-la-Mumtaz, H. M. V. Chaturbhuja and Marwari Indra have not a dog's chance now, for a period of three months, to catch the Sardar's ear, as both the ears will be held tight by the little Kedar.

That the Sardar should not be surprised to hear that there is not one like Kedar Sharma in the whole of Hollywood. How can you get that size and that voice together?

That Walt Disney was so fed up with his Mickey Mouse and Donald Duck that he was on the verge of suicide when the Indian 'Experts' visited him. Seeing Hirlekar he decided to live again and now we shall get Disney Cartoons of Hirlekar in place of Mickey Mouse and Kedar will officiate for Donald Duck.

That Walt Disney was so thrilled with the strange phenomenon of a man having a woman's voice that he asked Kedar Sharma to stay back in Hollywood and sell his voice to Snow White.

That Devika Rani, the new Queen of Moscow, threatens to return to Bombay, of course after her honeymoon with Red Roerich, to start a Film Academy to teach our society girls how to act. It should be a three-year course: Film acting in the first year; Controlling Production and shoe-worshipping second year; marrying a Red and running away to the Himalayas in the third year. What about the broken hearts left behind?

That Protima Dasgupta is reported to have secured a large plot of land with a hill in the centre for her new studio at Chembur. On the top of the hill she will build her P. P. A. Dera and spot Baburao Pai sneaking round the studio with contracts for Begum Para.

That Chembur threatens to become the Jollywood of India with many a producer completing his postwar plans there. At this rate, Chembur will have to be soon declared out of bounds as a leper area.

That Baburao Pai is reported to have donated a lakh of rupees for a maternity hospital, probably inspired by the experience that abortions are more painful and risky than normal confinements.

That though the hospital is primarily for Saraswats, the devotees of the Goddess of Learning, occasional exceptions will be made for would-be film stars, the devotees of Art. This is certainly better use of money than the Film Academy started by V. Shantaram of Rajkamal and Jayshree.

That Sushila Rani who is writing a book about Baburao Patel and his writings, is wondering how to print so many unprintable items of the hefty Editor's life. In any case what Sushila Rani ultimately writes about Editor Patel will be still sensational.

That Sohrab Modi has at last completed his, "Ek Din Ka Sultan" and is now preparing for another called, "Ek Raat Ki Sultana" but not till he has taken Mehtab and others for an all-India tour of premieres.

That Kapurchand (not to forget the other two midgets Kevalchand and Zaverchand) is the biggest box-office star of the film industry. When Kapurchand buys a picture it runs on silver wheels to make world records. Kapurchand is now offering 50% less to the producers for their pictures to secure the Kapurchand 'touch.'

That the only pictures which defied the Kapurchand 'touch' were "P. P. A. Dera" and "Mali" which had too much of the Shantaram 'touch.'

That Kapurchand Brothers propose to donate 30 lakhs from their huge film fortune to build an Indian Film Academy to manufacture more producers to feed the House of Kapurchands.

That remarkably successful Bengali director Sailajamunda Mukherjee is reported to have been thrown out of the Eastern Talkies with his "New Wife" (Nutan Bow). Mukherjee is reported to have offered his "New Wife" to Talwar, who wanted the Hindustani "Bibi" instead of the Bengali "Bow".

That Melvyn Douglas, the Yankee star is reported to be "advising" that slum picture "Amereee" with long-distance instructions from Hollywood. This 'advising' looks like a Yankee hoax.

That Nila Nagini is one of the many artists Kishore Sahu is exploiting in "Veer Kunal", a story of olden times.
AND NOW
DIRECTOR
BARUA
GIVES A COSTUME PRODUCTION:-
NEW MAHARASHTRA PICTURES'
'Iran Ki - Ek Raat'

Starring:-
BARUA ★ NARANG ★ NIla NAGINI ★ CHANDRAVATI.

Music:
KAMAL DAS GUPTA

World rights controlled by:-
SUVARNA FILM DISTRIBUTORS LTD.
PURSHOTAM NIVAS, V. PATEL ROAD, BOMBAY 4.

It's another SOCIAL HIT
From the Director of "Dassi"

ART FILMS'
KAJARI

Starring:
NARANG & KAUSHALYA

Director:
HIREN BOSE

World rights controlled by:
RADHA STUDIOS, TOLLYGUNJ, CALCUTTA.
MRS. SUSHILA SINHA (Patna)

I have taken a bet with a friend that the newly married Devika Rani has a child. Am I not right?

Not yet. But you can count on the risk from now on. When the little one comes it will be christened in the cradle of international art.

MISS BHARATHI MENON (Ernakulam)

Do film stars believe in the second world (i.e. life beyond the grave)?

That is the fourth world for the film stars. The first is before their stardom. The second is their world of glamour and make-believe in the environments of their studios. The third is their home where their emotional frustrations take tragic shapes. Beliefs are the ghosts of the human brain. Film stars who have hardly any brains can not stretch their imagination into a world beyond the grave.

Must a wife share all her secrets with her husband? There will be some incidents in the lives of many women which if disclosed may ruin their lives? Isn’t it wise to be secretive under such circumstances?

In this world of men a woman has been given a very brittle reputation. Only tact and secrecy can guard its integrity against the constant onslaughts of men. A woman with a past should not risk a conventional marriage. It is a terrific responsibility. A man always likes to imagine that his wife is the one woman born for him and no one else. If the woman has past secrets they inevitably come out some day or other and when they do roses fly off the marital bed and thorns crop up. In moments of emotion women prove themselves bigger fools than men, and confess errors which become mortal sins in the eyes of men in a moment. Remember, the sins of women are but licensed acts for men. What is license for a man is an unpardonable sin for a woman. If a married woman is unfortunate enough to have a secret past, let her guard it with her life till her ashes are thrown into the Ganges. In nursing that secret, she may have to suffer day and night but she will be at least spared the taunts of the licensed brute.

KAWASJI F. KAPADIA (Deolali)

Where is our sweet, talented Sushila Rani?

She is working in a social picture called "Gvalan". The picture is being produced by Amar Pictures.

THOZHURE P. A. NAIR (New Delhi)

Most of the Indian film stars seem to be using Lux toilet soap. Is Sushila Rani also accustomed to that?

Many stars seem to be selling the soap alright, but I can’t say whether they actually use it. Sushila Rani doesn’t need to sell soaps. She has refused many such “bubbling” propositions.

M. E. DINKER RAO (Madras)

Are wives necessary?

Yes, for men to be called husbands. In that word “husband” is the complete story of a woman’s eternal bondage. That word is an age-old glorified epitaph on the tombs of our living dead.

R. S. TIWARI (Jaipur City)

Can a blind man fall in love as well as the one with eyes.

Yes, with the help of his ears. The timbre of a sweetheart’s voice is a more reliable index to the woman’s inner quality than her beautiful appear-

K. N. Singh believes in looking his role in “Ratnavali” a costume of Amar Pictures.
PRESENT WITH PRIDE
THEIR MAIDEN OFFERING.

"ONCE UPON A TIME"
(IN INDIA)

A TALE OF A BROKEN-HEARTED SOUL
THAT WANTED TO LIVE LIFE AGAIN!

Direction:
KRISHAN ADVANI
F.A.I.

Screenplay:
SHAHID LATIF
B.T. FAME

Songs:
NAKHSHAB

Story:
K. P SHAHANI

Photography:
KEWAL MALHOTRA
F.A.I.

Music:
AFZAL

Production Chief:
P. BHARUCHA

FOR PARTICULARS
APPLY TO:
FREE INDIA FILMS
KOTHOK LODGE, DADAR, MAIN ROAD, BOMBAY 14.
ance which rushes into the eyes, hypnotising all other balancing senses. This one-way journey from the eye to the heart is rather a rush job in comparison with the slow and gradual travel between the blind man's ear and his heart. In the latter case quality has to sink into the heart gradually and gently. The blind man's beloved is a safer bet.

MISS USHA RANI SRIVASTAVA (Allahabad)

Isn't it our privilege under present environments to select our life-partners ourselves?

Why a new privilege? It is an universally accepted ancient custom. Seeta, Savitri, Draupadi, Rukmini and many others chose their own husbands and lived as goddesses in the memory of men. In the West, parents rarely interfere with their daughters' matrimonial affairs. Only in India, the over-wise parents think what is good for their daughters and always wrongly. Many a wilful and old-fashioned mother has ruined her daughter's life claiming her stupid right to do so by virtue of the biological necessity of the child having been accommodated in her womb for nine months. Human life has to be born that way and I often wonder what particular favour a mother confers on the child if she carries the babe for nine months? The burden is a liability of her own sex indulgence and nature jettisons it in its own time. How is the little one in any way indebted to the mother? Millions of mothers do the same thing every minute all over the world and where is the special favour in any individual case? And yet this common phenomenon is often quoted as a great act of martyrdom by wily, self-willed mothers when their selfish, orthodox notions conflict with the present-day rational thoughts of their daughters—particularly on the vexed problem of marriage. It is a mean, heinous crime to impose on a daughter orthodox, selfish notions which contribute only to the ruin of the girl's future. It is an unholy blackmail under the camouflage of natural affection. Mere motherhood does not necessarily make every woman a good person. Many a mean, dirty woman also becomes a mother and a mean, dirty mother at that. Motherhood does not change the original woman in a person. The newspapers report of many mothers who throw their babes into the dustbins. Where then is the privilege or the love of the nine-months' accommodation? At best it is a selfish argument of a cunning, wily woman who is trying to connel her child to do something irrational and unwilling. Such mothers are the scourge of society. They are child murderers and not loving mothers.

Real motherhood begins after the child is born—during those years of care and nursing when the child needs an affectionate pal from step to step. Napoleon blessed his mother not because she merely gave him birth, but because she proved an understanding friend in his many moments of crisis. That is real motherhood—affectionate sympathy and not self-willed tyranny. And to be a true

It is rather a warm situation between Madhuri and Trilok Kapoor in “Gvalan” a social story of Amar Pictures.

It is a safe angle of Maya Bannerjee which Surendra Desai caught in “Ratnavali” an Amar picture.
Prafulla Pictures bring to the Screen the lyrical love Romance from Mahabharat in

"SUBHADRA"

Written by:
V. S. KHANDEKAR

and Starring:
SHANTA APTE
(Courtesy : S. A. Concerns)
ISHWARLAL - YAKUB - MEENAXI
SHANTA RIN - USHA MANTRI
LATA - JOG - SALVI - DAMUANNA
and
PREM ADEEB

Directed & Produced by:
WINAYAK
mother, it is not necessary to carry the burden in
the womb for nine months. Motherhood is more a
spiritual tie than a physical relationship.

K. M. MURTHY (Palafooree)

It is said that you receive money for writing good re-
views in "filmindia"?
Then I should be actually starving now seeing
that good reviews rarely appear in "filmindia."
Do you have a character reference?
Oh yes. I stay in my father's house. I have been
married 23 years. Have some children. I own
a few houses. I am a member of several clubs.
I own some race horses and wear shalvar kameez.
I possess a couple of cars. Know a lot of
rich and big people as friends. I swank a lot and
definitely throw my weight about. Doesn't all this
contribute to the character reference you want?
Well, this is the usual fare quoted in the present
world.

M. U. R. DOOLI (Allahabad)

Do you mind calling Mahatma Gandhi your "Bapu"?
Gandhi is the father of a nation. No one but
400 millions should call him "Bapu". That is
one father whose spiritual stature can't be denied.

P. L. MANMOHAN (Amritsar)

Suppose you notice a girl more charming than Sushila
Rani, what would you do?
I would get my eyes examined immediately.

S. N. MANDAL (Allahabad)

What do you do when you feel lonely?

I never feel lonely. A million thoughts keep me
company. And I have a thousand memories in
addition. When the mind is crowded where is
the loneliness?

N. S. PHATARPEKAR (Bombay)

Of late I have been suffering from insomnia. Kindly
recommend to me some local film to cure my insomnia
at once?

"Maharathi Karna" is a good and mild hypnotic.
But if you need a strong dose, purchase a copy
of "Panna Dali" and screen it every night an hour
before bedtime. The picture is almost lethal in
its effect and you might survive only two reels
for years to come.

L. N. RAO (Adoni)

Why are the producers producing rotten pictures?
Because rotters see them.

SAHDEO S. CHOUDHERY (Lucknow)

Can love between a college boy and a college girl last
long?
Yes, a little longer if the flame continues to burn
after the college days. Every love needs a little
seasoning in real life to survive numerous acid
tests of the present times. The college is an in-
stitution for day-dreams. With parents footing
the bills, love becomes an easy adventure. The
test comes when the dawn brings home the grocer.
Then day-dreams become so many nightmares and
love an irksome emotion.

The Greatest Social of 1945

IS NOW IN THE MAKING .............
NEW TALKIES LTD'S

PAHECHHAN

STARRING:
P. C. BARUA ★ JAMUNA
MAYA BANNERJEE ★ AHINDRA CHOUDHARY
★ INDU MUKHERJEE ★ ANJALI ROY ★ ROBIN
MAZUMDAR ★ SAILEN CHOUDHURI ★ SHYAM
SAHA ★ PHANI ROY

REMEMBER THIS PICTURE IS
Directed by: P. C. BARUA

WHO MAKES A BOLD BID FOR THE
HIGHEST DIRECTORIAL HONOURS

For Particulars:-

KAPURCHAND P. Seth
34, EZRA STREET, CALCUTTA.
WITH TOP-NOTCH STARS of FILM DOM & NEW FACES.

Mahavir Movietone PRESENTS

JUNGLE-KI-PUKAR

The Wild Jungles' Wildest Thrills

Featuring: Miss Pramilla  ★ Ravi Kant
Yusuf Khan & Miss Ramola (Jn)

Produced by:

ALLIED FILMS (CALCUTTA)

World Rights Controlled by:

NOBLE FILM CIRCUIT,

Vallabh Terrace, Sandhurst Road,
BOMBAY 4.

Kalyan Gupta

Presents—

JUNGLE-KI-PUKAR
D. S. DIGHE (Simla)

Is there any relation between the quality of work and the remuneration paid to our film artistes?

Yes, if sex is to be accepted as a symbol of quality—not otherwise. Our girls are paid more than the boys.

K. S. KRISHNAMURTHY (Bangalore)

Which is the best method to judge whether a picture is good or bad?

Hold your forehead between your thumb and first finger and press. If the head aches, the picture has been bad. If you have a head that never aches, that head should not bother about quality.

M. G. CHANDARANA (Karachi)

What are your first feelings when you see an unusually beautiful girl?

That Old Man God had a lot of spare time to toy with some fine clay.

Why do you sound so insolently proud?

Pride is the only capital of a poor man.

How will the sudden end of war affect our film industry?

We shall have a crop of mushrooms in the production field.

D. R. K. MURTI (Bangalore)

Why are the college girls very fond of “filmindia”?

Because “filmindia” provides them with a strange and warm companionship which helps to give some shape to their day-dreams—something modern college boys woefully fail to do. “Filmindia” is a tickle without a scratch.

Well-matched aren’t they? Yashodhara Katju and Mirza Musharaff supply comedy in “Nek Parvin”

A. M. JOSHI (Bhusawal)

What is a “Pandit Shiv Kumar Subject”?

It is an affair with Pandit Anand Kumar as the verb and Panditani Lalita Pawar as the object.

What is the reason of your adulterating the film industry with politics?

Politics cover all industries and every phase of human life. In the present world, people are given a fixed pattern to live. No longer do they live a nomadic life. Politicians draw the present patterns of life and in doing so, affect every human activity. Our film industry is as much dependent on our politics as are our problems of food and clothing. If our politicians fail our industries will have to be closed down soon. Politics is not a different game from our industries and in so far as our industry is concerned, I am compelled to pull in politics and political leaders to assure the future of our film industry.

MISS LALITA DHUME (Bombay)

Why don’t you prescribe some medicine to reduce the fat on Nur Jehan’s face and Shobhna Samarth’s hips?

They are both mothers and the spots you want to reduce are milestones of their motherhood. Motherhood is a national industry in this country and it should not be compromised by glamour prescriptions lest we hurt the traditional sentiments of our old foggies.

Why does one die for glamour?

No one dies for glamour. They all sweat for it.

Do all girls who work in the film industry require to keep their faces in veils?
SHANTA APTE
PORTRAITS THE WEAL AND WOE OF A RURAL DAMSEL

IN
ASIATIC PICTURES' MUSICAL MIRTH

PANIHARI
STARRING: SHANTA APTE: SURENDRA
(COURTESY S.A. CONCERNS)
YAKUB, KANAIHYALAL. ETC.

DIRECTOR
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Rajlaxmi Pictures,
Bangalore City.
With the solitary exception of Mumtaz Shanti, no other girl in the film industry seems to be ashamed of her face, but even the shy Mumtaz has to tear the veil for the screen.

Have you ever indulged in 'platonic' love?
I have no time to waste.

MISS MANI PATEL (Ahmedabad)

Which do you think is more enjoyable: stolen romance or open romance?
A good romance needs emotional abandon and as such it should be away from key-holes and prying eyes.

We have read a lot about Mehtab's nose in "filmindia".
What about Husna Banu's?
It is a longer story and we are short of paper in these days.

Does Munnawar Sultana possess beauty to be proud of?
Oh yes she is more beautiful than Mazhar Khan.

Is the role of Mira Bai a difficult one to play?
I don't think so seeing that Neena has volunteered to play through it.

Can Geeta Nizami be called a "heart-beat"?
Why not? She gets the heart dead beat.

What is your personal opinion about Devika Rani's marriage with the Russian artist?

अगर हो फूल परेसंग, नहीं बेबुक होंगे वतन के हो जो कापड़े मी, तो मरले अपने दामनों।

(If they flowers from a strange land
Touch them not —

---

An outdoor shot of "Pehli Nazar" produced and directed by Mazhar Khan

Someday they will forsake;
But thorns of thy own land
Press to thy heart —
They may hurt but never forsake.)

R. S. MURTI (Coimbatore)

When you go to Hollywood next, will you sigh every time you see a glamour girl?
I'll carry with me my own glamorous "sigh" who will give quite a few aches to the Yankee doodel-dandies.

In what way does beauty strike an admirer?
It strikes him in the eye and disturbs his vision.
Do you believe in dreams?
Yes, as evidence of bladder pressure.

After "Bari Ma" why is Winayak still producing motion pictures?
Some one seems to be paying him for it. And he wants to purchase the vacant plot next to his residence in Shivaji Park.

MISS SHYAMA SITLANI (Karachi)

How do the stars look in the morning when they get up from their beds?
How can I tell you? I have never been with them between supper and breakfast.

Who has more pride, a poor man or a rich man?
A poor man has pride. A rich man has money.

Are you the 'Majnu' of the film industry?
Majnu was a one-woman man. And that's why there was no film industry in those times.

How should one treat one's enemies?
Take them as friends who watch your progress in life with sincere hatred. With these "friends" watching, you can't go wrong.

V. SAFDAR (Ludhiana)

Do you know that Shantaram is going to America to
Starring:
SURENDRA 
&
RATNAMALA 
K. N. SINGH, 
USHA MANTRI, 
MAYA BANNERJI, 
ANSARI, 
NANDKISHORE.

Music: GOBINDRAM.

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secure a technical finish for the English version of "Dr. Kotnis"?

It would be wiser for Shantaram to get American 'ghost' speakers and dub the dialogues on the tracks created by him and his wife.

What is the aim of an ambitious producer?

To produce "Veer Kunal"?

Is jealousy a healthy symptom of love?

It is the only back-bone of love. Love without jealousy is like wine without its spirit.

What do you expect from Sadhana Bose's "Ajanta"?

Some stone-work without life.

MISS SHAKUNTALA MANE (Kalyan)

Why is a married woman so often conscious of her beauty and sex as an unmarried young girl?

Don't forget the young and handsome neighbours. When a married woman switches on charm, she wants to light up a strange heart.

Do you get a laugh out of the jokes you write in "Editor's Mail"?

What is joke to you is work to me. Don't you know that Aesop's story of the boys who threw stones at the frogs in the well?

Why are men artistes so jealous of women artistes in the film industry?

Because men regret their own sex and grudge the women their own.

Why did you praise "Vikramaditya" so much though Prakash Pictures do not care to advertise in "filmindia"?

"Filmindia" has never cared and will never care as long as I am the editor for these Prakshas, Prabhats etc. I praise a picture when I like it. My praise or criticism has nothing to do with the advertisement revenue of "filmindia." Not all the money in the film industry can buy a line from me, and the producer who has the guts to offer me money is yet to be born. I use my arm when people insult me and motion picture producers have very brittle faces.

Why do husbands chaperone their wife-stars to the sets?

To make sure of the profits coming home.

K. A. PAREKH (Surat)

Can you tell me how the "ideas" collected by Mr. K. S. Hirlekar are going to improve the film industry?

If Hirlekar's "ideas" get into vogue, we shall have talking pictures with a stammering language. Don't worry, no one takes Hirlekar seriously.

What is your definition of a brave producer, a clever director and a smart star?

Sardar Chandulal Shah is a brave producer. He keeps a cool head in the midst of 730 people conspiring to ruin him. Chaturbhuj Doshi is a clever director. He directs the least and is paid regularly. Suvarnalata is a smart star. She multiples her screen appearances faster than her face can collect wrinkles of years.

Does a couple married for many years ever feel romantic?

If the union is the result of romance then the parties may try to recall the past with benefit. If it has been a conventional arrangement, then no tears are wasted on unborn sentiments.

Do you hate Communists?

I call them intellectual beggars who live on the sweat of others.
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Our Forthcoming Hits

(1) Sohni Mahiwal
Starring: Ishwarlal, Begum Para, Mubarak, Dixit.

(2) Jehangir
Why are most film critics utterly dishonest in their reviews of pictures?

I won’t call them dishonest, because their reviews don’t affect me. It is quite likely that they often form wrong judgments.

MISS G EBR AHIM (Lonavala)

Why do lovers romance in picture houses, leaving the privacy of their homes?

Lovers have no homes. They are gypsies of emotion. Immediately they make a home, love flies out of the window. If lovers had been given the privacy of protected homes, the Lailas and the Majims of different times would not have died for love. Love has become a glorious sentiment because of the human blood sprinkled over it through ages.

P. M. RAJA (Thika)

Can good music compensate for poor story material? No. In motion pictures, a song is but another expression of the emotional drama. If the emotional drama is weak, then the best song becomes poor music.

ATIB USMANI (Bombay)

The New Theatres keep on giving us ugly laces, both male and female, year after year. In “Hamrah”, they have not given a single agreeable face. Is beauty so rare in Bengal?

Isn’t it marvellous that with such ugly material, they create such a charming pattern of entertainment? Look at the mugs in Bombay who have beauties in their store-house but sawdust in their nuts!

N. KRISHNASWAMY (Bangalore)

Ever since I saw that stupid picture, “Vish Kanya”, the funny-face of Surendra is haunting me. What can I do?

Get a local witch doctor to enclose the spirit of Surendra in a clay pot and tie it to the rafter of your roof. Haven’t we been doing this in India for thousands of years?

CHANDRADAN K. PANDYA (Ahmedabad)

Who is more passionate: man or woman?

In destruction there is little to choose between the two. The first one is an Atom Bomb while the second one is a delayed bomb.

S. V. RAMA RAO (Guntur)

What do you do when you are surrounded by a number of sweethearts?

I have never been in this unhappy position yet. But if I ever get this thrilling misfortune, I would taste a bit of every heart and probably find every bit bitter.

CHANDRASEKAR (Adoni)

I think the producers and directors will feel happy if there is no “filmindia”?

I don’t think so. Whether a person has a handsome face or an ugly one, he needs to see it in a mirror everyday. “filmindia” is the mirror of the film industry. Film people would rather see something than nothing.
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How is it that you are always awarding first prize to women only?

Yes, it is rather strange. But women are always good at questioning.

What has happened to your next production?

Something is happening to it everyday till it comes on the screen. Don’t worry, you'll see it in good time as it is not such a great family secret.

B. SUBBA RAO (Madras)

If somebody slapped you in the face, what would you do—present the other cheek or show a clean pair of heels?

I would hit him back. No cheek-and-heels business with me.

Have you ever felt what it is like to be inside a khadi suit in midsummer?

I guess you feel like a rotten onion wrapped in burlap. I don’t believe in hand-spun, hand-woven khadi with our mills turning out millions of yards of good cloth.

MISS SHANTA B. SHAH (Viramgam)

Who should taste better between a sweetheart and a chocolate?

A chocolate gives a stomach ache, while a sweetheart gives a heart-ache. Choose your ache and taste the morsel.

Why are poetic similes used to describe the beauty of women?
Poets are weak-kneed platonic lovers. They waste time in describing women while others use time in kidnapping them. Woman is the most intriguing problem God has given to man and it is no wonder that so much prose and poetry is spun around her, more so because the woman likes it.

Why do film-fans waste so much energy in writing endearing letters to stars?

Their day-dreams have to escape somehow and it is safer to find them taking shape on paper than elsewhere.

Which of the two can expect more love from a man: a wife who soothes or a beloved who weos?

I have yet to find a soothing wife. If there is one anywhere I would like to print her photograph in “filmindia.” A beloved rarely weos but if she does so, she can extract the maximum love from a man. Men are generous brutes.

A. K. FAZLUl (Ambala)

Are you a believer in the saying: “Love At First Sight”?

It is high time we overhaul this slogan. It should be: “Lust At First Sight” and “Love After Losing Eye-sight.”

The way you are boosting “Chhamia,” it seems Begum Para has hit you in the eye.

I boost pictures before release as every magazine should do. After release, I criticise them truthfully and honestly as I can do. Para can’t hit me in the eye with her green horns because I am colour blind. I needs brains to wake me up and only grown-up women have them.

If Suvarnalata acts in less number of pictures, we would like her more?

I am prepared to fall in love with her if she stops appearing on the screen.

Who is acting the title role in “Lord Buddha” of Prakash Pictures?

If Ranjana is playing Yashodhara, Vijoo would not like to act Buddha, because the hero has to leave the heroine and go away to the jungles. Vijoo does not believe in leaving people alone. So another hero will have to be found who will leave Ranjana alone by going away quickly. Then Vijoo can direct the rest of the story.

What has happened to Nitin Bose who was once a successful director?

He has now become a mint master, and is still successful as such. Nitin has made more money in the last two years than in the rest of the years since his birth. I suspect that he is suffering from artistic amnesia seeing that he cannot recall his brilliance in “Dushman.”

Why do child stars lose their stardom when they grow up?

Their limbs grow giving them curves and corners where innocence can no longer be nursed.

What do you think of Pandit Indra becoming a producer?

It is a believe-it-or-not story of the day.

M. B. SAWANT (Bangalore)

Are you easily provoked?

Not in business, nor in work but the slightest ripple in my world of emotions can raise a storm that can frighten many.

How would you deal with a person in whom success has gone to the head?

I would aim at the heart leaving the head to float three thousand feet above sea-level.

Do politicians also need publicity like film stars?

Politicians need it more than the film stars because the politicians have neither beauty nor talent to present. They have popular slogans and ego-centric ideas to sell and this can be done only by being in the news constantly. Cut a politician out of a newspaper and you take away the oxygen of his existence. The newspaper photograph of the mammoth crowds around Jawaharlal Nehru is more important to the politics of the nation than the actual utterances of the Kashmiri Pandit. As the theme is the same, politicians only echo the sentiments of one another. A politician without publicity is like a bird without its plumage.

MATAM M. MOORTHY (Anantapur)

How is it that any secretary you take will invariably be a woman?

Quite simple. I search for a woman and it is not difficult to spot one seeing that our women wear saris.

10 CASH PRIZES FOR 10 QUESTIONS

The proprietors of “filmindia” will award every month 10 cash prizes to the readers whose questions are considered interesting or elicit interesting replies in the “Editor’s Mail”. The Editor’s decision shall be absolutely final in awarding the prizes as follows: 1st Prize Rs. 25/-; 2nd Prize Rs. 20/-; 3rd Prize Rs. 15/-; 4th Prize Rs. 10/-; and 6 consolation prizes of Rs. 5/- each. The names of the prize-winners will be announced every month in “filmindia”, and the amounts will be remitted to them by Money Order. No correspondence will be entertained.

PRIZE WINNERS FOR NOVEMBER

1st Prize Rs. 25/- to Miss Shanta B. Shah (Virangam); 2nd Prize Rs. 20/- to M. G. Chandarana (Karachi); 3rd Prize Rs. 15/- to Miss Mani Patel (Ahmedabad); 4th Prize Rs. 10/- to A. K. Fazlul (Ambala); and 6 consolation prizes of Rs. 5/- each to Chandradan K. Pandya (Ahmedabad); K. S. Krishnamurty (Bangalore); N. Krishnaswamy (Bangalore); R. S. Murti (Coimbatore); Miss Shyama Sittiani (Karachi); N. S. Phatarpekar (Bombay); Money Orders are being sent to all the prize winners.
BY acting a street-girl in "Chhamia" and throwing her youth about with a vengeance, Para is now herself scared of the streets and will remain indoors till Pretima brings her back to the screen in "Kanee" probably as an attractive slave.
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Mrs. SHOBHA NA SAMARTH—

As Tishyarakshita, Mrs. Santarth looks a woman of the times in "Veer Kunal," a costume picture produced and directed by Kishore Sahu.
Fame does not come overnight. In any unit of Industry it is justly achieved through public approval and acclaim. The "NATIONAL STUDIOS" productions have stood the test for years by maintaining the same high standard of excellence and entertainment in WOMAN, ROTI, SISTER and others.

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“Kismet” produced under the guidance of Rai Bahadur Chuni Lall by the famous Shashadhar Mukerjee, written and directed by Gyan Mukerjee and starring the prince among stars Ashok Kumar, is known to have been the Film Industry’s topping success. It is at the hands of the Kapurchand’s, however, that Kismet reached its peak of popularity and is still ascending higher peaks. For, at the Roxy Theatre in Calcutta, the picture has been running for over two years—breaking Indian as well as world record for long run of films—and is still going strong. Having already created a world record, Kismet at the Roxy in Calcutta, is out to create a fresh record which will take a long time to beat. At the Roxy in Bombay, too, Kismet had a prize run as will be seen from the fact that the gross takings in the 50th and 51st week, i.e. immediately prior to its withdrawal, were Rs. 8,205.5 and Rs. 10,393.7, giving a gross total of Rs. 7,98,814.4 for fifty-one weeks—a figure unapproached in the history of Indian film exhibition. As for the gross takings of Kismet at Roxy in Calcutta it is enough to give the following key figures of gross takings.

Roxy, Bombay where “Kismet” made history.
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2. Kapurchand & Co.
   - chiefly dealing in financing the producers, raw film dealers and other commercial and business enterprises. They have progressed a good deal in Cotton, Silk and Estate business.

3. Kapurchand Ltd.
   - deals with purchasing the exploitation rights of the films for distribution in India, Burma, Ceylon and Overseas. Also deals with distribution and exhibition.

4. Kapurchand Brothers.
   - deals with 'Lalimli' woollen, silk and cotton materials. Also in Cloth and Yarns together with cloth manufacturing mills.

MORE KAPURCHAND CONCERNS

Roxy Photo Company.
- Specializes in the field of raw film materials with their sole agency for Dupont Products, raw films, and other important products dealing with technical field of film-production.

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- looks after colour, aniline and chemical business, which has given them a reputation of its kind in Bombay's colour-aniline business.

Roxy Talkies.
- Dealing with the knotty problems of film exhibition. Perhaps Roxy Talkies is one and only BEST Indian film theatre in Bombay and Calcutta today. Producers and Distributors vie with one another to have a date at these modern theatres of repute.

Dinesh & Co.
- dealing in purchase and distribution of films.

Roxy, Calcutta where “Kismet” is still making history.
"There will be no show To- day" that’s a terror that faces every Theatre Manager, who knows that his equipment has been overworked.

"His fear is always there that any day he might be called upon by angry demands from his patrons for refund of Ticket-money in case of equipment breakdown. And what’s more, two or more such mishaps in a week, might ruin the reputation of his theatre.

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To Our “Experts”

“Experts” Become Suddenly Wise

Whatever “Expert” K. S. Hirlekar and his colleagues on the “chain-gang”, who flew to Hollywood as “delegates” of the Indian film industry (without, of course, any one authorising them to do so), on return say to the people in our film industry, it will be interesting to read about the actual reception these “Experts” got in Hollywood.

The Hollywood Reporter, a leading film paper of America, flashes the following front-page story in its issue of the 29th August 1945:

“Producers, directors and technicians from many countries feel that by making a pilgrimage to Hollywood they can overcome their own lack of knowledge, and that when they return home they will have a magic wand to help them make motion pictures that look like the product of our best producers, directors and cameramen.

“How little these delegations actually learn has long been a secret to all but the hundreds in Hollywood who steer the groups around studios—and to the delegations themselves who return home knowing little more, but impressed with the necessity of making their associates think they have suddenly become wise.

“From India comes word of a new delegation of six experts soon to arrive in Hollywood. But before leaving home, they have been told what will happen to them in Hollywood, by Baburao Patel, editor of “Filmindia,” who put it into his June issue with his customary frankness:

“We want to know what these six ten-year-old ‘experts’ have been doing for the Indian film industry during the last ten years. Have they helped the industry in achieving any substantial progress to claim now the special privilege of being members of a delegation of experts for going overseas? Most of the names which are being whispered and suggested today for this delegation are practically unknown names in the industry.

“The entire delegation idea is a mere waste of time and money and, moreover, waste of air transport space which can be better used for the more needy war-worn persons. The Indian film industry does not need a delegation of six ‘experts’ to go overseas to bring home the technical and commercial developments. The Indian film industry has not yet been able to put on the screen all that it already knows about film production, for one reason or another. Even its limited knowledge has not been used up yet for want of opportunities. The average worker in the Indian film industry is at best a time-server who has not yet realized either the responsibility or the purpose of his work. Our main stumbling block is the unindustrial and almost criminal mentality of the inefficient personnel.

“Most of the members of the proposed delegation are fence-sitters with no invested stake in the film industry. Some of them are professional idlers with nothing to do. Some of them have never done any executive work on the practical side of the industry.

“The Hollywood Yanks are very good at business. They will give a reception to the “delegation” and a couple of cocktail parties, take a number of photographs with stars and executives and take the members around the studio sheds. But that is all. The delegates will never know how pictures are actually made. They will never know the different processes which contribute to the spectacle in Hollywood product. Nor will they ever know the commercial secret of Hollywood’s greatness. We are afraid that the members of the delegation will return more confused than ever before and none the wiser for the tour.”
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Seeing that Mughal pictures are generally popular with the masses and hence produced in a greater number by our over-greedy producers, I cannot restrain myself from laying bare the naked truth about them. Glorification of historical figures is all very well, but when the treatment of Hindus by Mahommedans is over-coloured to the extent of whitewashing Muslim intolerance in Mughal days, the exaggeration sticks in my throat. Not simply because it is cloyingly sweet and devoid of all artistic sanity but because it is definitely dangerous. A picture like "Humayun" is more like a plea for Pakistan.

That is what a Muslim Leaguer, who saw "Humayun" with me, said, "I don't see why Hindus are afraid of Pakistan! As conquerors we dealt handsomely by them—we were so tolerant. Babur was forgiveness itself, and Humayun, he lost his kingdom for the love of his Hindu sister." In this strain he waxed eloquent over the benevolence of the benign Mughal rule for Hindus, and seemed to hint, ever so indirectly, that the restoration of Muslim Rule in India would be nothing short of a God-send for Hindus. It is true many of us would prefer Muslim Rule to British Rule any day of the year. But the greatest Indian problem, Hindu-Muslim Unity, is without a doubt being over-shadowed by pictures like "Humayun." Illiterate Indian masses are taking into their head wrong notions from these make-believe extravagnzas. Solution of the Hindu-Muslim Problem (and the threat of Pakistan) does not lie in pulling wool over the eyes of the masses, but in making them face the truth, the whole truth, and nothing but the truth. The reality, however hideous, must not be dimmed; but such films distort the whole perspective and are throwing a colourful veil over the vital issues of today that must be faced boldly and fearlessly.

It is not by glossing over historical truth that Hindu-Muslim unity could be brought about. Mahommedans must know that they are mostly converts from Hinduism, and the theory of a separate nation does not hold water because of their being converts, with Hindu blood still flowing in their veins. Had Mahommedan rulers been truly tolerant towards Hindus, all this large-scale conversion could not have come about. Except for Akbar, who was in truth the most broad-minded ruler ever, and not to that extent Jehangir who did not want to change Akbar's religious policy, other Muslim rulers from the days of Sultanate to the last flicker of Mughal power were fanatically intolerant.

Mehboob's "Humayun," for this reason, is as far from the truth as any trashy scatter-brained historical by any sixth-rate Indian director. Babur was not what Mehboob has portrayed him. In his 'Memoirs' time and again you find Hindus being mentioned in high disdain as "Heathens," "Infidels" and "Pagans." After victory over Rana Sanga he says "I directed a tower of the skulls of the Infidels to be constructed." In his firman issued after that, he proclaimed himself Ghazi (victor over infidels) "who has dashed down the standard of idols, by dispersing the enemies of Mussalmans." To say that he adopted a Hindu Rajput lady as his daughter and behaved with divine forbearance towards Raja of Chanderi is the most fanatic lie. The man who built towers of Hindu heads could never be of this character. In "Tuzak-i-Baburi" he states 'how in order to conform strictly to the Muslim law he excluded Muslims from paying stamp duties, thus confining the tax to Hindus alone. He thus not only maintained but increased the Sultanate distinction between his Hindu and Muslim subjects in the matter of their financial burdens. One of his officers, Hindu Beg, is said to have converted a Hindu temple at Sambhal into a mosque. In "Tarikh-i-Baburi" it is mentioned that his Sadr, Shaikh Zain, demolished many Hindu temples at Chanderi when he occu-

That is Niloufer, a new comer, in "Tadbir" a picture of Jayant Desai. They all come stretching their legs in dancing style.

pied, the very same Chanderi which Mehboob has depicted otherwise. By Babur's orders, Mir Baqi destroyed the temple at Ayudhya commemorating Rama's birth place, and built a mosque in its place in 1528-29. He destroyed Jain idols at Urva near Gwalior, as he states in his 'Memoirs'. There is no reason to believe that he used any measures to relax the harshness of the religious policy which he found prevailing. Then why should Mehboob's "Humayun" present an absolutely untrue and unreal picture of the times?

As for Babur's son, Humayun, he had not any opportunity of developing any religious outlook of his own. He followed the path of least resistance and the system already in vogue. His religious viewpoint is well illustrated by his behaviour when he set out against Bahadur Shah. He would not attack him (a Mahommedan) as long as he was busy against the Rana of Chitor, besieging Chitor Fort. He sacrificed his own chances of an easy success against Bahadur Shah rather than not earn religious merit of helping the defeat of an infidel. He considered attacking Bahadur Shah then as assistance of an infidel and hin-
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drance of a Mussalman. This is what Perishita says. Could such a man behave as depicted by Mehboob’s “Humayun”?

Under Babur and Humayun, as in fact under other Muslim rulers before and after, except Akbar and Jehangir, Hindus were distinguished from Mahommedans by bearing the following burdens of Muslim intolerance:

1. Jizya: The foremost among these distinctions was the payment of a special tax, the Jizya, which had always to be paid personally by every Hindu under Muslim rule. The Jizya, which was abolished by Akbar and not restored by Jehangir, was a very heavy burden to the Hindu masses. But it was not its burden alone which was irksome. It was a badge of inferiority reminding them constantly that they formed a subject people under an alien rule.

2. Pilgrimage Tax: In addition to Jizya, there was Pilgrimage Tax which was paid by all Hindus who visited places of pilgrimage situated in Muslim States.

3. Public Religious Worship: Public worship of Hindu idols was forbidden. Also, Hindus were not allowed to build new public temples or repair old ones. Sometimes in a fit of fanaticism even old existing temples were desecrated or destroyed. Religious festivals like Holi and Diwali raised extremely difficult problems.

4. Public Services: Revenue records were usually kept in Hindi by Hindus. This implied the employment of a large number of Hindus in the revenue department. But, they were paid not by the State, but by the cultivators themselves. They could not therefore be called public servants of the State. Ordinarily, it would be safe to assert that the Hindus were excluded from all except the lowest posts, like revenue clerks.

5. Sumptuary Laws: As the Fatawa-i-Alamgiri declare the Hindus were not to be allowed to look like the Muslims. The underlying principle was that the Hindus should look humble. Sometimes the Hindus might be asked to wear distinguishing marks on their dresses, so that they might not be mistaken for Muslims.

6. Law of Blasphemy. There were also laws against blasphemy and sometimes even maintaining Hinduisim and Islam both to be true came under blasphemy. And of course a word in criticism of Islam was severely punished.

7. Apostasy: A Musalman could not be converted to Hinduism, and a Hindu, who had been converted to Islam could not be converted back to Hinduism. Apostacy was a capital offence.

All these above indications of religious fanaticism prevailed in India under Babur and Humayun, as under Sultans before them. If Mehboob wanted to produce a picture promoting Hindu-Muslim unity, he should have taken Akbar for the theme of his picture. It was Akbar in whom the Bhakti movement finally crystallised in clear-eyed vision of tolerance towards non-Muslims. It was he who forbade the use of beef as the cow was considered a sacred animal by the Hindus. And in many other ways he respected the sentiments of Hindus. But he was called a Kafir by his Muslim historians and considered to be anti-Islam. This was the state of Muslim religious intolerance in those days that a broad-minded ruler like Akbar was adversely criticised for his tolerance.
Starring
SARLADEVI
(NEW FIND)
S. KULKARNI
(PRABHAT FAME)
SHIRAZ
MADHUKER GUPTA
RAFIQ
&
ANSARI

UNDER THE BANNER
of
JUPITER ART
Pictures

TILASMI
DUNIYA

Directed by A.M. KHAN
Starring SARLADEVI (NEW FIND) DILAWAR JANKI DASS MADHUKER GUPTA
UNDER THE BANNER OF Bharat Talkies
HER HIGHNESS
Directed by BALWANT BHATT
JAMUNA
Scores once again as India's No. 1. Emotional Actress
in SUNRISE PICTURES'
TALE OF THE HEARTH

GHAR

STARRING:
JAMUNA
N A W A B
Y A K U B
M O L I N A

MIRZA MUSHRAFF -- IFTIKAR

Director:
V. M. VYAS

Story:
M. G. DAVE

This TALE of the Typical Indian Woman Is Drawing Crowds At

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A.I.C.C. Filming Monopoly
Did Motwane Get Congress Monopoly?

Ambalal Patel Makes Grave Allegations!

On the 25th September 1945, two days after the historic session of the All-India Congress Committee in Bombay, Mr. Ambalal J. Patel, Chief of the Central Camera Company wrote a letter to the "Bombay Sentinel" as follows:

"I think that the Congress belongs to all of us. On that assumption I approached the General Secretary of the B. P. C. C., to give me a chance to film the A.I.C.C. session, but I was told that the monopoly is given to Mr. Motwane of the Chicago Radio. Further I was informed that Mr. Motwane lends the loudspeakers free of charge instead of hiring in which case the charge would amount to Rs. 25,000.

"I reliably understand that during the last A.I.C.C. meeting Mr. Motwane had the privilege of supplying free loudspeakers by collecting equal or more amount by the way of transportation charges, plus free publicity by displaying big signs of Chicago Radio even on the microphone, blocking the heads of the speakers.

"If this is the way the Congress is exploited and others deprived of the ordinary right of filming such occasions, there is something shady about the people giving exclusive rights. Anyway, I was told that if I want to film the meeting I should approach Mr. Motwane who would give the permit to do so. During the last meeting I had approached Mr. Motwane and he gave me the permission to film the meeting. But when my cameraman went in he was actually thrown out. This time there is not even a reply to my letter.

"Positively the B. P. C. C. is making a great blunder by giving monopoly to a person who has never so far given any film in reasonable time. It is extremely regrettable that such important occasions are not allowed to be filmed by at least some recognised persons."

As the above letter contained some grave allegations against the Indian National Congress, we addressed letters to all the parties concerned and we reproduce their replies below.

Wrote Mr. Nanik Motwane on 28th September:

"My dear Baburao,

Thanks for your kind letter of the 27th September, received by me today only. I tried to contact you at your office, but was told that you are away shooting a picture. Therefore, when you are back in the office, kindly give me a ring and I will gladly come and convince you that no monopoly of any kind was or has been given to me, and after you have had all details you will find that you have been misinformed. I am awaiting a call to come and see you.

With kind regards, I am,
Yours sincerely,
Sd/- Nanik G. Motwane."

Mr. Ambalal Patel explained his position further by a letter dated 2nd October:

"My dear Baburao,

On receipt of your letter dated 27th September 1945 though I tried to get in touch with you on 'phone I could not get you and hence I am writing this reply.

My statement which appeared in "Bombay Sentinel" as well as "Bombay Chronicle" regarding the B.P.C.C. is absolutely correct but unfortunately I have no correspondence except a letter which I wrote to Mr. Motwane, a copy of which is enclosed herewith.

Regarding the summary of my personal discussions, it is as mentioned in my letter to the Press. But after the appearance of the letter in the papers I had a telephone call from Mr. Motwane to tell me that he would have given me a pass if I had ap-
Coming Neptune’s Great Stunt Hits in 1946

SOCIAL THRILLER
“SILVER QUEEN”

Featuring:
Madhuri, Navinchandra & Agha.
Directed by: - Raja Yagnik.

✈️✈️✈️

A MAGIC PAGE FROM ARABIAN NIGHTS
“NOORE-ARAB”

Featuring:
Yeshwant Dave, Shobha
Directed by: - A M. Khan.

✈️✈️✈️

SOCIAL STUNT THRILLER
“EXPRESS GIRL”

Featuring:
Madhuri, Navinchandra & Agha
Directed by: Trivedi.

✈️✈️✈️

MAGIC STUNT THRILLER
“MAYA MAHEL”

Directed by: - A. M. Khan.

For territorial rights:—

NEPTUNE FILMS.
Naigaum Cross Road, Dadar.

From the land of Hurs comes a flaming LOVE tale of two kindred souls who lived & died for love..........................

✈️

VASWANI ART PRODUCTIONS’
Proud Presentation
of the immortal love legend of Sind

SASSI PUNNU

Starring:
GEETA NIZAMI

✈️

Direction & Screenplay:
J. P. ADVANI

Music:
GOBIND RAM

Songs & Dialogues:
ISHWARCHANDRA

Production-in-charge:
RAM V. KAMLANI

VASWANI ART PRODUCTIONS,
BOMBAY MUTUAL ANNEXE,
Gunbow Street, BOMBAY.
proached him, to which I replied that about eight times my man called at his place and on all these occasions if he could not meet Mr. Motwane, how would it have been possible for me to contact him. He replied that in any case the film he has taken is entirely at my disposal. I expressed my thankfulness to this offer, but I didn't need it.

Talking further about his loud-speaker system and its failure I mentioned that I think the reason for this failure is the use of a very old system, for, they are undoubtedly out of date models. For this he had no reply. But I still think that the model of loudspeakers he installed is of a very, very old type and the failure is mainly due to that.

The B. P. C. C. may try and give explanations to the public to prove otherwise, but I should believe that they are the people to be blamed for giving such monopolies on which really speaking there is no systematic control, for even after Mr. S. K. Patil's giving monopoly to Mr. Motwane, Mr. Hutheesingh gave permission to the Indian News Parade to film the occasion in other capacity. The above are all facts and if you want any further information please let me know.

Sincerely yours,
Sdl. A. J. Patel.”

We publish below the letter Mr. Ambalal Patel wrote to Mr. Nainik Motwane on the 19th September seeking permission for filming the A.I.C.C. session in Bombay:

“Dear Mr. Motwane,

As I wish to send my cameraman and his assistants to the All-India Congress Committee meeting, I shall be very much thankful to you if you will kindly arrange to issue the necessary passes per bearer for four persons as under:—

2 Cameramen
1 Sound Recordist
1 Assistant

Thanking you once again,

Sincerely yours,
Sdl. A. J. Patel.”

The Indian News Parade who filmed the A.I.C.C. session have also something to say about this affair. Writes Major Moylan, the genial Chief of the Indian News Parade, on the 12th October:—

“My dear Baburao,

I have for acknowledgment your letter of 27th September 1945 on the subject of Ambalal’s letter in the “Bombay Sentinel”. Whilst I fully endorse Ambalal’s views I have no personal complaint against B.P.C.C.’s attitude towards Newsparade in this instance.

Every pot on the head is not a water pot. Kamla Chatterjee is probably carrying cooked vegetable in “Dhana Bhagat,” a Ranjit picture.

It is true that the monopoly had been given to Chicago Radio Company but when we drew Mr. Hutheesingh’s attention to our difficulty he very kindly granted us, after consulting Mr. Motwane, the necessary permission to cover the event.

Yours sincerely,
Sdl. William J. Moylan.”

What has the Bombay Provincial Congress Committee to say about all this? Here is its hefty Secretary S. K. Patil’s letter dated the 10th October:—

“Dear Mr. Patel,

I thank you for your letter dated the 27th September. Mr. Ambalal Patel has made unfair and untenable allegations. The very fact that more than five film companies were allowed to film the A.I.C.C. Session, including the Government organization—the News Parade—should convince anybody that Mr. Patel’s allegations are wrong.

As regards the allegation made by Mr. Patel about large amounts having been paid as transport charges, it is absolutely unfounded and mischievous. You will be interested to know that even Mr. Patel was never refused permission to film the A.I.C.C. Session.

Trusting this clears the position,

Yours sincerely,
Sdl. S. K. Patil
General Secretary.”
KIRTI PICTURES (Bombay)

Producer P. B. Jhaveri seems to have floated two new production companies, under the names of Jupiter Art Pictures and Bharat Talkies. Under the first banner he has already started producing "Filismi Dunia" directed by A. M. Khan while, under the second banner, a social picture called "Her Highness" is handed over to Director Balwant Bhatt.

SHALIMAR PICTURES (Poona)

The latest news coming from Poona is, believe it or not, that W. Z. Ahmed is intensely busy with his new production programme. A lot of shooting has already been done of "Prithviraj Sanyukta", a historical subject featuring Prithviraj and Neena, and directed by Naim Naqvi.

Mr. W. Z. Ahmed has also shot a considerable footage of his mythological story "Shri Krishna Bhagwan." "Gulami", a patriotic theme, is awaiting release.

FAMOUS FILMS (Bombay)

Producer Shiraz Ali Hakim can rightly be called a motion picture phenomenon seeing the number of things he has been handling all at once.. No one can say what Shiraz Ali Hakim will do next. Under the banner of the Famous Films the new picture that has gone into production is called "Moghul-e-Azam" featuring Veena, Nargis, and Chandra Mohan. The picture is being shot in the studios of the Bombay Talkies and it is being directed by K. Asif.

RAMNIK PRODUCTIONS (Bombay)

Producer-director Mazharkhan is also very busy these days like everyone else in the industry. He has already finished "Pehli Nazar" and we find him supervising the production "Naliya", a social story featuring himself and Munnavar Sultana. This picture is being directed by Aslam Noori.

STANDARD PICTURES (Bombay)

Producer Havewala has been work-
GIRDHAR BAHAR PRODUCTIONS (Bombay)

The latest news from Producer G. A. Thakur’s quarters is that “Rehana” is being shot in the out-doors in the Shalimar Gardens of Lahore. The producer claims an unique feature in Miss Roofi’s dance and the picture is expected to be completed in the first week of December.

A. H. PRODUCTIONS (Bombay):

“Neelam”, the maiden picture of these people will have been released on the screen at the Kamal Talkies in Bombay by the time this issue is in hand. “Neelam” is being released through New India Pictures and it features Meena, Harish, Kanhayalal and others. This picture which is directed by Ahmed E. is expected to have a good run at the Kamal Talkies.

FREE INDIA FILMS (Bombay)

Under this attractive name, two students of the Film Academy of India, Messrs. K. K. Malhotra and Krishin Advani have launched a new production company. Both the boys are very enthusiastic and they have chosen for their first effort a social story called “Once Upon A Time”. The story of this picture has been written by K. P. Shahani, while the screen-play, dialogues and songs are written by Dewan Sharar. We wish these boys every success.

PRAFULLA PICTURES (Kolhapur)

Producer-director Winayak is a very busy person these days, seeing that he is directing two pictures simultaneously. His first assignment is for the Rajkamal Kalamandir while the second one is “Subhadra” which he is producing for himself. “Subhadra” is a story from our ancient mythology, but we are told that it is presented by Director Winayak in a comic strain. It is not difficult to do so, seeing that Shanta Apte is acting Subhadra and Ishwarlal, Arjun. This picture will be ready for the screen sometime in the month of January.

SHREE FILMS (Bombay)

Seth Chunibhai Desai, the Chief of Supreme, seems to be a happy man these days, having seen the final trial of “Meghdoot” directed by Debki Bose. This classic of Kalidas, features Lila Desai and Shabu Modak. The music of this picture has been given by the well-known Bengali Director Kamaldas Gupta and this feature, therefore, is likely to be the main attraction of the picture.

ASIATIC PICTURES (Bombay)

Once again, under the watchful eye of Seth Chunibhai Desai, Director Gunjal is taking the final outdoor shots of “Panihari”, a social story which is being produced under the banner of Asiatic Pictures. This is a village subject featuring Shanta Apte and Surendra. The picture is expected to be ready sometime in the month of December.

AMAR PICTURES (Bombay)

Director Surendra Desai seems to have increased a couple of inches in his stature the way people have liked “Ratnavali”. This original Sanskrit play was written by King Harsha and the producers expect this to be a good box-office hit. Featuring Ratnamala and Surendra, no pain or expense seem to have been spared to make this story as attractive as possible.

Seeing the horses at Matheran Mazhar Khan put his little ones—Anwar and Afsar—on their backs—and even Mrs. Mazhar Khan can manage those tiny quadrupeds.
Another picture which these producers have on the anvil at present is a social subject called “Gvanj”. Starring Sushila Rani and supported by Bipin Gupta, David, Sheikh Hassan, Trilok Kapoor, Madhuri and others, this story of village life is being directed by Baburao Patel. All going well, the producers expect the picture to be ready for release in the first week of January.

JAYANT DESAI PRODUCTIONS (Bombay)

Jayant Desai who is one of our latest producers reports to us that “Tadbir”, a social story featuring Saigal and Suraiyya has already been completed. In fact, he expects the picture to be released in early November.

Another picture on which Jayant has started work is “Sohni Mehavl” featuring Begum Para, Ishwarlal and DIXIT. This is evidently a romance in the well-known “Laila Majnu” style.

Jayant Desai also informs us that he has signed down Khurshheed, the erstwhile Ranjit star, on a long term contract. Khurshheed will be soon cast in a historical film called “Jehangir.”

DIN PICTURES (Bombay)

Under the smart supervision of Mr. M. A. Mughni, this company has once again been revived. Their present production in hand is called “Jag-Biti”, a subject written by Agha Jani Kashmiri and featuring Nirmala.

INTERNATIONAL FILM DISTRIBUTORS (Bombay)

This is evidently a new distributing company for exporting Indian pictures overseas. They seem to have made a good beginning seeing that they have already acquired several leading pictures from the town. Some of the pictures are “Laila Majnu”, “Phool”, “Ram Shastri”, “Chand”, “Ragini”, “Chhamia”, “Aina” etc.

RANJIT MOVIE TONE (Bombay)

By the time this is in hand “Mumtaz Mahal”, a historical subject, directed by Kidar Sharma will be drawing crowds at the Opera House in Bombay. This picture features Khurshheed, Chandramohan and Kajjan.

At the studio, Director Chaturbhuj Doshi has completed “Moorti”, a social subject featuring Khurshheed and Motlal. He has begun another social story called “Phoolwari” featuring the same leading artistes with the addition of DIXIT.

Director Manibhai Vyas is busy shooting “Dharti”, a story of Mother Earth featuring Mumtaz Shanti and Trilok Kapoor.

That slick director Aspi is busy with a costume picture called “Rajputani”. Featuring Veena and Jairaj, quite a bit of work has been done on this picture.

News comes to us that “Chand Chakori”, a social subject directed by Kidar Sharma has been released in North India. And as in case of the

When David sports a beard he raises his histronic standard, as seen in “Gvalan” a picture directed by Baburao Patel early weeks of all pictures “Chand Chakori” has also brought good reports from the North. Other pictures which are ready for release are: “Dhanna Bhagat” directed by Kidar Sharma and “Prabhu-ka-Ghar” directed by Vajahat Mirza.

NAVYUG CHITRAPAT LTD. (Poona)

“Panna” is having a merry run all over the country. The success of “Panna” has given an impetus to Navyug business. They have been able to sell the North Indian rights of “Din Raat” at a better price than “Panna”. At the studios in Poona, Director Voh has finished a lot of shooting of “Room No. 9”, a social subject, featuring Gita Nizami, Shyam and K. N. Singh.

MANSATA FILM DISTRIBUTORS... (Calcutta)

This new firm of distributors will be shortly releasing “Rajlakshmi” produced by M. P. Productions and featuring Kanu with Chhabi Biswas. Another picture which they have all ready for release is “Takr” produced by Art Films and featuring Jamuna, Molina and Nawab.

MURLI MOVIE TONE (Bombay)

Written by that well-known writer of Sind, Mr. K. S. Daryani, “Shravan Kumar” is expected to be an emotional classic of the screen. It is a story that revives an ancient subject in which the son makes all the sacrifices for his parents. This picture which is directed by Ram Daryani features Mumtaz Shanti, Chandramohan, Pahari Sanyal and others.

ADVANCE FILM EXCHANGE (Bombay)

This firm of distributors has secured the exploitation rights of “Ghar”, a social story produced by Sunrise Pictures. Written by Mohanlal Dave and featuring Jamuna, Nawab and Yakub, this picture is reported to be drawing well at the Majestic Cinema where it was recently released.

NEW TALKIES LTD. (Calcutta)

Director Barua is reported to have completed shooting of “Parchan” starring himself and Jamuna. This is a social story with the usual entertaining gags.

STAR PRODUCTIONS (Bombay)

If hard work is any criterion of quality, Producer Ratanbai Begg’s two social pictures should be good entertainment. The first is “Dhari” while the second is “Das” or “Ma”. Both these pictures are ready for release. Ratanbai has started another one now called “Dua.” It is a gypsy folklore with plenty of pep.

NATIONAL STUDIOS (Bombay)

This company has against burst into activity and heir next story deals with a social theme having a historical background—a curious combination. The title of the story and the cast will be announced later.
Woes & Echoes

SEARCHING COURTESY, EH?
"I had sent my man to purchase two tickets of Rs. 14/- each for 7-0 P.M. show of ‘Vikramaditya’ but through mistake he brought tickets for 4-0 P.M. show. I went to the Manager of Super Talkies to get the tickets changed but he refused to do so, saying that tickets once purchased were useless and that I would have to buy new ones. Under the circumstances I had to lose Rs. 2/- unnecessarily. Do Evergreen people wish to make money this way because ‘Vikramaditya’ does not collect well otherwise?"
SANTA CRUZ N. V. Vatsraj.

EVERGREEN, EH?
"The part of a hero or a heroine, 20 or 25 years old as depicted in ‘Filmland’ and thousands of your readers buy the mag for reviews only. It is noticed that you publish late reviews of many films and our money is wasted in many cases as we are led astray by false publicity of certain films. Will you kindly pay special attention to this and instruct your lieutenants who do this job to be a little more prompt in this respect? If you can arrange to publish reviews as soon as films are released in Bombay, you will save a lot of hard-earned money of people like me. Thanks."
LAHORE J. L. Mehta

WELL, DALSUHK?
"In the local Prabhat Cinema, sanitary arrangements are rotten. Bath-rooms are in a shocking condition, and the theatre is owned by people like Pancholi. Can’t you do something for the good of the public?"
LAHORE J. L. Mehta

GRAVE Diggers
"Is it lack of originality or bankruptcy of brain which prompt the South Indian film producers to unearth the fossils of grandmotherly tales one after another and exhibit them with such great boosting? It is a pity that they have become archaeologists!"
BANGALORE A. N. Narayana Rao

MASSAGING AGE
"Almost all the social pictures of Director Sohrab Modi have invariably failed. Take ‘Parakh,’ for instance, and you will find it hopeless from the beginning to the end. Such themes seldom coincide with our every day life and stories of this type can hardly appeal to the average intelligence. As for Mehta, she is too old and out of date for such roles. One gets cross with her continuous presence in almost every scene, and there is no way out except the ‘EXIT’. Is there any iota of possibility for a weather-beaten woman to play the part of a maiden of sixteen and that too with the pious hope of countering success? There is a place for ‘Make-up’ no doubt, but if crabbled age is to be chosen as substitute for youth, the choice is sure to lead to disaster."
SIMLA Hassan Amir

ALL ROT
"The other day when it was announced that the Government Raw Film Control would go very short-ly, I had a rude shock. Inspite of the drastic cut in their rations, our producers flooded the market with a lot of motion picture trash. Recent years have not seen even half a dozen pictures of worth. I don’t know how much more of rotten stuff we may have to bear."
MADRAS H. Gopala Rao.

A WAIL
"In all cinema houses lower class seats (1st & 2nd classes) cannot be reserved. A person who enters the house first, ties up a few kerciefis or some rags and we have to accept these seats as “reserved”. It transpires that many such seats are not for the guys for whom tickets have already been purchased but "they are anticipate to attend that show."
"Many a time these fellows never turn up at all! ‘Quarrels’ often take place amongst cinema-goers because one entering a house sufficiently in advance is denied a better seat. "Would all cinema managers look into the matter and give directions to their staff not to allow this tie-up business any more?"
BOMBAY H. S. Narayan.
November, our present most the Mansoor to Is films said con-

ever Indian served Yakub begin industry as films. In SIMLA.

"Ranjit "Thokar" who office day, naturally, by the pictures, Ranjit pictures, one film and once and "motion-pictures", I am afraid that the sunshine period of Ranjit is almost over."

SIMLA. Mansoor Majeed.

WHOLE HOG, EH?

"In one of the issues of "filmindia" you wrote about the necessity of the Government leaving the film industry alone and that the industry should return to its pre-war status. This might in some way help to improve the North Indian films. But what about the South Indian films? They will again begin to tell the whole story of Ramayana in one film. Don't you think that some restriction on the length of films should be continued—at least in the South?"

MANGALORE. K. U. Kamath.

INDIA FOR REVENUE

"Why is it that no mention is ever made in most of our English daily's of Indian films? Even a picture with a theme like "Apna Ghar" passes unnoticed in our daily press. Nothing is ever said regarding our historicals like "Pukar", "Sikandar", "Ramshastri" and "Vikramaditya". Our social pictures of "Raja" standard go off the screen without any favourable comments in our papers... And whatever is said is but an insertion by the Producer or the Distributor. Yet English pictures occupy a lot of space in their columns. "In other countries films produced locally get due publicity in the press—then why not in India which needs better pictures more than any other country in the world? And yet with all this shabby treatment to Indian pictures, these papers wish our producers and directors to give the people instructive and educative pictures without giving them an inch of space in their columns!"

NEW DELHI.

Kallash Nath Kapur.

PRODUCERS ARE GIPSIES

"Barring a few happy exceptions, the so-called jokes in our Indian pictures, can be aptly described as 'most vulgar'. A person who happens to go to see a picture like 'Papi' with the ladies of his family, before having gone through your review, feels like having jumped into a dirty pit when the so-called comedian tries to be funny with his cheap and vulgar "humour". It is high time that our producers wake up and realise that every pic-


62

Yakub annoys Shanta Apte a lot in "Panihari", a social story of Asiatat Pictures.
ture that is produced in India is a reflection upon the character and moral traditions of the country and its people."

LAHORE. Kr. Surinder Singh

LOOKS LIKE

"For the last decade we have been seeing the same faces over and over again and we feel it is impossible (so it seems) to replace them. If great statesmen could be 'successfully' replaced, why not these 'great actors'? Charlie would do better in a circus, not to mention our friend Ullhas. Chandramohan has lost his fierceness and looks more like a danseal in distress. Motilal is no longer the idol of millions. His face shows signs of weariness so often found on men with one foot in the grave—to say nothing of the 'bald patch on which his future is written.' Is the film industry really exhausted?"

PIETERMARITZBURG.

Bridgllal Pachal.

AND MY EXPENSE AND TROUBLE?

"Your success as a film editor and critic has evoked a sincere desire in many film fans to see you and discuss certain important points concerning the film industry. But under present circumstances, it is extremely difficult for the majority of them to undertake the expensive and troublesome journey to Bombay. I would, therefore, request you kindly to make periodical visits to the premier cities of India to make contacts with the lovers of the industry which would, apart from making you and your magazine still more popular, have the healthy influence of educating the fans and making them film-minded. You would also be able to find some new talent worthy of introduction in the film industry."

ALLAHABAD. M. A. U. Khan.

AND OTHER REVIEWS?

"For the first time in my life I read a really good review of an Indian film, in an Indian film magazine, and the honour of that goes to Mr. Baburao Patel for his review of "Humayun" in his issue of July 1945. It was an exquisite review portraying the real feeling of an artist, journalist, scholar and nationalist. He deserves the whole Nation's gratitude and let all the film journals follow his noble lead and not make journalism a hot bed of quislings. "And let the producers of historicals also take a note from his review. Let them put an end to the butchering of the Indian history—its glory and its antiquities just for a few thousands of rupees, as they are now doing dangling before us "historical" and "costume" pictures."

BANGALORE. Ram Murthy.

MY FUNERAL

"I am a cine-goer since a dozen years. Considering with what great strain I see even the selected pictures, I admire your patience in going through all our present-day pictures."

BOMBAY.

K. Shrinivas.

SHOW FOR FOOLS

"What is this 'Pagli Duniya'? Is this an entertainment? The producers say it is for both entertainment and enlightenment!—for whom?—for pagals or children?"

"What is entertaining or enlightening in the wild frolics of those actors in bizarre clothes frisking and dancing like idiots and uttering some rot and Motilal making himself ridiculous in it? Is there any sense or consistency in the play?"

"Do the producers presume that the average human mind is so bankrupt in intelligence as to de-

SJT. P. B. ZAVERI

Wishes

A Happy Diwali & Prosperous New Year

to sympathisers and patrons of

THE ART ADVERTISING BUREAU

renowned and specialised for Street Publicity, Posters Paintings etc.

in CINE ARTS.

THE ART ADVERTISING BUREAU,

293 A. BELLASIS ROAD, BOMBAY 8.
Mubarak is well surrounded and seems to be having a time of his life in "Veer Kunal" a costume picture directed by Kishore Sahu.

rive any entertainment or enlighten-ment from this preposterous farce?

"This picture is fit only to be shown to pagals and Hottentots."

MELVISHARAM.

Najmunnisa Begum

CHANGING PARENTAGE

"A few days back I had the mis-fortune of seeing Murari Pictures' "Shree Krishna Arjun Yuddha" and am still feeling the sour taste in my mouth. It is a long sequence of intolerable boredom with absolutely nothing in it either to entertain or to instruct. The story is the filmist imaginable which has been stretched ruthlessly and unnecessarily to waste 11,000 feet of precious celluloid. "One full reel has been devoted to Lord Krishna with his halo and his Chakra with a view to dupe the simple and foolish masses of this country who are flocking to see this flop of flops. Can you, Mr. Patel, besides suggesting innumerable improvements in our film industry also discover some device to improve the taste of the film-going crowds?"

NEW DELHI. A. P. Sharma.

WAR PROPAGANDA!

"Whenever an I. F. I. short is shown in our local theatres, we hear an unbearable hissing noise from the foreign fighting forces. It is high time that they should know that these I. F. I. shots are specially produced for the sake of these very foreigners, just to enable them to know more about our country, its culture and so on. Such being the case, if the foreigners still persist in creating such types of noises I am sure, that they will surely get on the nerves of the Indian spectators and trouble may be created any time."

SECUNDERABAD (Dn).

Miss Anala Alasingan.

CHASE ANOTHER?

"It has almost become a fashion in our motion pictures to depict a dejected lover as a drag on society, a sort of parasite without any aim or work in life. All that he is asked to do is to drown his misery in cups of wine with a mad spirit of self-annihilation as if from the moment he is crossed in love, he ceases to be a man."

LAHORE.

Amar Jit Singh.

SEND A MEDAL

"In enlightening the film fan of the vast technique and skill that is behind the film that is shown on the silver screen and in disseminating right knowledge and also in administering that dose of rectitude that is essential to the producers and film stars with an unbiased view of bringing the best pictures into the market, the "FILMINDIA" is doing yeoman service."

That was the view expressed by the members of the KASTURBA MEMORIAL READING ROOM at a meeting held last evening to discuss the utility of the various journals that are in the market today."

VIZIANAGRAM G. S. N. Murty.

Nalini is angry and Thengdi is worried and the distance is dangerous in "Phir Bhi Apna Hai" a Venus Picture.
MURDERING OTHERS?

"We have had enough of boy-meets-girl stories on our silver screen. Our producers are now repeating old historical romances. Can you not instruct them to give us the life and sketches of heroes and heroines of other countries?"

BOMBAY. S. S. Kothari.

AGE-OLD GAME

"The real grievances of middle-class people is that once in a month they take their wife and children to see a picture, two or three hours before the next show starts, after spending their well-earned money for conveyance. These ladies and children and, of course, the head of the family stand in queue, and when the booking office opens to sell the tickets these people in the queue whose bones start aching by the time, find that only five to six people in the row get the tickets and the rest of the people, who are two to three hundred in number are told by the Cinema Managers that the tickets are sold out or over issued.

These women and children after going through the hardship of standing in the queue for two to three hours with the scorching sun above, have to turn about and march out in disappointment. When they come out of the Cinema compound they find a few 'chokras' (If I mistake not, employed by the Cinema Managers) selling tickets at a 100% premium, and when they are asked how many tickets they can sell at a time, their reply is "IN ANY NUMBER."

"How the hell can these chokras get tickets in any number, when

ladies and children standing for hours together in the queue cannot even manage to get "one single ticket"?"

BOMBAY. R. J. A. Somjee.

LOVE'S LABOUR

"I like your journal for its refreshing originality, quaint humour, withering criticisms (though they are apt to be jaundiced, at times) and above all for its excellent English. It is a pity that you should waste such excellent talents and good paper on the rotten Indian pictures that are the order of the day. I suppose you regard it as your duty—purging the film-industry of its cheaper, baser elements. But in spite of all your excellent efforts, the Indian film producer refuses to be moved and persists in serving the public with the same stale, unpalatable sauce year by year. By the way, why don't you reserve a page or two for reviewing American films, instead of wasting paper on, horrors of horrors, Telugu, and some times, Tamil trash!"

BOMBAY. N. S. Trasi.

ANCESTRAL GLORY

"Historical pictures are flooding the country. They are presented with all the pomp and glory of outworn medievalism. May be they are intended to recall the past with a purpose to remind the Westerners that we had culture and civilization of unrivalled glory, so that they may not keep painting us as villains only, as they were doing hitherto.

"For us it is stale, knowing these stories from the infant class till we finish our college terms. Are the screen aristocrats thinking in terms of money only? Why not they shuffle themselves and adopt the vogue of the day and give us a couple of pictures dealing with the present-day socialistic tendencies and of bombs and planes instead of swords and lances?

"We are going to live in the future and probe its mysteries and not live over again the bygone days, nor are we willing even to peep into the past."

BELLARY. J. M. Ziauddin
“Ameecree” a social picture of Associated is a story of the poor. It is a motion picture designed to move people.

BALD PRODUCERS

“It is indeed a news to hear, that Producer Hemen Gupta has applied to the Government of India for an ‘Ex-Gratia’ license to produce a film on the subject of Bengal Famine. The events of that tragic episode have formed the theme for many a story writer and novelist but yet not one producer has moved forward to present to the nation a graphic record of the events on the celluloid.

“It is strange how the whole civilised world has wept over the narrations of the nerve-racking calamity while apparently not a hair on the producers’ swollen heads has been ruffled. Indeed it seems that many of our producers are blissfully ignorant of the fact that only the other day our country was in the hideous grip of a terrible catastrophe, the greatest calamity that ever befell any country in living memory.”

VIZAGAPATAM, Yeshwantharao.

“PALACE” AND “PARADISE”

“I find that most of the theatres are very badly ventilated. There are hardly any fans at work and on crowded days the whole atmosphere, filled with foul air and smoke of cigarettes, is very stuffy and as such becomes conducive to bad health. There is no limit to the number of diseases that one can contract in such stuffy places. I have seen people fainting more than once, in the thick of the crowd, even while the show is on. It really requires some amount of stamina to prevent the feeling of nausea and giddiness while in the theatre. The cheaper seats being benches there is no limit to the issuing of tickets even though the number of persons inside the hall have exceeded twice the prescribed number. By the time the show is over most people have worn down their nerves and are feeling giddy, and too tired after the show for anything else.

“To add to these the seating arrangements are extremely bad. Most of the benches and chairs do not possess the required number of legs and one has to take the risk of breaking his neck before he attempts to sit on them. Most of the wooden furniture has nails pricking out and many find their dresses torn if they attempt at changing their positions of sitting. “The urinals etc. provided are so hopeless that most people find the walls of the building itself a fine place for emptying their bladders. Disinfectants are seldom used and apart from the foul air within the theatre one has also to bear the smell of the urinals which is worse than everything else.

“The cinema equipment itself in many theatres is in a very deplorable state. The arc is very dim and the sound inaudible. No word can be picked easily and the music sounds like the croaking of frogs in the rainy season.

“Moreover, the theatre owners frequently get hold of some rotten picture which is worn out and completely spoilt, probably at extremely reduced rates. The picture itself is generally only twenty-five per cent of its original self. The distributors must be severely dealt with for allowing such pictures to be screened. Profiteering in such a way is beyond all limits of human endurance. “It is for some entertainment after a heavy day’s work that one usually goes to the theatre and if these are the amenities a person is provided, where is the justification for the theatre owner to run the theatre at all seeing that he is doing nothing but exactly contrary to the ideas and purposes for which a theatre is meant. The munici-
lities of most of the towns are either ignorant of the facts or simply don't care for the conditions in the theatres. After a show, one feels like swearing never to see a picture again but in a small town there is lack of entertainment and one is tempted beyond all powers of restraint to see a picture. It is the public that is responsible for the theatre owner's bacon and if he does not see that the primary comforts of the cinema-goers are met with carefully, is it not disgraceful? Is it too much to ask seeing that film-goers pay for their entertainment?

TRICHUR.

K. S. Menon

SUGGESTED

"Will you be kind enough to suggest Mr. Shantaram to throw away his present list of stars and select a better set and direct it properly at least in his future films?"

BANGALORE.

G. K. Nanjunda Setty.

I AM A FAN TOO

"I often see in some film journals foolish complaints of some film fans (men) that their favourite stars (women) do not reply to the fans' letters.

"What kind of mentality is this that arrogates to itself the right to receive a reply from the stars and feels offended simply because its inquisitive questions were not replied to? After all, why should a man attempt to contact a female star at all? What on earth has he got to say or do to her, a stranger, who has no concern whatever with him? Is it not enough that he is free to gloat over her beauty and charm on the screen? What more can he expect through correspondence with her?

"Film stars have their own work to worry about. Can they afford to waste their time in responding to every Tom, Dick and Harry who writes to them some silly things? What do you think of this absurdity, Mr. Editor?"

MELVISHARAM.

H. A. Rahman

BALLOONS

"I cannot understand what type of brains are working inside the heads of some of our directors who insist on acting in their own pictures. They are not content with any side role but choose to play the hero against the beautiful heroines. I have no grudge against them if they really act. But they do not act properly and spoil their own pictures.

"Barua and Kishore Sahu are two of them. Barua was at the top when he directed pictures like "Devdas" and "Zindig" without presenting himself in them. But when he ultimately became a "handsome and daring" hero (as printed in the booklet of "Rani") in "Jawab" and "Rani", and we know the result. Nobody can deny the genius in Kishore Sahu after seeing his "Raja". But I feel that "Raja" would have been far better had he not presented his bald head and wooden face in it. In "Shararat" he did the same thing and lost his prestige. "The latest instance of this mania is Shantaram who will be seen as the hero against his wife in "Dr. Kotnis". I am sure his Maharashtra Hindi will be the black spot in "Dr. Kotnis", however great it will be. May I know what is the reason for this type of mania? Is it because these directors consider themselves to be the only living actors in India—or do they not like others to act opposite their favourite heroines?"

GHTAKOPAR.

M. L. Bhatia.
"Taramati" came to the screen after a lot of tom-tom because Raja Nene, the first disciple of V. Shantaram of Rajkamal and Jayshree, directed the picture as a supreme vindication of his art which had not found a good nursery in Prabhat.

Strangely enough, for his first independent effort outside Prabhat, the disciple took the very subject which the master had taken as his first talking picture. In "King of Ayodhya," V. Shantaram of Rajkamal and Jayshree had given a dynamic portrayal of the pathetic theme in which a virtuous king goes through hell and fire to prove his character put to test by the jealous gods of the Hindus.

After seeing "Taramati" it becomes clear that Raja Nene wanted to be different. Raja Nene has given a different picture and it is so different that it does not look like the traditional story of the proverbial, virtuous Harishchandra. Of course, the usual incidents like Vishwamitra's jealousy, the auctioning of the royal members, the death of Rohidas etc. are there but round these well-known incidents, such strange sequences have been woven that "Taramati" looks a subject several shades different from "King of Ayodhya".

We cannot blame the producers, the Ramnik Productions, who seem to have given all and more to make this picture as spectacular as possible. The sets of the picture are surprisingly good and it was almost a shock to us when we discovered that such good sets can be built at the Mohan Sound Studios. The entire picture seems to have been produced on a lavish scale and it is therefore more a pity that "Taramati" should fail because of a bad story and worse direction.

**Tiresome Old Tale**

It's an ancient story in which a Hindu king is defined in the tiresome traditional manner by emphasising his virtues with a colourful extravagance which provides a pattern for the gods.

Harishchandra was the King of Ayodhya of whose virtue and character the gods in heaven became jealous. Very soon the irate Vishwamitra came down to earth to test the king and in doing so took the king, his consort and their prince through a number of tortures beyond the patience and suffering of ordinary mortals.

It's an old, old story which has happened to all the Hindu kings who have enjoyed through subsequent times an infallible reputation as gods. These subjects appeal to masses because these kings of old provide an idealistic pattern of human behaviour to the present humanity and incidents.
composition particularly is absurdly puerile. The story of the picture is not at all dramatic though the original subject had plenty of basic material for creating some tense drama.

Raja Nene’s direction lacks emotional contents. Raja Nene must realise that human emotions create all the drama in a motion picture, and not sets and gardens. Raja’s direction of the picture is mainly responsible for the failure of the motion picture story on the screen.

The Effeminate Narad

From the players, Saroj Borkar in the role of the shrewish wife of Kanhaiyalal gives a good performance. Kanhaiyalal gives her relief by his own good work.

Baby Shakuntala is too precocious and one feels as if a diminutive grown-up woman is acting. In children’s roles, it is most important to maintain the childish innocence of the role.

Anant Marathe in the role of Rohidas gives an a-la-Vasanti dance and thus provides sex-appeal to Raja Nene’s direction. This boy has been murdered by the stupidity of the director.

Nayampally was quite at home in the role of Vishvamitra and seems to have at last got a chance to use his special set of teeth which he had once prepared for a hunchback role in Sagar picture. The satisfaction of using this set once again should have compensated Nayampally more than the monetary recompense he got from the picture.

Vasant Thengdi does not look Harishchandra anywhere during all the 11,000 feet.

Shobhna Samarth looks Taramati above the neck but below it—Why say it? It is high time that this woman starts acting now to show us how well or badly she can do it.

Paresh Bannerjee looked too effeminate to be the bachelor Narad. Perhaps the director wanted to emphasise that it was the inherent effeminacy of Narad which was responsible for his bachelordom. If that was the angle, angle, Raja Nene has succeeded eminently.

As a motion picture, “Taramati” is one long sequence of boredom. It is a pity that good people like Ramnath Productions have become the victims of the amateurish art of Raja Nene, the first disciple of V. Shantaram of Rajkamlal and Jayshree.

Village audiences may be interested in the picture due to their familiarity with the subject, but town Exhibitors will succeed only in boring their patrons if they book “Taramati”. The picture is a risky proposition on fixed hire basis.

With all the weight at one end, Shahu Modak and Leela Desai row the “Meghdoot” canoe to the other shore where Kirti Pictures are waiting to collect the profits.
MUMTAZ SHANTI—

In Shravan Kumar, a mythological picture of Murli Movietone, directed by Ram Daryani, Mumtaz plays the female lead.
Mr. And Mrs. J. B. H. Meet To Produce "Piya Milan"!
All-Round Rotten and Boring Show

Now, don't get us wrong. We are telling you an industrial secret. It is that Mr. J. B. H. Wadia and Mrs. Hilla Wadia are perhaps the most sincere and the most hard-working people in the world. In addition they are serious people whose approach to work is never frivolous. In fact, they are so grave and methodical in their work that friends think that they have no sense of humour even by way of slight relaxation. This serious married couple is now producing motion pictures with the best of pious intentions. They give everything to their motion picture production but in their religious earnestness they forget to put into it intelligence and common sense.

Don't get us wrong. We warn you again. The Wadas are very serious people. The only thing that is wrong with them is that they have been suffering from a long delusion that they are intelligent in addition.

We have not yet seen a single intelligent picture coming from Jamsheed Wadia. In the past when 'gentle' Jamsu used to produce Nadia thrillers, no one expected Jamsu's screen to reflect intelligence. But one day Wadia's trademark-ship brought to the screen a different cargo and the film industry was shocked to discover that gentle Jamsu had turned a new leaf and had started chasing quality and purpose in motion picture production.

M.A., LL.B., M.B.E., with files of Documentary News Letter, ex-Chairman of the F.A.B., ex-President of the Producers' Association, friend of M. N. Roy and what not, gentle Jamsu with more gentle Hilla, together gave a splendid promise of becoming future pillars of our industry. The last picture we remember of these intellectuals was "Bhakta Bodana", the story of a dacoit who went goofy over a god. The picture not only broke gentle Jamsu's bank but also broke the hearts of all his friends. The spectators went away in desperate disappointment from the dacoit and devoted that was presented on the screen.

Hopes now were centred in "Piya Milan", a beautiful name for the most rotten story ever presented on the Indian screen. Never before in the history of motion pictures in India has such bankruptcy of brain been shown as stands revealed in the 11 thousand feet of 'Piya Milan', perhaps the most putrid picture, a producer ever had the courage to project on the screen.

"Piya Milan" is the most unpar- donable waste of good celluloid by a man, who as an important executive of the film industry, should have realised the stern necessity of conserving the raw stocks of the country during the war years.

"Piya Milan" defies the English language. It is a picture that gives constant physical pain from the head
to the foot and from the first foot to the last. Even with the most sympathetic frame of mind one cannot find relief anywhere in the picture. By the time we arrive at the interval we get a feeling of having spent a week in the theatre and by the time we reach the end of the picture, only the spirit goes home, the body being dead long before. "Piya Milan" constitutes the most deadly lethal dose in entertainment.

The picture does not claim even a momentary flash of intelligence anywhere. After this picture at least, the Wadias should shed their intellectual pretensions. If they go back to Nadia with the horse and the dog and the rickety Ford, they will have saved their friends from a living death, which these "intellectual" productions unconsciously provide.

**Story Or Headache?**

The story opens with Suresh and Gopinath managing the business of Aftaabon Gramophone Company. Suresh is the engineer and the proprietor while Gopinath is he music director. They are recording Zohra Jan of Ambala and after condemning her voice at music, they go in search of new talent.

By the way, Suresh is financed by Rai Bahadur Behari Lal, his would-be father-in-law who has a good-looking daughter in Maya, devoted to social work allied to war activities.

This girl Maya sings and dances in and out of season and bores every one stiff from the beginning to the end.

On the other side, Suresh and Gopinath, after some unconvincing interludes, come across Rupa, a village maiden with a good singing voice. Here 'gentle' Jamsu manages to kill the father of the heroine on some flimsy grounds and packs off Rupa to the city with the hero.

In the city, Rupa becomes famous due to her gramophone records. This is supposed to happen in India where nothing like this has ever happened. It is now time for the hero to fall in love with the heroine and in doing so, create the usual triangle of jealousy coming from Maya.

The usual conflict is now shown for a time till the hero's mother calls upon the heroine to make the usual supreme sacrifice for love and run away, leaving the hero to the mercies of Maya. At this stage the Government of India step in and demand their pound of flesh. So gentle Jamsu, being a gentleman by birth and M.B.E. at that, gives a ton for the pound demanded. He takes the heroine nursing with the Red Cross behind her and he makes Maya a troop entertainer. With these two "intellectual" additions, the two producers seem to have sunk into their chairs to watch their brain work rolling out on the screen.

After a lot of singing or dancing by both the girls and after everyone is fed up to death, the hero meets with an accident and falls into the lap of the heroine. This very fall wakes up the conscience of Maya, who suddenly decides to turn her would-be husband into brother.

That ends the most stupid story ever presented on the Indian screen.

**A Tiny Oasis**

Throughout the picture there is nothing to be called a production value by the widest stretch of imagination or charity. This is one picture which is completely uniform and consistent in being silly and stupid in every inch of it.

We cannot believe that S. M. Yusuf could have directed this picture independently, remembering his good work in "Aina". We give him the benefit of doubt and acquit him.

From the players, only Nirmala has made some attempt to give some good work. There are places where she expresses herself with suitable emotions and manages to take some sympathy from the audience. With the exception of this tiny oasis, the rest of the picture is an arid desert of deep disappointment.

In short, "Piya Milan" is a picture which should be withdrawn from circulation because it provides an entirely misleading advertisement to our thirty-year-old film industry.

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When legs ran out of stock, Kedar Sharma has started ripping open ugly abdomens. This is perhaps all the "sex", Kedar could give in "Chand Chakori", a social story of Ranjit.

Mubarak has a role to suit his huge personality in "Veer Kunal", a Kishore Sahu picture.
"Mun-ki-Jeet" Pulls At The Box-Offices!

Famous Story Sustains Audience Interest!

The cleverest thing producer W. Z. Ahmed did after a long time was to select the story of Thomas Hardy for his new picture "Mun-ki-Jeet." In taking "Tess Of Durbervilles" he took a very intelligent story with a solid bedrock of pathos. And though he tried his level best during its screen adaptation to dissipate the natural dramatic values of the subject, he did not succeed completely with the result that there was still enough basic pathos left to stamp the picture as a sad and emotional experience for filmgoers.

Admitting that Producer Ahmed had to make some changes to make the story palatable to the Indian audiences, and some changes have been suitably and cleverly made, with a little patience and intelligence Ahmed could have made his screenplay much more effective dramatically than it is now on the screen.

Arsi, a milkmaid, lives with her father Mulkraj, a milkman and her kind old mother in the village of Himmatpur. To the village come a batch of archaeological scholars and one of them tells Mulkraj that he is the long-lost descendant of the Bhagera Kings. (Hardy uses the local priest for imparting similar information). From that moment onwards, Mulkraj fancies himself as a scion of a royal family and begins his several interludes of putting on royal airs. Amongst the scholars is Shyam, a straightforward, cultured man who wants to marry a village maiden and settle down as a farmer.

Shyam meets Arsi, the milkmaid and of course falls in love, also dragging her into it. Mulkraj's "royal" vagaries soon bring the family into difficult circumstances and Arsi is compelled to go to the Rani of Bhagera for help. There she comes across Prakash, the Rani's vicious son, who kidnaps and takes her to the jungles to outrage her modesty. (Hardy gives the heroine a child from this forced union).

Arsi returns home a sadder and wiser girl and informs her mother of the unfortunate incident. Her mother warns her to be silent about the whole affair. Arsi now goes to another place for work and there she contacts Shyam again. After the usual interludes of love, Shyam and Arsi decide to get married. But on the day of the marriage, weighed down by the load of her past and goaded by motives of emotional honesty, Arsi informs Shyam of the sad incident in her past life. This information changes the whole situation in a minute and Shyam leaves the girl at once without marrying her.

Arsi returns home, broken down completely. She soon loses her father and is turned out of her home by her father's creditor. Her family takes to the streets. She writes a letter to Shyam (though we are never before told that she could write one) but gets no reply. Arsi now goes to the...
city for work and there through one of those well patented film coincidences meets Prakash again.

Prakash's old passion for her is once again lighted and he tries to outrage her just at a time when Shyam, again through another happy coincidence, discovers her. A grim struggle takes place between Prakash and Arsi, in which Prakash falls on an open sword and dies. Arsi is now in jail (as announced by only Urdu papers) and there she dies of some strange cough after being loved again and forgiven by Shyam. That settles Ahmed's affair with Thomas Hardy.

RATHER CARELESS PRODUCTION

The production values of the picture are inconsistent and indifferent at places. Recording of the sound is not happy and people miss the dialogues at several places. The photography is pretty good in parts and rather indifferent at places. The dialogues could have been a bit more forceful had the writer worked with a little more perseverance. Many an emotional situation just cries for some strong and appropriate words. A couple of tunes seem to have become popular with the people and have happy opening lines. The rest of the song composition, however, is not up to the expected standard of Joshi Malihabadi. W. Z. Ahmed's direction is leisurely and indifferent at places. The skill which he showed in "Ek Raat" is somehow missing in this picture.

Had Ahmed concentrated all his energies on the direction of the picture, this inherently dramatic story would have become a great motion picture.

The most reprehensible item in the picture is the vulgar dance of Cuckoo in the presence of Prakash. The words of this song are rather unhappy and the actual pictorial portrayal of the dance becomes vulgar and repulsive owing to the pointed gestures of the artiste. It is surprising that a man of Ahmed's fine culture and education should have permitted this dance to go in.

TIWARI SHINES

From the players the best performance is given by Tiwari in the role of Mulraj, the milkman. Rajkumari Shukla and Gulab are not bad. Prakash makes his usual silly faces with his painted mouth spread wide.

Neena in the role of Arsi looked a bit too thin for a milkmaid. Somehow it is rather difficult to associate the fine, cultured and sophisticated features of Neena with the role of a village milkmaid. The girl does not shed her natural drawing-room grace in the midst of her rural surroundings. She speaks her dialogues beautifully but the indifferent recording of them has hit her rather badly.

A lot of noise seems to have been unnecessarily made about Shyam, a new recruit to the screen. The man speaks in quite a natural manner but does not seem to know much about acting. He looks too gaunt and tall to fit a glamorous role and in "Mun-Ki-Jeet" his very appearance goes against him.

In short, though "Mun-Ki-Jeet" travels a bit leisurely before interval it gathers some tempo and drama after the interval. And it is after the interval that we get a glimpse of Hardy's original story with all its inherent pathos inspite of the Indianization of the theme by W. Z. Ahmed.
“Maharathi Karna”—A Ludicrous Portrayal Of Mahabharat

Bhal G. Pendharkar Does Not Improve

Bhal G. Pendharkar has been producing pictures for a very long time. He has not yet produced anything outstanding but the only successful picture which ran for some time, produced by him, was “Shyam Sundar”. The success of this picture seemed enough to give Bhal G. Pendharkar a special intellectual complex. After this picture, however, Bhal has done nothing worth while to vindicate his usual pride as a producer.

“Maharathi Karna” his latest fiasco of high-pitched intentions. It has been Bhal Pendharkar’s chronic complaint that he never gets enough funds to produce a good picture. In this picture, however, he could not complain about financial backing which was full and plenty. And yet “Maharathi Karna” presents a ludicrous picturization of a popular incident from the ‘Mahabharat’. Though Prithviraj in the role of Karna manages to take momentary sympathy, the role by itself has too transitory a place in the general design of the story. The story opens with the incident of Karna becoming the disciple of Parshuram in which the bastard son of Kunti is both blessed and cursed by the great teacher.

This time Shanta Apte threatens Yakub with a flower pot—nothing else being handy. She could have used Dada Gunjal, the man who directs her in “Panighat”, an Asiatic picture

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**MAHARATHI KARNA**

Producers: Prabhakar Pictures
Language: Hindustani
Dialogues & Songs: Pt. Shivkumar.
Photography: Saju Naik
Recording: Ganpatrao Mole
Music: K. Datt
Cast: Prithviraj, Durga Khote, Leela, Shahu Modak & others.
Released At: Swastik, Bombay.
Date of Release: 8th Sept. 1945
Director:

**BHAL G. PENDHARKAR**

We are soon introduced to a derelict band of five starving souls whom we are asked to accept as the glorious Pandavas of Mahabharat. If these blighters had been stripped they would have looked like so many victims of the recent Bengal famine. Our innate hero-worship sinks down to the zero point when these Pandavas make an appearance on the screen. Fortunately we are saved the appearance of Draupadi.

We are now introduced to Lord Krishna who comes as a messenger to the court of Dhritarashtra to demand the return of the kingdom of the Pandavas. This request is turned down by Duryodhan and we are soon shown both the parties at war. In this war Karna is shown as taking the most important part.

The usual sequences so well known in the Mahabharat are now shown in a sketchy manner one after another and we see Satyabhamma, Ramani (Karna’s wife), Kunti and several others playing their parts and going out of the field. Ultimately, after some tame war scenes, the whole affair ends in Karna’s death in the battlefield and the triumph of the Pandavas.
Perhaps the most original and the most disgusting portrayal ever presented on the screen was that of Shakuni played by some fellow called Jayashankar. Bhal Pendharkar's Shakuni is not at all an intellectual portrayal but a mere clay model, making eyes and faces most unintelligently and at the wrong times. And this character was supposed to be the basic cause of the great war.

Poor Production

The picture has poor production values all-round except in the atmosphere provided by the settings. A couple of sets were really very beautiful and their fine mouldings were a pleasant sight to see. The photography of the picture was good in parts while the sound was uniformly bad. The technical direction of Bhal G. Pendharkar is still thirty years old in technique. Bhal doesn't seem to have progressed even a wee bit and shows equally conservative obstinacy in the direction of the emotional sequences. In the entire picture there is not one shot where the director has shown any skill or intelligence in taking the work from his artistes though he had some good artistes at his disposal. "Maharathi Karna" has mainly failed because of bad direction and poor story.

Poor Performances

The title role in the picture is played by Prithviraj. He looks a huge mountain of human flesh with projections all over him at the wrong spots. Forgetting his usual jerky gestures for a while, Prithviraj can be said to have done pretty well in some parts of the picture. There are moments when he takes the sympathy of the audience.

In the role of Kunti, the mother of the Pandavas, Durga Khote becomes a repulsive addition to the picture. She wears a disgusting expression throughout the picture and looks more like a witch than the revered mother of the Pandavas. For some reason or other, she seems to have missed the spiritual background of the role completely.

Known as the "Shakespeare of Sind", K. S. Daryani, the well known dramatist, gives to the screen another interesting story in "Shravan Kumar."

The most ludicrous portrayal is that of Leela in the role of Ramani, the wife of Karna. This is a strange role heard for the first time and yet we have no objection to conceding a mate to the brave Karna. We cannot however imagine that the huge and formidable Karna could have the consumptive looking Leela with her sunken cheeks and her long-drawn-out nose as his royal consort. Leela's performance is disgustingly poor and her music is both anaemic and unmusical.

Suvarnala in the role of Satyabhama does nothing useful though she speaks a few dialogues pretty well. K. N. Singh looked Duryodhan and kept his end up very well though he had little to do. Shahul Madaq acted Krishna in an inspired manner and looked the role every inch if we forget the little excess in weight which his figure shows. Arjun played by Chandrakant looked like an escaped U. P. milkman on his daily morning rounds. He acted like an half-wit let loose in a wonderland.

The prize-idiot of the show was Jayashankar in the role of Shakuni. It is difficult to describe this portrayal owing to the limitations of language. He acted like a cross between a human idiot and an intelligent gorilla. That is certainly not the intellectual villain of the Mahabharat. The rest in the picture are too insignificant to deserve mention.

In short, "Maharathi Karna" must be considered a huge flop as a motion picture seen from any angle. Even the war scenes are very poorly executed. The picture can be conveniently avoided by the average film-goer.

Exhibitors should think a hundred times before taking this picture on a fixed hire or with a minimum guarantee.
OUR REVIEW

"Village Girl" Has Beautiful Production Values

Story Misses Emotional Mark

Pictorially "Village Girl" produced by Ramnik Productions is a beautiful piece of art. It is a picture where it is difficult to find a bad shot throughout its 11,000 feet length. The picture, moreover, becomes a realistic mirror of picturesque village life, often as it actually is, and sometimes as we would like to it be—idealistic.

The surprising part of this production is the work of Director Amarnath. Knowing that in India directors are responsible for the pictorial presentation of a subject, Director Amarnath must be given all the praise for the pictorial beauty of "Village Girl". Had he made the common story a bit more emotional, it is likely that the picture would have clicked at the box-offices. This picture has to meet another misfortune in it being a propaganda story and as such a contribution to the war effort of the country. It is in this aspect that the picture has suffered most because the propaganda aspect had to be in-

VILLAGE GIRL

Producers: Ramnik Productions
Language: Hindustani
Story & Scenario: K. Amarnath
Dialogues: Safdar Faizpuri
Songs: Walli
Cinematography: L. N. Verma
Audigraphy: S. Jillani
Music: Shyam Sunder
Cast: Durga Khote, Nur Jehan, Nazir etc.
Released At: Lamington, Bombay.
Date of Release: 20th Sept. 1945

Director:
K. AMARNATH

stilled into the story by sacrificing several inherently emotional aspects of the picture.

A Common Story

The story is very common and it

This seems to be rather a hot situation from "Veer Kunal", a costume story produced and directed by Kishore Sabu.

Recruit Kamanah S. of P. O. Box 4024, Nairobi, Kenya, is now working in the military but wants to take up screen work. He is 22 and is 5 feet 8 inches tall.

has come on the screen several times before. Its main drawback is that it is presented in the right royal Punjabi colour in which delicate hues of human emotions are rarely to be found. Village life in the Punjab is a very vigorous affair in which even ordinary romance is more often like an all-in wrestling affair. In portraying the leading characters in this Punjabi strain, their traditional delicacy of feelings suffers considerably. And that is why Jani, the hero, and the village-girl heroine become rather vigorous representations of their types. There is no modesty or coyness in the portrayal of the village girl nor is there any soothing nobility of character found in the portrayal of Jani, the hero. In fact most of the boys shown in the picture are like Punjabi stud bulls let loose on a big farm sprinkled with some sex-obsessed girls. Incidentally, this colour to the picture becomes a wrong representation of the Hindu culture and in this aspect the picture has suffered, because people do not like to see anything so outrageous on the screen.

Jani, the son of a poor peasant woman is at loggerheads with Hari, the son of the village headman. We are not told why they dislike each other cordially. Jani is portrayed as an idler with a temper who brings home nothing but pain and compromise to his loving mother. Hari is shown as a swank with crooked intentions and later on we discover that he has also an evil eye for young girls.
Between Tewari and Rajkumari Shukla, Renuka Devi wonders whether “Ghulami” is a slave story or a freedom theme. In this Shalimar picture Rajkumari will take a lot of beating.

This village conflict goes on between the two for some time in which the elders also take part till Jani’s family is ostracized. Jani goes to another village and there he meets the heroine with whom he falls in love. Inspired by the heroine, Jani decides to do some honest work and goes and borrows some money from a Marwari. Later on Jani is framed up by Hari and is ultimately accused of murdering the Marwari. At this stage some spiritual hoax is introduced through the agency of the local priest and we are shown that Jani is ultimately liberated due to divine mercy. After some more sequences the story enters the usual vale of pathos and we find our hero listening to propaganda and becoming a war recruit. As all heroes show extraordinary valour in the field of battle, Jani also does not disappoint us. He gets some distinction and returns to his village after some years on the eve of Hari’s marriage with the heroine. At this stage Hari’s villainy is exposed and the heroine is ultimately handed over to Jani, the hero of “Village Girl.” It is a familiar story in which there was enough scope for familiar emotions to be taken to dramatic intensity. This has not been done.

But For Direction

Excepting the direction of the picture all the production values are surprisingly very good. The photography of L. N. Verma is pleasant throughout. The framing of the picture is remarkably pleasing with the result that an idealistic village atmosphere has been captured by the director. There is not much in the music to write home about and yet it is not so boring. The song compositions are common. The dialogues are quite good.

The technical direction of Amarnath is remarkably good. As we have said before, there is not a single bad shot in the whole picture. But his direction of the characters is throughout in a lower key with the result that the situations in the picture did not secure any emotional intensity. Had it not been for the wrong portrayals of the roles of the hero and the heroine, the story could have been put over more effectively.

Durga’s Excellence

From the players, Durga Khote has given a beautiful performance, something in keeping with her past reputation. One flaw which we still find in her work concerns her diction of the dialogues. Bar this aspect, the others in the picture do not come anywhere within a mile of her.

From the others Nur Jehan stands out a shade better than Nazir.

“Village Girl” is a pleasant picture to see. In parts it is beautiful. It does not, however, tell the story in an emotional manner.

Exhibitors in towns may provide variety to their urban patrons, but the villagers have nothing new to see in this picture.

Karan Dewan doesn’t seem to realise what Suvarnalata is about in “Rattan,” a Vinod picture.
OUR REVIEW

"Dui Purush" Rattles Down N. T. Standard
Scenarist Chatterjee's Clumsy Work
Kachi Babu Gives A Raw Deal

It seems that the producers in Bengal look upon their countrymen as a pack of fools. It also seems that the Bengali producers have decided to take the line of least resistance in the selection of their motion picture subjects, seeing that they invariably take up a stage hit to exploit its popularity gained on this stage. Previous experience however has shown that all the successful stage dramas which were adapted for the screen in the past have flopped on the screen. "Dui Purush" is no exception to this observation. What is strange is that New Theatres with their versatile experience should have taken this stage subject for screen purposes. The net result of this indiscreet choice of subject has been to create high expectations in the public which sadly enough are not borne out by the screen version of the subject.

And for this miserable sequel we must put all the blame at the door of Mr. Benoy Chatterjee, the Scenarist, who has made an unmerciful hash of the stage hit in its screen adaptation. He has even added a national flag at the end of the whole show to tickle some cheap sentiment of patriotism. Luckily, Scenarist Chatterjee has not fiddled much with the subject before the interval, but after the interval he has rushed in so many ill-conceived and absurd situations that the second half of the picture becomes disgustingly boring.

DUI PURUSH
Producers: New Theatres Ltd.
Language: Bengali
Story: Tarashanker Banerjee
Screenplay: Benoy Chatterjee
Lyrics: Sailen Roy
Music: Pankaj Mullick
Cinematography: Yusuff Mulji & Sudhin Majumdar
Auditory: Loken Bose
Cast: Chhabi Biswas, Ahindra Choudhury, Jahar Gan-guly, Chandravati, Sunanda & others.
Date of Release: 30th August '45
Released at: Chitra & Rupali
Editing & Direction: SUBODH MITTRA

Recruit S. M. Afzal Beg of Rangpura, Sialkot City is being groomed for the I.C.S. But the lad has ambitions of his own in the filmland. He acts, sings, plays musical instruments, writes, composes poetry and is fond of other finer arts. Shall this boy be condemned to a civilian's post?

In this second half the Scenarist gives undue prominence to the younger group of characters and thereby drags the story somehow till the end. The role of Sushobhan in the original drama had an important bearing on the dramatic conception of the story, but in the screen version this character has been painted in frivolous colour and Sushobhan has been made an irresponsible sponger who lives with the help of his widowed sister. Similarly, to forge a happy ending, the inevitable bane of our motion pictures, Nutbehari, the hero, is made to live instead of the dramatic death which Novelist Tarashanker Banerjee had originally given to him in the stage play. Admitting that the stage play, in itself, was a bit dull and slow it still had a good theme, some thrilling drama and powerful dialogues. In the screen version of "Dui Purush", the dialogues are still good and impressive, but the themes and drama seem to have gone with the wind of Benoy Chatterjee's motion picture treatment.

Old Story
The story of "Dui Purush" is almost an epic of three generations and perhaps because of its long range it slips out of the hands of the Scenarist completely. It is the usual affair of a poor social worker coming into conflict with a rich Zamindar and get-

What a pair! Subhadra and Arjun as played by Shanta Apte and Ishwarlal in "Subhadra" of Profulla Pictures.
FILMINDIA

November, 1945

Dying mixed up with a number of women for a time till other complications take him to the ultimate realisation of the true purpose of his life.

Nutbehari, a social worker, falls in love with Kalyani, the daughter of a wealthy Zamindar. After a little conflict with his ideals his love gives way and we soon see him jailed by the Zamindar. No sooner he is out of jail he finds Kalyani married and Nutbehari soon seeks consolation in marrying Bimla, a village girl. Nutbehari starts a school in his village and thus years are allowed to roll by with occasional glimpses of the Zamindar oppressing the poor.

Kalyani soon becomes a widow and is thrown out by her people with the burden of her only daughter Mamtta. Strangely enough, she goes to Nutbehari for shelter which is ultimately given by Nutbehari after the usual reluctance. Nutbehari soon leaves the school in charge of Kalyani and gets involved in a law suit with the Zamindar. We are now shown that Nutbehari becomes a lawyer and due to his inherent intelligence he earns a fortune. With money comes a transformation in his life-long ideals, which change is not approved of by his son Arun. The son becomes a rebel now and opposes his father's plans to get him married to the grand-daughter of the Zamindar. This complication goes on for some time till matters automatically solve themselves and the story ends happily.

Poor Direction

Sound and photography maintain the usual N. T. standard. Pankaj Mullick has not given anything new in the way of music though a couple of tunes are popular. The picture is directed by Subodh Mittra, popularly known as Kachi Babu and recognised in Bengal as the best film editor. This man has failed in his very first assignment as a director and, strangely enough, it seems that he could not do much with the editing of the picture. Kachi Babu has a long way to go before he could be called a good motion picture director.

From the players, Chhabi Biswas, a man's name, gives a good performance as Nutbehari. Perhaps he found the work easier as he has been playing the same role on the stage. Chandravati, in the role of Bimla, competes successfully with Chhabi and gives a vivid portrayal with the requisite restraint and dignity. Sunanda also does her part well as Kalyani. In the role of the Zamindar, Abindra Choudhury proves utterly disappointing. The rest in the picture are hardly worth the trouble of being mentioned here.

Inspite of numerous defects and periods of boredom there are spots in "Dui Parush" where the picture proves slightly entertaining. Because the picture has been released for the Durga festival, it is likely to draw well for some time inspite of its careless handling.
All this grandeur spectacle and swoop of action—emotion is aplenty in Standard Pictures’ Bairamkhan starring G. Jagirdar-Mehtab (Courtesy Minerva) Director: G. Jagirdar Producer: M. Havewala
Ramnik Productions Present

'NAIYYA'

Starring
MAZHARKHAN MUNNAWAR SULTANA
ANWAR ASHRAFKHAN BALAKRAM

Directed by
ASLAM NOORI
Produced & Supervised by
MAZHAR KHAN

Story, Dialogues, Songs
Dr. SAFDAR AH
Ramnath Productions
"NAIYAA"
Starring
MAZHARKHAN, MUNNAWAR SULTANA
ANWAR, ASHRAFKHAN, BALAKRAM
Directed by ASLAM NOORI
Produced & Supervised by MAZHAR KHAN

DECEMBER 1945
The People Who Scandalized Her - Came To Beg For Her Forgiveness!

A SOUL-STIRRING SAGA OF A WOMAN'S LONE BATTLE OF LIFE!

ZEENAT

PRODUCERS:
SHIRAZ ALI HAKIM
RAMZANALI F. LAKHANI

DIRECTED BY:
SHAUKAT HUSSAIN

STORY & DIALOGUES:
VAZAHAT MIRZA

STARRING:
NOOR JEHAN
YAKUB • DIXIT • BIBBO • KARAN
DIWAN • NASEEM (Jr.) • SHANTA
RIN • MAJID • ZILLOO • SALIM
REZA • HIMALAYWALA • AGHA &
SHAH NAWAZ

MUSIC: MIR SAHEB. SCENARIO: MONY-UD-DIN KHADIM. CAMERA: P. ESSAC
SOUND: S. C. PATIL. ART: SYED IMAM. PRODUCED AT: SHREE SOUND STUDIOS

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<tr>
<td>PRABHAT FILM CO'S &quot;LAKHARANI&quot;</td>
<td></td>
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<tr>
<td>Starring: DURGA KHOTE, MONICA DESAI, SAPRU.</td>
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<td>&quot;HUM EK HAIN&quot; AN ALL STAR CAST</td>
<td></td>
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<tr>
<td>RAMNIK PRODUCTIONS' &quot;TARAMATI&quot;</td>
<td></td>
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<td>Starring: SHOBHANA SAMARTH, VASANT THENGDI,</td>
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<td>KANAIYALAL, NAYAMPALLY.</td>
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<td>Direction: RAJA NENE.</td>
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<td>Direction: S. M. YUSUF</td>
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<td>SMRITI, NAJAM, PRAN.</td>
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<td>Direction: SHANKAR MEHTA</td>
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Direction: SOHRAB MODI

MAHESHWARI PICTURES'
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SMRITI ★ NAJAM ★ PRAN ★ ARUNA ★ GYANI
Direction: SHANKER MEHTA

EMPIRE PICTURES'
"KHELADI"
GOPE ★ AGHA ★ E. BILLIMORIA ★ RAJKUMARI
Direction: A. H. ESSA

JANAK PICTURES'
"NAL DAMAYANTI"
Starring:
SHOBHANA SAMARTH ★ PRITHVIRAJ ★ DAVID etc.

Directed by: KUMAR SEN SAMARTH

PARTICULARS:

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156, TARDEO ROAD, BOMBAY 7.
Vagaries Of The Censors

The Bombay Board of Film Censors has never been a popular institution, either with the producers or with the people. For years, it has exercised its censoring authority with strange bureaucratic methods, not unmixed with die-hard political views.

Our Censors do not bother about the contents of our motion pictures, if they see a criminal being glorified or crime being propagated or for that matter any anti-social aspect found in our entertainment. They will of course cut out a nude man or a woman, if they found one in the films and shout about having saved India from moral degeneration.

But when it comes to showing the revered face of Mahatma Gandhi or of any other national leader of importance, they run up with their scissors and cut out the film with an unholy hurry. Many a film in the past has been given this arbitrary treatment and film producers have not been allowed to show even the framed photographs of our national leaders. Political censorship is a disgusting affair in all the countries of the world and more so in an imperialism ridden land like India.

It's a strange phenomenon which we find in this country to see the Government-sponsored Indian News Parade claiming to give all the news to the Indian people while the Censors black-out the Nation's beloved leaders who make the most news in the country.

Is the Government under the impression that the Indian people are interested in the imperialistic pageantry of the British or in the daily doings of the Government's I.C.S. stooges? People want news made by people's leaders and not a chronicle of official acts forged by civilian toadies.

These remarks have become necessary because of the recent interference by the Censors in the film of the recent session of the All-India Congress Committee held in Bombay.

We are informed that from the film produced by Nanak Motwane, certain portions of the speeches of the Congress leaders have been cut out by the Censors without giving any reason.

In practical working, this is an amusing procedure which does not speak much for the intelligence of the bureaucratic officials. While every word uttered in any nook and corner of India by our public leaders is printed in all the newspapers of the country in numerous languages and echoed and re-echoed from one end of India to the other and from hour to hour, where is the particular advantage obtained by the bureaucratic machine, in deleting from the film some passages which agonize the ears of the Government officials?

Film producers in India are not strangers to the vagaries of the Censors, seeing that they have been compelled...
CIGARETTES

to cut out for years all patriotic aspects from their productions. Many a patriotic song has been summarily thrown out and for years our producers have not been allowed to cite Jawahar Lal Nehru even as an example to the youth of the country.

But now with the war of freedom over and the British promise of Indian freedom in the offing, (no one, however, accepts this British bluff seriously) and with the nation’s vote on the election anvil, we expect a little more intelligence and foresight from the Government officials, especially in the censoring of films with topical news value.

If the speeches of our national leaders are cut and mutilated to suit the whims of the Censors, there is no sense in the Government maintaining the Indian News Parade, apparently for giving the latest and the best news to the people.

It is high time that the bureaucratic officials realise that Indians want news only of their own leaders and people. And only their own leaders make the latest and the best news.

What Are They Doing?

Right in the wake of the disastrous fires which broke out in the film godowns of Paramount Films of India in Bombay and of Moti Mahal Theatres in Lahore, taking a toll of 31 human lives, comes the news of still another fire which broke out in the film godowns of the Aurora Film Corporation of Calcutta during the month of October.

Though, fortunately, no loss of life was reported in the fire at Calcutta, it was described by the newspapers as one of the biggest fires in recent memory causing considerable damage to property and films.

The disastrous fire in Bombay, in spite of its tragic toll of 19 human lives, does not seem to have goaded the Municipal authorities into taking any drastic action. Not even an inquiry committee, to inquire into the causes of such fires, has been appointed. All that the Municipal authorities seem to have done is serving the film stokers with a notice asking them for particulars of their stocks. For a fortnight or so after the fire, Municipal inspectors seem to have run about nosing around the film godowns and then suddenly dropped the scent after the usual understanding with the film stokers. Nothing is heard nowadays of any official inquiries in the matter and we have failed to get any authoritative information from the Municipal authorities. All that the idiotic half-starved Municipal staff seems to stammer out is “we don’t know anything.”

May we know who knows anything about this? It seems that the Municipal Commissioner has failed to whip up his subordinates in the Licensing Department in this vital matter.

It is the duty of the Commissioner to get this matter thoroughly investigated and find out ways and means of avoiding such unfortunate accidents in future. Is he doing it?

Little can be expected from the members of the Corporation. Most of our city fathers are themselves orphans of the present day political storm. They have hardly any peace of mind with hot politics in the air.

The members of the Congress Party, inspired of Mr. S. K. Patil’s assurance to us, do not seem to have taken official notice of the tragedy. It is unfortunate that not even a single Gandhi cap was caught in the fire, otherwise for that lonely cap the dead ones would have got a better deal. Like vultures over a dead body, the Congress Members must strong when they have to remove a black-cap dean of some college or hospital and put a white-cap one in his place. But for some strange reason they don’t seem to have taken notice of the white shrouds that covered the charred flesh of nineteen human bodies.

This unfortunate tragedy is a good example of our Congressmen’s sense of responsibility. The usually dynamic S. K. Patil, the leader of the Congress Party in the Corporation who brings the skies down to hound out the Communists, turns nights into days to organise the A.I.C.C. session in Bombay, seems to have found no time to worry about a tragedy which took 19 human lives within a few minutes. As the leader of the largest party in the Municipal Corporation, it was his sacred duty to move in this matter and insist on appointing a committee to inquire into the causes of the fire and to take adequate steps to avoid such fires in the future.

May we know why all the Corporators, white-capped or otherwise, have been paralysed?
Romance & Music Ride the Screen together

G.A. Thakur presents
"REHANA"

Starring
MANORAMA
SALIM, PRAN, ROOFI, RAMESH
and
MAJNU

Directed by HARBANS
Art Direction S.H. SHAH
Produced by G.A. THAKUR
A GIRDHAR BAHAR production
KHURSHID

The girl who has never given a bad performance, Khurshid is a popular addition to any picture. Here she is in "Moorti", a social picture of Ranjit.
CHHAYA FILMS
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“ALHA-OODAL”
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Based on the late Munshi Premchand’s immortal novel PREMASHRAM which has given millions much more THAN MERE GOOD STORY

Adaptation: PANDIT SHIVKUMAR
Direction: ANANDKUMAR

Now under production with the most appropriate cast ever selected for a movie

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A MUNICIPAL THEATRE

With the world becoming more and more progressive-minded every day and our school and college students acquiring current progressive cults, our different stage arts seem to be going through a much-desired renaissance these days.

Not a week passes without some stage-play or dance somewhere in the city under the auspices of some theatre group or other, usually constituted of young and educated enthusiasts who wish to revive the different ancient arts of India in one form or other.

All these enthusiasts are, however, balked in their efforts by a woeful shortage of theatres in our city. With not only every obvious theatre but every cattle stable turned into a picture house, there is hardly any theatre left in the town for stage plays or any cultural shows.

Most of these enthusiasts have to satisfy themselves by turning a few public halls we have in the city into pseudo-theatres after paying prohibitive rentals. Once in a while someone influential enough, like Prithviraj Kapoor, manages to secure a theatre but then he has to give morning shows at odd hours and odd days after paying the theatre man through his nose.

To take a glaring example: Prithvi Kapoor is these days not only putting up good stage shows but also presenting useful social themes. It is a well-known trade secret that Prithvi earns big money by doing screen work and then proceeds to spend it on his hobby of producing stage plays. Prithvi is today a well-known stage producer with empty pockets. And the large part of his pocket is picked by the theatre-man who hires out his stage at impossible rates. Add to this inevitable extravagance, Prithvi's own stupid but good-hearted generosity in throwing away his premieres and holiday-shows for some charitable cause or other and it is not difficult to imagine that Prithvi has not only ruined himself but also his wife and children who had all along expected him to leave behind something for them.

The others in the field are not as altruistic as Prithvi Kapoor but nevertheless they render some cultural service to the country by presenting suitable stage plays and dances which not only entertain but also contribute towards the general renaissance of our ancient arts.

All these people seem to work under impossible conditions. It is a marvel how they keep on giving some show or other in any pig-sty available under such circumstances. The way things are moving, it seems that motion pictures will be the only ultimate entertainment for all. Imagine the dark prospect our masses have in store with nothing else but the usually rotten Indian pictures to see. All the new theatres which have been scheduled for the post-war period will be so many cinema halls. Not a single one is being planned for stage shows. That is rather strange in a country where thirty years back there were no motion pictures but only stage plays for entertainment.

Here is a case for the Municipal authorities to attend to. Almost all the principal towns in Europe have their own municipal theatres where local institutions and visiting companies give their stage shows. The municipal theatre in Venice presents two different shows of different companies all nights of the week and the theatre shows huge profits at the end of every year.

Can't the Bombay Municipality plan something on these lines? It is high time that the first city in India had its own municipal theatre if not to encourage local talent at least to provide a common meeting ground for the East and the West.

What is wrong with our city fathers? Have they no imagination? Are they all nincompoops? Some of them should start shouting till the Municipal Theatre becomes a fact.

EDUCATION ON WHEELS?

Information and Broadcasting Secretary Prem Nath Thapar has been in America for some time now, on behalf
When Producer LAKHMIDAS ANAND promises a great motion picture he keeps his promise!

The man who was associated with great screen classics like: "MAYA" & "VIDYAPATI" knows exactly how GREAT motion pictures are made —

The year’s greatest devotional romance raising human emotions to a spiritual altar

**KRISHNA-LEELA**

Starring the inimitable KANAN with her divine melodies—set to tune by the incomparable KAMALDAS GUPTA within the artistic framework of CHARU ROY and under the unique direction of DEBAKI BOSE

Producer LAKHMIDAS ANAND promises a picture that will set a million hearts trembling with emotion.

---

**For Business Contact**

**LAKHMIDAS ANAND PRODUCTIONS**

**SWASTIK HOUSE - LAMINGTON ROAD**

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---

**BHUSSAWAL**
of the Government of India, trying to break the bottleneck which had delayed the shipments of film projection equipment ordered by the Government to educate India’s millions.

Remembering the two-hundred-year-old imperialistic exploitation of the country, one has to strain one’s credulity to accept the lofty scheme of the Government to carry mobile cinemas to India’s 7,00,000 villages to educate the masses. However, it is not wise to look a gift horse in the mouth and more so for a people who can neither help nor protest but only endure.

Just at present the Government plan is to put on the road almost immediately 224 mobile cinema units—one for each civil district in India. In the next three years the number will be gradually increased to 1000 mobile vans.

We are told that these mobile units will regularly carry to the village gates visual education and the latest information on subjects like farming, soil preservation, cooperative societies, forest conservation, public health and prevention of epidemic diseases. Altogether the plan sounds like a patriotic scheme of a free government and at this stage it is difficult to discover the exact catch in the game.

The Government doesn’t tell us from where it is going to get the material for all this visual education. Thousands of short and long features will be required to keep even 224 mobile units constantly moving. The Information Films of India is producing some apologetic stuff in the instructional line but its output being very scanty is hardly sufficient to meet even a tenth of this new demand.

Do we find the lid slightly open when we read that Secretary Prem Nath Thapar has been negotiating with Walt Disney with a view to screen American cartoons and documentaries in India with commentaries in Hindustani and other regional languages? If this procedure is adopted as a plan of supply, aren’t we likely to be flooded with all and sundry films from Great Britain, America and other countries? Seeing that our film industry is hardly interested in this new market, it looks as if all the profits of this huge scheme are earmarked for foreign export.

This is not difficult to believe seeing that the Government-owned Bureau of Public Information in New Delhi has been recently pushing British films in the Indian market.

Well, who is to do something about all this future education on wheels?

WARNING TO OUR PRODUCERS.

Whatever good-will bluffs “expert” K. S. Hirlekar has been doing out in America, the Yankee film people seem to be in a different mood altogether in so far as the competitive product from other countries is concerned.

We have already written about the “special treatment” given by the Hayes Office to “Henry V”. News now comes that “Fanny By Gaslight” has also incurred the displeasure of the Hayes Office on moral grounds.

In this film, objection was taken to a scene showing Phyllis Calvert and Stewart Granger going on a trip to Paris. The Hayes Office insists that “they should be shown to be chaperoned.”

---

**SHIVRAJ PRODUCTIONS**

**NOW READY FOR RELEASE:**

**DHOKE BAJ**

STARRING:

BABURAO PAHELWAN
CHANDRIKA
AGHA JAN
PESI PATEL
PUTLI BAI
SUDHA DEVI
CHANDRAKALA HABIB

Produced & Directed by

R. SHIVRAJ

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It's The Musical of Musicals!

Pancholi
DOES IT AGAIN!

IT'S THE HAVEN OF MIRTH AND MELODY

“Kaise Kahun?”

STARRING:

RAGINI
NAJMAL
AKHTAR
JAGIRDAR
AJMAL
DURGA MOTA

Entertainment at its Best Dilsukh Pancholi Production

Director: MOTI B. GIDVANI
Music: PANDIT AMARNATH

Drawing capacity houses at

IMPERIAL CINEMA
BOMBAY.

FOR BOOKING APPLY

M/S. BHARAT PICTURES LTD.,
BOMBAY ★ AKOLA ★ LAHORE ★ DELHI.
organisers of this new company that such exchanges will better international relations.

As found on paper no one in the world can condemn such a scheme which should promote better relations between the East and the West, if all the professions are put into actual practice.

Indian producers, however, would do well to insist on certain guaranteed releases in the key cities of America within a specific time before they agree to hand over the pictures to the new company, which is easily one of the most influential concerns in America.

It is quite likely, as suspected in the case of the “Court Dancer”, that to prevent independent Indian enterprise American film interests may purchase outright some ambitious Indian pictures and store them in their film godowns without even opening the tins on Broadway pavements.

That is another American way of stifling any possible competition. The Yankees can afford many expensive luxuries and this is one with profits in the long run.

ENTERTAINING OR HURTING?

Editor Baburao Patel has received a letter from His Grace the Archbishop Bombay regarding the unfortunate advertisement of “Chhamia” which appeared in the “Bombay Sentinel” and about which we had commented in the October issue of “filmindia”:

Wrote His Grace: “I am writing to convey our very grateful thanks for the comments which appeared in the October issue of “filmindia” under the heading “Insulting the Christians”. Our attention was drawn to the article and on the strength of that we took the matter up with the Indian Motion Picture Producers’ Association. They in

It is evidently a harem situation from “Bairam Khan” with Mehtab as the piece-de-resistance.
THIS CARAVAN OF LOVERS IS ON ITS WAY TO THE DREAMLAND OF BEAUTY & ROMANCE

in
Vaswani Art Productions'

SASSI-PUNNU
A BLAZING LOVE STORY FROM THE LAND OF ADVENTURES AND INTRIGUES

with
KRISHNAKANT ★ YOSHODRA KATJU
RAJKUMARI SHUKLA & GOPE

PRODUCTIONS: MUSIC: DIALOGUES & SONGS:
I. C. KAPOOR GOBIND RAM RAM KAMLANI

STORY & DIRECTION:
J. P. ADVANI

For Particulars:
VASWANI ART PRODUCTIONS
BOMBAY MUTUAL ANNEXE
GUNBOW STREET, FORT, BOMBAY.
turn looked into the matter and we have since received an apology from Messrs. Famous Pictures Ltd."

We are glad to observe that the Famous Pictures Ltd., have realized their mistake and have apologised to our Christian community.

It will be proper for the Indian Motion Picture Producers’ Association to issue general directions to all the producers not to plan their motion picture themes or publicity in such a manner as to hurt the religious sentiments of any community.

After all motion picture making is an industry of providing entertainment and producers can always earn more by pleasing the different people of our country than by hurting them.

YOU’LL HARDLY BELIEVE—

That Sohrab Modi has installed his “Ganpati” idol, rather too late, at the New West End for daily worship. It is stupid of people to identify Sohrab’s “Ganpati” with Mehtab.

That with this new idol worship in vogue now, Shantaram will build Jayashree’s idol at the Swastik; Atre will construct Vannala’s idol on the Bombay-Poona Bus Service; Abbas will print Snehaprabha’s idol on the ‘Last Page’, and so on. Crowds will have to be invited for the ‘immersion’ ceremony of these “idols”.

That Shantaram of Rajkamal and Jayashree is reported to have spent 20 lakhs of rupees, taken a year and a half, reshoot the ‘master’ scenes three times and will need three months more—all over an unknown medico of Sholapur.

That Shantaram of Rajkamal and Jayashree has sworn to play the role of Dr. Kotnis so realistically that the real Mrs. Kotnis will be compelled to believe in the Theory of Transmigration of Souls.

That after Dewan Sharar’s “Mandarin” in “Dr. Kotnis”, opium-eaters of the town are expected to flock round him to buy “aphems” by tolas and smaller fractions. Dewan Sharar won’t have stocks to sell as he will himself need all the quantity, when he starts counting the money Shantaram will pay him for his acting performance.

That ‘Master’ Winayak—husband of a wife and father of several children, ‘master’ nevertheless—tells Pandit Indra that in ‘Talash’, he will beat Shantaram hollow in direction and camera-craftsmanship and the little Master’s “Big Master” will have to look out for his laurels. It is rather indiscreet of “Master” Winayak to talk like that about V. Shantaram of Rajkamal and Jayashree and to Pandit Indra of all people.

That Pandit Indra, the “Japan” of film songs, refuses to write songs for V. Shantaram of Rajkamal and Jayashree, saying that what this producer knows of film music is not worth knowing.

That nothing daunted, Shantaram of Rajkamal and Jayashree is reported to have taken down the sleepy mutterings of Jayashree and turned them into songs of “Dr. Kotnis”. Now that Kotnis is dead, we don’t mind what he sings.

That ‘gentle’ Jamsu and more gentle Hilla Wadia are reported to have challenged Shantaram by giving Vannala a new personality in “Sharbat; Ankhon”. Even if people weep during the picture, Jamsu and Hilla will turn the tears into ‘sharbat’.

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GOREGAON, P. O. MALAD (BOMBAY)

While starting their preliminary preparations for producing their new picture in their studios at Goregaon with all Filmistan’s ultra-unique facilities, invite all interested in films to write to them.

Competent, conscientious, educated young suitables desiring work should write in full details.

Please note that none but those informed in writing should seek personal interview.
Stands for quality and absolute reliability in everything required for Motion Picture Exhibition. Our motto is to serve the exhibitors, and all the exhibitors who had dealings with us know that even in the most difficult times we have stood behind them and supplied them with all necessary requirements and not only kept their shows going, but going in the most efficient way.

Lansing multi-cellular horn large theatre speaker systems—acknowledged the world’s best—and amplifiers incorporating the very latest improvements like noise-suppression, cathode follower and other new developments in electronics.

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BOMBAY 4.

MADRAS:
18, Mount Road.

NEW YORK:
20, Pine Street,
N.Y., 5.

LONDON:
18, Albert Street,
LONDON, N.W. 1.
That with 'Huns', 'New Huns', 'New Huns Ltd.', 'Rajhuns' and all the other 'Huns' making new production companies, there is no 'bird' left for Baburao Pendharkar to produce, unless he goes back to the common duck. It is rather rough on Baburao Pendharkar, seeing that he had monopolized the royal swan so long.

That by producing "Lakharam", Vishram Bedekar proved what good use can be made of Monica Desai. It is a slap in Kidar Sharma's face, seeing the way he handled her in Ranjit pictures.

That Kidar Sharma wants Sardar Chandulal Shah to send "Mumtaaz Mahal" to Hollywood as people in India can't understand the picture. Kidar's Hollywood friends would love to see "Mumtaaz Mahal", at least to see the Taj Mahal which Shah Jehan built.

That H. M. V. Chaturbhuj Doshi is a bit sore with Sardar Chandulal for not permitting the silver jubilee to his "Bhartruhari" in Bombay, seeing that the communal riots had already given the picture, a free extension of eight weeks.

That Shanta Apte has invented a new singing mixture of music, with Western and Carnatic blends, and now "Panhari" will sound like the belle of Honolulu.

That Producer Kamla Bai Mang'orekar is thinking of producing "Ohello" as her next picture with herself as Desdemona and Atre as the Moor of Venice. An offer to Baburao Patel to play Iago is reported to have been refused, on grounds of heroine's old age.

That the strangest luck in the film industry is given to Baburao Pai of the Would-be Maternity Hospital. When he secures pictures produced by others, they run like the devil while his own 'Chands' and 'Ranis' refuse to take the start.

That seeing V. Shantaram of Rajkamal and Javashree taking the story of the dead Dr. Kotnis, Baburao Pai took the living Kamla Kotnis to prove the argument in "Hum Ek Hain".

That you can't help people being shocked out of their wits to see Shobhana Samarth and her husband "Baldy" Samarth together in picture houses—and after so many years of married life. Times are progressing.

That film girls are getting fond of scientific massage these days to get rid of superfluous fat, over and inside the abdomen. Why not send them to Baburao Pai's new Maternity Hospital?

That Raniana is reported to be on hunger strike because Vijoo did not run "Vikramaditya" till the end of "Ram Rajya". She refuses to break her fast inspite of all Vijoo's soothers. Why not start shooting, "The Story Of Yashodhara"?

That times have changed seeing Chhotu Desai of Janak patronising Sardar Chandulal Shah by shooting his pictures at the Ranjit studios. That is some depending on our "Independents".

That 'Baldwin' Motilal was ragged to sing a song in Allahabad recently and the pity of it is that our glamour boy believed that the boys really wanted him to sing. Motilal doesn't yet know the legion of "filmindia" readers.

That after seeing Pritviraj's stage-hit "Deewar", our Bengali politician Sarat Chandra Bose is reported to have embraced Pritviraj on the stage right in front of all. This Bengali Babu seems to be very fond of embracing, seeing that he had embraced Sardar Vall-bhavra at the A. I. C. C. session. What would he have done if the producer of "Deewar" had been, say—Protima Das Gupta?

STOP PRESS

BUYING FREEDOM

BOMBAY, 26th November.

The Indian film industry seems to be composed of strange people. Sardar Chandulal Shah invited some friends of the industry primarily to discuss the advisability of the Indian film industry establishing its own co-operative insurance company to cover film fire risk because the foreign insurance companies had refused to write Indian film fire risk. During the discussion to establish an insurance company with the initial capital of 50 lakhs of rupees, some one in the crowd of friends suggested that if Sardar Chandulal applied a quarter of his influence to collect some funds for the Congress and the Indian National Army Fund, the country would be benefited. Being the day of elections supporters to this suggestion were many.

Not a bit taken aback Sardar Chandulal probably decided in his mind to make every cup of tea on the table the most expensive item of the day, for every one present.

"Gentlemen, I open an unofficial Congress and I.N.A. Fund with my personal donation of Rs. 5,000," said the Sardar, "and I am waiting to put down your contributions."

Within five minutes Rs. 78,000/- were contributed. The only conscientious objector was Mr. Jamsheed B. H. Wadia M.B.E. whose political convictions would not allow him to contribute to such a fund. Here is the list of people who contributed:

<table>
<thead>
<tr>
<th>Company/Producer</th>
<th>Amount</th>
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<tbody>
<tr>
<td>Sardar Chandulal Shah (Ranjit)</td>
<td>Rs. 5000</td>
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<tr>
<td>Kapurchand Brothers</td>
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<td>Rajkamal Kalaman'd</td>
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<td>Jupiter Studios</td>
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<td>Laxmi Productions</td>
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<td>Sun Rise Pictures</td>
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<td>International Talkie Equipment</td>
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<td>B. A. Bharucha</td>
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<td>Baburao Patel (filmindia)</td>
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<td>Kishore Sahu</td>
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<td>Amar Pictures</td>
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<td>Royal Film Circuit</td>
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<td>Indu A. Patel</td>
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<td>Chandrarao Productions</td>
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<tr>
<td>Rai Bahadur Chuni Lall</td>
<td>Rs. 1000</td>
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</tbody>
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Rs. 78000/-

But the nation wants more money in its final fight for freedom and who can pay more than our film people? Though the Government has sucked them dry in taxes (the industry pays nearly 40% in taxation) our film people will always have the heart to pay for FREEDOM.

December, 1945
THE THEATRE
of Tomorrow...

Splendour that is streamlined, so that without any waste
or friction, without the least lack of utility or efficiency, the
grand dreams of the builder, the mechanic and the artist come
ture! Seated amidst planned luxury we yet become part of
momentous dramas through pictures that brighten the eye
with accurate projection that sounds that bespell the ear by
crystal clearness. Tomorrow is the day of the theatre grown
perfect.

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Let us plan it for you!
J. S. GHAI (Bombay)

Is youth a plea to conceal a thousand lies or a thousand nights of sin?
Youth is neither a plea nor a pretext. It is a glorious fact and as such enjoys many privileges which age grudgingly permits. Youth takes 'sin' out of nights and 'lies' out of stories with its natural impulse and enthusiasm. These words are added later on to all youthful acts by fossils whose bones creak with every movement.

HARIMOHAN GUPTA (Lucknow)

Is it sinful for a man to look at beauty only and avoid the ugly things of life?
Beauty is a blessing and to look at it is to invite the blessing. The world is full of ugliness and that's why beauty is rare—How can anything beautiful be sinful? There is enough ugliness within the man without his having to waste time looking out for ugly things outside. If there is anything beautiful within reach and sight, by all means see it and grab it if you can.

S. M. HUSSAIN (New Delhi)

Is it possible for a woman to reach the supreme height of loving twice in her life time?
Love is a seasonal emotion. For men, it is both an excuse and a relaxation. For women, it is a temporary passion which gradually disappears with the approach of motherhood. When a woman loves a man in early youth she3harits her soul for a few thrilling moments. Only for a few moments can she reach supreme ecstasy of love in the early days. But as man becomes a woman's habit, love becomes a cold sentiment. Only in the burning stage can the tremors of the heart be called love. No woman can love twice because her first skirmish with her heart would have given her a deep wound inside which memory always keeps fresh and prevents her second experience from reaching its height of ecstasy. A woman's second love is her mother-hood. If you are thinking of marrying a widow, accept her for her utility but don't expect from her emotional satisfaction. Love is a virgin's attribute.

HARIKESH MEHTA (Lahore)

If "filmindia" is a mirror for the film people to see their face, don't they despise the man who holds it to their face?
That is just the rub. Forgetting their own ugly faces, they growl at the man who renders an obliging service. Well, you can't expect human beings to be grateful!

MISS INDU SETHI (Karachi)

My bookseller informs me that Baburao Patel is retiring from "filmindia". This is really tragic news for all of us. Promise me that you won't do anything so drastic.

I give you a solemn promise to postpone the tragedy till the 'Miss' before your name turns into a 'Mrs.'

KRISHNA PRAKASH SETHI (New Delhi)

What is a man to do when he discovers that he is in love with another man's wife?

Find out whether the woman reciprocates. If she does and if life becomes intolerable for both, be vagabonds of love. If the man happens to become an obstacle, run a car over him. But remember this is not love, it is poaching and as such a crime.

Is it a sin to commit suicide?

Not in India with the earth burdened with 400 millions. Suicide is only a greater accommodation.

They are at it again—Leela Desai and Shahu Modak in "Meghdoot" directed by Debki Bose.
Pulsating

with Ambitions

Breathing

the spirit of

these

400 millions

who inhabit

one fifth of the world

and carrying on the

Traditions of

such NATIONAL Pictures as

APNA GHAR

KOSHISH

& GHULAMI

Comes

CHANDRA ART Productions’

Saga of Patriotism

“40 CRORES”

That LAYS BARE the

HEARTS OF THE SONS

of MOTHER INDIA.

Directed by:- Nanabhai Bhatt.

For Particulars apply:-

JAMNADAS CHANDU & CO.,

Kison Mahal, Tribhuvan Road, Bombay.
December, 1945

M. M. LAL (New Delhi)

If marriage is an “inferno” why do so many people go in for it?
To salvage the souls of their ancestors. A thing is not necessarily right because millions do it. Millions all over the world drink alcohol inspite of doctors shouting against it. Marriage is as bad as alcoholism. It is a vice which human beings have inherited from their parents’ bed of desires.

V. P. ANAND (Lucknow)

Persons having long noses are said to be eccentric—What is your idea about Vanmala and Ishwarlal? I guess they are not exceptions to your quotation. Ishwarlal earns ten thousand a month and smokes ‘bidis’ on the set which he gets at ten for a piece. Vanmala has her long nose buried in some sixpenny thriller while on the set, perhaps to prove her educational complex.

ABDUL SATTAR BAIG (Tenali)

Why don’t you introduce a puzzle in your “filmindia”? You are a blind fellow. I am the main puzzle of “filmindia”. Why not try to solve it?

MISS DULARI BHATIA (Lahore)

If some Congress men and women take to the acting profession, what would be the effect on the film industry? Elephants, horses and trumpets which we have for trade-marks now will turn into goats, cows and charkhas. In battle scenes, our heroes will lie on the ground and allow the villains to walk over them. In fields of romance, ashrams will be built by our romantic river-sides and grass-eating heroes will lead Prabhat Pheris instead of singing duets of love. Saigal and Kanan will have to retire giving place to Jawaharlal and Vijayalakshmi. Sardar Chandulal will have to go out of production handing over his reins to sardar Vallabhbai. The Censor Boards will have to be scrapped making Gandhiji, the single supreme Censor. Imagine this prospect! It will be better to grow vegetables in our studios.

KULDIP SURI (Sialkot)

What do you think when you look into the mirror? That there is something wrong with Sushila Rani’s eyesight.

B. M. ZAHIRUDDIN (Andersonpet)

When do ‘buds’ become ‘flowers’? When they are picked from the ‘tree’ and thrown on the ‘bed’.

KULKARNI T. Y. (M. E. F.)

If a biographical film is to be made of Mahatma Gandhi, whom would you choose for the role seeing that Mahatmaji doesn’t like films? Mahatmaji is a symbol of the “Daridranarayan” and as such he has millions to act for him.

———

PEOPLE’S PROCESSIONS TO VICTORY’S RELEASES!

PUBLIC PROUD ANNOUNCEMENT FOR 1946

Love, Beauty, Tears, Laughs, Mirth, Troubles, Turmoil, Thrills, Sensations.
All they find mingled in

VICTORY RELEASES
PUBLIC’S SERIALS EACH IN 25 REELS.

(1) MASKED MARVEL
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(4) JUNGLE QUEEN (Universal)

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Are they Satisfied?

Are they Satisfied? That's the test which the Theatre Manager applies to his audiences.

Given a good picture your audiences can still be dissatisfied if the sound or projection is not perfect.

But if your theatre is installed with RCA equipment—no matter how old it is—you can still have perfect sound-projection with a little care.

PEL SERVICE will give your equipment the necessary care, prolong its life, and save you thousands of rupees worth of patronage. In addition to regular checks of your equipment, PEL SERVICE Engineer will always be at your call in emergencies.

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sides acting a saint is easier than living one.
Saints are sold by their deeds and not by their looks.

G. R. BEHARI (New Delhi)

We have several actors and actresses whose monthly income is said to be more than that of His Excellency The Viceroy. How can you justify these people getting so much money?

The Viceroy's salary is money paid out without return. On the other hand, what we pay to the film artistes often comes back to us tenfold. The Viceroy is a ruler while the artiste is an entertainer. People hate rulers and love entertainers.

HUKAM CHAND GUPTA (New Delhi)

It's a general complaint that when a man returns home from the office and settles down to read the evening paper, the wife wants to talk. Can there be anything more maddening? What should we do about it?

If she is a reading type, give her "filmindia" to read and she will be quiet for days and yet don't be quite sure of a woman who has become a wife. Immediately women assume this conventional profession, their tongues grow to lash the man whether reading or shaving. It's an unavoidable music of the institution of the home, and that's why clubs and good-looking neighbours have become popular resorts.

What is the most futile emotion in the world?
The incense which a loving heart burns for the beloved who is a thousand miles away.

HARI SINGH MUKHARYA (Saugor)

How do you define a 'Society girl'?
A Persian cat with fine fur living on stolen milk.

What inspired you to become a film journalist?
Hunger.

MISS ANILA PERSHAD (Delhi)

Till today I thought you were just about giving correct reviews. But after reading your review on "Geet" and seeing the picture (which was thoroughly silly) I found a great contrast. I daresay I was disappointed to read your review.

That way I shall be disappointing you in many things. As I am not married to you, I still retain the privilege of thinking with my own brains and forming my own opinions about pictures. I liked "Geet" which you consider to be silly. It is quite likely that you and I might think differently on the same subject. How can you dispute my right to be individualistic?

Why don't you change your magazine's name from "filmindia" to "film fun"?
What is fun to a cloistered maiden like you, is not so much fun to those whom I criticise ruthlessly every month. When you read my sallies and giggle, remember there are thousands in the industry, who wriggle with pain. Writing "filmindia" is not so much fun, it is a mission.

H. RANGANATHAN (Bangalore)

Which is the best way to find out the real heart of a woman?
In case of the average society girl, check up your monthly bank balance. In case of good women, put your hand on your own heart and you'll hear the beat of hers.

PRITHI PAUL SINGH (Lahore)

Can you tell me what class of husbands is accustomed to feed babies?
Only those who wonder how their wives did the trick.

May I call you innocent?
You can't do better.

What is the religion of your partner Parker?
Mammon-worship.

B. N. SHARMA (Amner)

My friend's wife insists on joining the film industry but she is ugly. Can't you advise her?
Only those with talent have an inner urge. The films need both ugly and handsome people because films portray life. If your friend's wife has a talent and the capacity to work hard, she may still become a success. We have enough ugly girls on the screen earning thousands a month.

SHAMSHUDDIN H. K. (Kahama)

Almost every Indian picture ends with marriage. Is there no Indian picture without a matrimonial story?
Marriage is a conventional crown on romance, an unconventional interlude. Producers like to be
THE PICTURE OF THE YEAR

NALINI (Jaywant)
JAGDISH SHEHFI ★ KUSUM DESHPANDE
VASANT THENGADI ★ PARESH BANERJI
KARAN DIWAN ★ BABY SHAKUNTALA
SAIYAD AHMED ★ SAROJ BCRKAR
SUNALINI DEVI

Directed by: RAJA NENE
Music by RAMCHANDRA PAL

VENUS PICTURES PRESENT
PHIR BHI APNA HAI
SOCIO-MYTHOLOGICAL

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JYOTI STUDIOS, KENNEDY BRIDGE, BOMBAY 7
conventional to please the masses and it is no wonder to find that marriages ring the curtain down in our motion picture stories. Besides, the story after the marriage is not so very romantic in actual life.

G. V. L. N. SWAMY (Cuttack)

When a beautiful girl laughs, which part of her face attracts our attention most?

The teeth which are suddenly exposed as if the zip has been torn. They should however remind the onlooker of the bite in them.

Can the "filmindia" office manufacture a number of Baburao Patels for the uplift of the cinema industry?

"filmindia" did not manufacture me. It is the other way about. I am my father's job and he is now too old at 74.

K. U. KAMATH (Mangalore)

Why is Jayant Desai so fond of Ishwarlal and Mubarak? Mubarak is a soft-speaking man who must be telling Jayant that Jayant is greater than Shakespeare and lot ahead of Grant Anderson. Thus Mubarak gives Jayant superiority-complex. Poor Ishwar must be sitting at the feet of the master, yelping at intervals: "Jayanti Bhai", "Jayanti Bhai". Flattery is a more devastating weapon than the Atom Bomb.

What does that Shanta Apte (Courtesy: "S. A. Concerns") mean?

It means that after paying Shanta Apte through the nose, the girl obliges by working as a courtesy of Shanta Apte Concerns. Doesn't it look very pedantic and incidentally a bit cheat? Seeing a recent advertisement of "Panihari" in the November issue of "filmindia", Surendra also seems to have come as a courtesy packet of S. A. Concerns. Wonder whether Surendra is concerned with this Concern.

PRAKASH NARAYAN (Rawalpindi)

"Woman is the root cause of all the change in the Universe"—Do you think so?

May be, seeing that she carries the cradle of human life in her little womb.

P. K. RAMASWAMY (Palghat)

Why does your magazine nowadays attract more than ever before?

Since the last four years an artistic woman fusses over it every month and gives it little graces which make the magazine more readable. Nowadays it is more a woman's job than a man's.

KRISHNAGOPAL KANTHAN (Agra)

"Expose as much as you can" seems to be the fashion amongst the actresses and the butterflies of society. What do you think?

The only difference is that film stars expose art while society butterflies expose filthy flesh.

I. S. MATHUR (Calcutta)

A genius like Kishore Sahu produces, directs and even

It has all the
Powerful Ingredients
of a Successful Picture:
Story packed with Action
Smart Dialogues
Cuttie Music
An Entertainment Galore.

ATOM PRODUCTIONS—SUPER THRILLER
AIR MAIL
Starring:
ASMINI (A crooner from the land of Five Rivers)
SHASHI (new find) SUREKHA (Draupadi fame) DILAWAR (King of stunts)
SAYANI, MANAN KURBAN JAN- ALIBHAI-MAQBOOL (Laila-Majnu Fame)

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Producer Director SURENDRA DESAI
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Now running to
packed houses at
LAMINGTON.
plays the main role to give us a triple expression of his art. Can't you do the same?

Kishore is a genius, I am not. Besides Kishore is in good company with Shantaram and Barua.

MRS. VEERBALA BISARYA (Bhopal)

I am going to live in a world in which Vannmala will have a woman-like figure, Jayashree will have emotions and speak Hindustani as it should be, Shobhana will have more shape and less proportions and Naseem an intelligent look. Do pay me a visit there. Will you?

I shall willingly come to this dreamland, not merely as a tourist or a visitor but to pay you court for entertaining an impossible, though intelligent dream.

ATIQ Z. KHAN (Calcutta)

If love is “fire”, marriage an “inferno” and divorce “salvation”, what is second marriage?

Purgatorial expiation, I suppose.

S. L. BANAWATHI (Parel)

Seeing the name of “Dhan Lakshmi” it seems that Pandit Indra is more after money than Art?

If Panditji could help it, he would have Lakshmi as a mistress in his home.

MISS BIMLA CHATURVEDI (Delhi)

What will happen to ‘Filmistan’ if Rai Bahadur Chuni Lal marries a Japanese girl and goes away as Devika Rani went with a Russian?

Rai Bahadur is a good businessman and he is too old to play with ‘love’. If he takes a Japanese girl it will be only for a light massage.

SACHIDANAND K. ALLEPEY (Benares)

Can you define, “life without a wife”?

“Stirle without a knife”.

What is the law of Karma?

Not merely to woo but to do.

M. ABDUL RASHID (Bangalore)

Now that Shahu Modak has agreed to get play-back for his songs, who will sing for him, a woman or a man?

This is a case of progress by compromise.

M. D. PUTRAJ (Mysore)

What is journalism to you: a pastime or a profession?

It is a bread-hunt.

RAM DAYAL KHANNA (Benares)

Is this industry going upward or downward?

Backward and forward.

TARA NAGARAJ (Huliyar)

What qualities must a picture have to be called a good one?

The same like ‘Aspro’ of curing a headache.

H. S. VENKATA RAO (Mysore)

Which plays a greater part in acting—intelligence or inspiration?

The director, who has neither.
DELHI - LAHORE - BOMBAY

ARE RAVING OVER IT!

—The Picture That Has Been Acclaimed
As Unusual Dramatic Triumph!

Directed By:
JAYANT DESAI.

Story:
MOHANLAL DAVE

Starring: SAIGAL,
SURAIYA, MUBARAK, SALVI, ZILLOO.

Now Running AT KRISHNA TALKIES

Our Next

Sohni Mahiwal
Starring: ISHWARLAL, BEGUM PARA, MUBARAK, DIXIT.

Jehangir
Starring: KHURSHID.
the wounds fresh. That is one mechanism of human life which can't be overhauled at will.

Which is more thrilling to a lover: moonlight or darkness?

Darkness has the colour of crime while moonlight reflects a hue of romance. Lovers need a transparent veil to look into each other.

How are the attractive angles of stars chosen by film directors?

With their cockeye.

Which is a fiercer emotion: love or hatred?

Love is an emotion. Hatred is an opinion. Love is personal while hatred is impersonal. Great love is an agonising experience while great hatred is a temporary passion. Hatred will corrode but won't completely destroy while love can, if let loose, turn the heart into ashes. Tell me, which is more fierce.

M. V. D'HONDE (Ahmednagar)

Why does Barua insist on acting the hero in his own pictures?

In the film industry we pay extra money for every item such as writing the story, preparing the scenario, writing dialogues, sticking words together song-wise, directing a picture, photographing it, producing it and lastly acting it. At this scale, Barua takes 80% of the spoils. It seems to be a phase of big-game-hunting.

How long can work for its own sake sustain a man?

A wise man works with an aim and ideal in view and in doing so makes work a passion of his life. To such a man, self-satisfaction is the supreme reward. To the average person, who is nosing for recompense for every item of effort, work is a poor excuse. Work is not only the means, it is an end in itself.

What would happen to a man if he knew that youth was eternal?

He would stop living. It is the fear of age that gives fun to youth.

P. K. SITARAM (Hubli)

How many people of the film industry know the meaning of "giving the glad eye"?

The 'glad eye' is a grace which film people can never understand. They use 'the evil eye.'

Compare the following three as regards looks and acting: Neena, Veena, and Meena?

These 'eenas' are all "na-nas" (ना-ना) in looks and acting.

MISS SITA PARANJEE (Junnar)

Which takes your sympathy: a 'crushed' flower or a 'faded' one?

A flower that fades on the tree dies a bud despite its age and in doing so proclaims the tragedy of its existence. On the other hand the crushed one lives, be it for a moment and in doing so fulfils its destiny. Remember a flower has to be smelled, be it in your or the neighbour's garden.

---

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BOMBAY
December, 1945

Why don’t you direct a picture in which only women act and call it “Ladies Only”? 

Years back, Chimanlal Desai (Bulbul’s Baba) produced a picture of that name for Sagar. Both men and women avoided it and poor Chimanbhai could not induce even the in-betweens to see the picture. Why do you want me to start on this barren path?

Why does “filmindia” always remind one of bubbling youth?

Because it is written by a forty-year-old-guy with twenty-five-year-old desires.

Have you ever repented for anything in your life?

Repentance is a process of looking back. I look ahead.

When does a woman give a knowing smile?

When she knows what the other fellow would do.

MISS MANI TALWAR (Rawalpindi)

Who is more philosophic: man or woman?

A woman’s passive attitude is often mistaken for her philosophy. Actually man compromises more often in life, giving his mind a philosophic soothe. A woman rarely compromises and never forgets.

Are you ever bored with life?

Bored! I am gored to death when I sit through some Indian pictures.

What moments in a woman’s life afford her supreme happiness?

When her mind escapes into the belief that her man considers her to be the only woman on earth.

What do you think of the director who acts in the pictures directed by himself?

I think, he strains his father’s mistake a bit too much.

When does a husband refer to his married companion as ‘wife’ and vice-versa?

Ordinarily it is not necessary to do so unless obliging neighbours have helped to confuse the issue.

K. P. JAMADAR (Kurla)

Do the following stars excite romance: Mehtab, Ramnamala and Nur Jehan?

Oh yes! They sprinkle mother—love all around and young men run for their toys.

Who can carry a moon-struck expression better: a boy or a girl?

The boy carries the expression, the girl carries the moon.

Who is a better artiste between Nur Jehan and Suvarnalata?

Nur Jehan has a pleasant sparkling personality and acting talent. Suvarnalata acts a bit, but her face leaves a tired feeling in the eye.

Do Devika Rani and Durga Khote share similar views on men and things?

They seem to be having the same views about how things should be done but where men are concerned it seems that one likes the heard, the other does not.

You often sound heathenish in your approach to life.

Why?

I am rushing back to pagan virtues, frightened by the barbarism of Christian hypocrisy. Don’t forget that our present-day Christian virtues need the blood of millions to thrive.

K. SUBRAMANIAM (Matunga)

How did Mehoob take the public ‘reception’ given to his much-boasted “Humayun”?

With a pinch of salt, I guess.

S. R. RAMAN (Tellicherry)

Why can’t the saying, “Old is gold”, be applied to the old stars of our film industry?

In the films, old is not sold. We want glamour—goods, not junk.

Who has more charms: Geeta Nizami or Muntaz Shanti?

Muntaz is more womanly.

Is it possible for a man, having a big family to support, to sacrifice everything like the hero of “Hamrahi”?

I didn’t see the hero of “Hamrahi” sacrificing his child for a wife. What did he sacrifice?” Whilst going away, he left the poor behind and everything. He didn’t have anything to sacrifice.

Which appeals to you more: natural beauty or Max Factor beauty?

At 200 yards, Max Factor remains a miracle man. Within a yard, Nature must be given a chance.

10 CASH PRIZES FOR 10 QUESTIONS

The proprietors of “filmindia” will award every month 10 cash prizes to the readers whose questions are considered interesting or elicit interesting replies in the “Editor’s Mail”. The Editor's decision shall be absolutely final in awarding the prizes as follows:—1st Prize Rs. 25/-, 2nd Prize Rs. 20/-, 3rd Prize Rs. 15/-, 4th Prize Rs. 10/-, and 6 consolation prizes of Rs. 5/- each. The names of the prize-winners will be announced every month in “filmindia”, and the amounts will be remitted to them by Money Order. No correspondence will be entertained.

PRIZE WINNERS FOR DECEMBER

1st Prize Rs. 25/- to Miss Sita, Paranjpe (Junnar); 2nd Prize Rs. 20/- to Miss Meera Joshi (Lonavala); 3rd Prize Rs. 15/- to Miss Dulari Bhagia (Lahore); 4th Prize Rs. 10/- to Mrs. Veerbala Bisarya (Bhopal); and 6 consolation prizes of Rs. 5/- each to M. Abdul Rashid (Bangalore); B. M. Zahiruddin (Andersongnet); Miss Binita Chaturvedi (Delhi); Prithvi Paul Singh (Lahore); S. R. Raman (Tellicherry); Hukam Chand Gupta (New Delhi); Money Orders are being sent to all the prize winners.
SHALIMAR PICTURES (Poona)

Ever-busy Producer-director W. Z. Ahmed is reported to be keenly working on his two ambitious costume productions, "Mira Bai" and "Shri Krishna Bhagwan." Another historical, "Prithviraj Sanyukta" featuring Neena and Prithviraj and directed by Najam Naqvi is nearing completion. "Ghulam" is still awaiting release.

EASTERN PICTURES (Bombay)

"Zeenat", a Muslim Social, featuring Noor Jehan, Shah Nawaz, Yakub and others has been released at the Super Talkies in Bombay. Director Shaukat Hussein seems to have made a pretty good job of it and the picture is reported to be doing good business.

MAZHAR ART PRODUCTIONS (Bombay)

Pre-release reports about "Pehli Nazar" are very encouraging and that is the reason perhaps for Mazhar's optimistic smile. The picture is to be released shortly in one of the popular theatres on Lamington Road.

RAMNIK PRODUCTIONS (Bombay)

Not content with "Pehli Nazar" Producer-director Mazhar Khan is supervising "Naiyya" a picture featuring himself and that charming newcomer Munnawar Sultana.

KISHORE SAHU (Bombay)

Producer Kishore Sahu's historical "Veer Kunal", produced under the banner of Ramnik Productions, is to be released at the Novelty Talkies in Bombay in the first week of December. Much is expected of this picture, as it is supposed to be an authentic interpretation of the Mauryan period.

GIRDHAR BAHAR PRODUCTIONS (Bombay)

Producer G. A. Thakur has nearly completed "Rehana" starring Mannonma and Salim Raza.

AMAR PICTURES (Bombay)

Producer Surendra Desai (Bulbul) has released his "Ratnavali", a gorgeous costume story, at the Lamington Talkies, Bombay. The picture features Ratnamala and Surendra in the leading roles and is reported to be drawing well. Another subject on hand is a social story "Gvalan." Starring Sushila Rani and supported by veteran actors like David and Bipin Gupta, Director Baburao Patel has done good progress with the shooting.

RANJIT MOVINETONE (Bombay)

"Mumtaz Mahal" featuring Khurshid and Chandramohan is running at the Royal Opera House. "Moorti" featuring Khurshid and Motilal has been completed. Other pictures ready for release are "Dhanna Bhagat" directed by Kidar Sharma and Prabhu-ka-Ghar" directed by Vajahat Mirza. "Dharti" a social village story is nearing completion under Director Manibhai Vyas. Director Aspi has returned after the outdoor shooting of "Rajputani" in Udaipur.

DUGAL PICTURES (Bombay)

"Haqdar", a Muslim Social, is being directed by Rafiq Razvi and features Harish, Najma and Prakash. The picture is reported to be "studded with dazzling beauties," and it is quite likely that this picture may look something like "Bathing Beauty".

NAVUG CHITRAPAT LTD. (Poona)

"Panna" has had a good run all over the country. Their "Din Raat" starring Snehaprabha and Paresh has already been released at Calcutta. "Room No. 8", a social thriller, has been nearly completed. Their new picture is called "Paro" and features Geeta Nizami.

VENUS PICTURES (Bombay)

Raja Nene, the disciple of V. Shan-

Sushila Rani plays the title role in "Gvalan", a social story of Amar Pictures produced and directed by Mr. Baburao Patel.
December, 1945

ARAM, has nearly completed “Phir Bhi Apna Hai”, featuring Nalini Jaywant and Jagdish.

ASSOCIATED PICTURES (Calcutta)

“Ameree” has been finished in record time as the director and technicians had been working extremely hard to bring out the picture as early as possible. The picture features many well-known artistes like Jamuna, Ramola and is directed by Barua.

ASSOCIATED PICTURES (Calcutta)

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LAKHMIDAS ANAND PRODUCTIONS (Bombay)

Director Debaki Bose has nearly finished “Shri Krishna Leela” featuring the melodious-throated Kanan.

MANSATA FILM DISTRIBUTORS (Calcutta)

M. P. Productions’ “Raj Lakshmi” starring Kanan and Art Films’ “All for a son” starring Jamuna are now ready for release.

PRAFULLA PICTURES (Bombay)

In “Subhadra” featuring Shanta Apte, Ishwarlal and Yakub, Producer-director Winayak seems to have spared no pains to make it an entertaining picture with plenty of comedy and romance.

JAGRITI PICTURES (Bombay)

Director Bhagwan has completed “Song Of The Desert” featuring Amarnath and Shanta Patel.

DURGA PICTURES (Bombay)

Director Phani Majumdar has started the shooting of “Dur Chalen”. This picture will present a newcomer to the screen in the leading role.

BRIJ-PRAKASH PRODUCTIONS (Bombay)

Producer Brijmala has joined the ranks of our other women producers by announcing a social thriller, “Pick Pocket”, which is expected to go on the sets very soon.

ATOM PRODUCTIONS (Bombay)

Director A. Rashid has done a lot of shooting of “Air Mail”. It features two new faces, Miss Asmini and Miss Sashi and the music is by K. Mastana.

MURLI MOVIETONE (Bombay)

“Shravan Kumar” is making good progress under the energetic Ram Daryani. Mr. K. S. Daryani is reported to be on a tour of shrines to arrange for the out-door shooting of this picture, featuring Mumtaz Shanti and Pahari Sanyal and others.

NEPTUNE FILMS (Bombay)

“Tilasmi Talwar” featuring Madhuri, Navinchandra is getting ready under Producer Raja Yagnik.

STANDARD PICTURES CORPORATION (Bombay)

Director G. Jagirdar is reported to have given a realistic atmosphere in “Bairam Khan”. The picture features Mehtab, David, Shah Nawaz etc.

STAR PRODUCTIONS (Bombay)

Having completed “Dasi” and “Dharm” and gone half-way through “Dua”, a Muslim Social, Ratan Bai Begg threatens to produce a gypsy subject in one of the “best” studios in Bombay.
VICTORY PICTURES (Bombay)

Their musical thriller, “Black And White” featuring John Cavers and Baburao Pehlawan is on the sets.

SHIVRAJ PRODUCTIONS (Bombay)

“Dhoke Baj” is awaiting release. “Dilawar” is expected to be ready in the near future.

LUCKY FILMS (Bombay)

Producer K. L. Kahan has done a lot of shooting with the sensational thriller “Nishana”.

JAYANT DESAI PRODUCTIONS (Bombay)

“Tadbir” has been released at the Krishna and is reported to be doing good business. His next one is “Sohini Mahiwal” featuring Ishwarlal, Para and Dixit. He expects to start “Jehangir” with Khurshid in the leading role.

VASWANI ART PRODUCTIONS (Bombay)

“Sashi Punho” featuring Geeta Nizami and directed by J. P. Advani is half-way through. The music of Govindram is an attractive feature of this picture.

NAVIN PICTURES (Bombay)

“Parashuram” is being re-shot. The picture features Prithviraj, Leela Pawar, Urmilla and others.

BHARAT PICTURES (Bombay)

Pancholi Art’s “Kaise Kahun” featuring Akhtar and Ragini has been released at the Imperial Cinema, Bombay, and is drawing well.

NATIONAL STUDIOS LTD (Bombay)

The National Studios’ search for talent in the field of story writing and new faces is still going on. Their new picture which has a poignant theme has already gone on the sets.

CHANDRA ART PRODUCTIONS (Bombay)

“40 Crores” is awaiting release. The picture deals with the struggle of 40 crores of Indians and as such will appeal to the national sentiment of the masses. The cast includes Nimna, Arun and others.

INDIA PICTURES (Bombay)

Their maiden production, “Neetcha Nagar” is being directed by Anand Chetan, the Peoples’ Theatre director and actor. The picture will introduce many new faces.

ANAND BROTHERS (Bombay)

Pandit Shiv Kumar has finished the script of “Alha-oodal”, a historical subject. Another story to go on the sets is “Jailad” directed by Pandit Anand Kumar. Both the brothers are in search of new talent for these pictures.

INDIA FILM CIRCUIT (Bombay)

Director K. Abdulla who produced “Phool” so successfully is now producing “Hamjiooli” for National Theatres and he has entrusted the direction of this picture to two newcomers. Ismail Memon and M. Luqman.

Most Movies are on film made by Kodak...

That is what you have today, because sound, too, is pictured. On Kodak film specially sensitised for sound recording, sound is changed, in effect, into light and this light is recorded on the film simultaneously with the scenes. Lips move, a voice speaks. The voice changes from a whisper to an angry roar—each tone is a series of “light” pictures, different in quality. Then, as you sit in the theatre, the process is reversed—the “light pictures” on the sound track are changed back into sound. The “sound” newscasts are made in much the same way.

Movies for everybody

For children, movies are education. For normal men and women they are the grandest form of entertainment, reaching all of them. For those distraught by worry or sorrow they are what some escape. When the switch-over to civilian production of Kodak factories long engaged on tasks of national importance becomes a fact, Kodak film and equipment will again be meeting, in full measure, the needs of professional and amateur cine-makers in India.

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KODAK LTD. (Incorporated in England) BOMBAY • CALCUTTA • LAHORE • MADRAS
One of our few all-rounders, Nur Jehan reaches new emotional heights in a helpless widow’s role in “Zeenat”, a picture directed by Shaukat Hussein Rizvi.
JOIN LEADING BIG PLAYING THE MOST EAGERLY AWAITED PICTURES OF THE YEAR

THESE ARE W. Z. AHMED
This is a new girl from the Punjab and she will be seen in Mazhar Khan's "Pehli Nazar", a social story of Muslim life in India.
CREATOR OF "PHOOL"

K. ABDULLA

presents

NURJEHAN
QUEEN OF BEAUTY AND MELODY

in

NATIONAL THEATRES'
HAMJOLI

DIRECTED BY ISMAIL MEMON & LUQMAN

MUSIC: SAJJAD HUSAIN • SONGS: ANJUM PILIBHITI

DIALOGUES: HAKIM HASHMI

CORRESPONDENCE:
INDIA FILM CIRCUIT
NEELAM MANSION • LAMINGTON ROAD • BOMBAY 7.
AT HOME AND ABROAD

NEW ENTHUSIASM

Film actor Motilal is reported to have become suddenly very conscious of his make-up. It is said that on his “shooting” days, he spends three hours in the morning with the wigman fixing up his bald plate, hair by hair.

TOO LATE

Lieutenant H. L. Austin, Labourite, declared that the influence of Hollywood on British young people, “is a major evil”. He said it was time that the Home Office or somebody did something about it.

MULTIPLYING

Already new cinemas are being opened in Calcutta; during the month the Crown Cinema and the Bina Talkies opened their gates to receive 750 filmgoers each for two Indian pictures, “Ismat” and “Ghar”. Two other cinemas named “Rupayan” and “Dakhina” are also ready to be opened.

LEFT OVER

Excepting K. S. Hirlekar and Roop K. Shorey, who are still in the trenches in the United States, digging away for dear life, the other three “experts”, Sundarajan, Roy and Kedar Sharma are already in India.

FORGING AHEAD

Frank Capra, the Academy Award Winner, has floated a company called the Liberty Films, taking William Wyler and Sam Briskin as partners and together they have signed up with R. K. O. Radio to produce nine pictures worth 15,000,000 dollars. R. K. O. seems to be forging ahead.

COMMUNITY FEEDING

Finding that nobody invited him to dinner, Producer Jayant Desai threw a party at the Great Eastern Hotel in Calcutta on the 21st October and fed many important trade people, not to mention the film critics.

THIRD BIRTHDAY

As if three years is a big span in the life of a production company, Producer Winayak Karnataka invited all and sundry on the 10th October to Cousin Shantaram’s Rajkamal Studios to celebrate the third anniversary of Prafulla Pictures. Sardar Chandulal Shah presided speaking suitable words, harmless to everyone. Shantaram felt as if it was his own birthday ceremony.

THE LIAR

Producer-director Kishore Sahu, commonly known as the “genius”, has just returned to the city from a holiday at Nainital where he had gone with his wife and little Kishore. He says the local girls mobbed him and scowled at Mrs. Sahu.

OUR NEW BABY

It is reported that Producer-director-artiste Protima Das Gupta has lost 54 lbs. in weight as a result of some drastic reducing treatment which she has been taking for the last three months. She now looks a ten-year old kid with a precocious figure. If you want to know the secret write to her at Worli Sea Face, Worli, Bombay.

BACK IN THE SADDLE

Sardar Chandulal Shah, having quietly jettisoned some of his money, is now once again pulling the oars at the Ranjit Studios. He attends these days from eleven to five and tolerates Kedar’s piping more patiently than before.

STAY PUT

Bhagavathar and Krishnan, the two film artists of the South enjoying a life sentence for the murder of a journalist, have had their appeal thrown out by the High Court last month. Now they stay put where they are.

FAR AWAY

Bharat Productions, a local firm of producers and distributors, have circulated their plans to build 25 film godowns at Chembur, 12 miles out of the city, and hire them out with free transport service to and fro Dadar railway station. In future films will explode like atom bombs in far-away fields.

THE PATHAN

Producer Protima Das Gupta is reported to have fixed up Shah Nawaz to play the watchman’s role in her new one “Rakhwala”—the Pathan watchman. Para will be the Pathan’s “charge.”

TECHNICOLOR

If a rumour is to be believed Sardar Chandulal Shah is heading a syndicate of film producers to bring the Technicolor into India by guaranteeing the Hollywood monopolists so much income per year.

SMALL STORMS

Though Producer Shiraz Ali Hakim is reported to have taken the Bombay Talkies, people say that there are still many matters to be smoothed out. It is still not all fair-weather sailing for Shiraz.

PRIZE SICK-MAN

Saigal, the one-time best crooner of India, has now become the prize sickman of the industry. He is reported to have dropped on the floor during the shooting of “Shah Jehan” at the Kardar Studios. Too many drops are always dangerous.

TRUMPET AT TARDEO

Prabhat have been so busy with successful pictures like “Lakharani” and “Chand” that they cannot meet the general demand for more pictures. Baburao Pai is therefore reported to have acquired a studio floor at the Central studios in Bombay and Amiya Chakrabarty will keep blowing the Prabhat Trumpet there.

SIMPLER NOW

No one knows where Genius Kishore Sahu gets money from but he is reported to have bought up
"When Humanity Was in Flames — — —
"Tyranny & Oppositions were rampant — —
"There came Parshuram and a new world of Peace was established."

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Hindustan Chitra for himself, his wife and little Kishore. That Gujrati, Sir Chinubhai Madhavlal, is reported to have paid off.

**USUAL SALE**

As is usual with all the pictures with which Rai Bahadur Chhini Lall is associated, "Mazdoor", the next one of "Filmistan" is also reported to have been sold. As the sale harms no one, let us believe the story.

**NEW FACE**

Lila Bhagat, a girl from the Punjab, is a new recruit being tried in "Talash", a Rajkamal picture, directed by Winayak.

**RISKY JOB**

Dewan Sharar, the well-known writer, plays the role of a mandarin in "The Story of Dr. Kotnis" without his terms for acting being fixed up previously. It is a grave risk as any one would give Dewan Sahib a lakh of rupees for a role like that with so much opium around and no whisky.

**MARRIED AGAIN**

Mr. Mohsin Abdullah, till recently husband of Neena, the popular film star of Shalimar, is reported to have married Miss Vera Anklesaria, a Parsi girl of Indore, now working in a picture of "Filmistan". That calls for another retaliatory marriage.

**FRIENDS NO MORE**

Film-actress Suvarnalata is reported to have sued Capt. Pessi Billimoria to obtain a divorce and settle other accounts. Hubby Pessi is a much worried man these days, wondering through which window love flew out.

**POWER OF FILMS**

The Arab Office in London has protested to the United States Ambassador against a "March of Time" film on Palestine, which has been released in England, pointing out that the Arabs and their case are grossly misrepresented in a manner to arouse contempt and antipathy for them.

The Arab Office has also drawn the attention of the British Government to the matter with special reference to the likely repercussions in Palestine if the film is shown there.

The "Time" owned by Henry Luce, a Jew, owns the "March of Time" documentaries. You can't expect a Jew to fall in love with Arabs.

**YANKEE BAITING**

The British film industry, realising too well that the average Britisher has neither brains nor imagination enough to master the difficult art of motion picture making, is anxiously trying to induce American craftsmen to come to Great Britain.

A recent "capture" by the J. Arthur Rank organization is Mr. David Hand, till recently Walt Disney's right-hand man, who will be making cartoons in England in future if he gets an English mouse with imagination enough to race with "Mickey Mouse."

David Hand has been in the cartoon trade for 26 years, having begun with Max Fleischer and later on supervised "Snow White etc." and "Bambi" for Walt Disney.

**BUDDHISTS' BAN**

A meeting of the Indo-Lanka Buddhist Association recently held in Bombay adopted a resolution protesting against the filming of the life of Lord Buddha stating that doing so was against the tenets of the Buddhist religion.

The resolution which was unanimously carried was proposed by

N. A. F. Memange and seconded by Maung Sein Htun, a Pumese scholar.

**THREE DIMENSIONS FILMS**

The Soviet film industry claims that it would be first in the field with three dimension films.

First production on the new stereoscopic screen would be "Robinson Crusoe."

Inventor Semeon Pavlovich Ivanov said that the screen created such a perfect illusion that people unconsciously dodged when pictures of birds and aeroplanes were shown.

Said Ivanov: "I saw people reach out their hands to catch flowers that were thrown. In a scene in which confetti streamers were trailing over the screen, I saw an old man in the audience get up and whip his cane in the air to see if anything was really there."

These effects are achieved by projecting film with a double row of images side by side on to the screen made from 2,000 matched pieces of mirror glass.

**LEARNING COMPROMISE**

November proved a bad month for Baburao Patel. It all started with a day-old infant he required for a sequence in his new picture "Gvahan."

Not used to being denied anything, Baburao Patel was shocked to discover that a day-old baby was the rarest thing in the world to get and after searching all the maternity hospitals in the city, the usually go-getting editor realized that even the poorest parents did not like to risk their little ones for film sets.

So Baburao Patel had to compromise with a "three-month-old brat", as he puts it, for a day-old baby. Making motion pictures is a compromising job.

**R. I. P.**

Mr. P. F. Pithawalla, an artiste of the Bombay Talkies Ltd., died suddenly at the age of 53 in the first week of last month. He had worked in 24 out of 27 pictures produced by the Bombay Talkies Ltd., not to mention the "soapy" stories of Sun Light Soap. Modest and loveable, the late Mr. Pithawalla had begun life as a stage actor 45 years ago on the Urdu stage.
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OUR REVIEW

"Mumtaz Mahal", A Disgusting Distortion Of History!

Pandit Indra Commits A Heinous Crime!

As a film producer of experience, status, intelligence and considerable resources, Sardar Chandulal Shah cannot be excused for permitting his writers and director to run amuck with history and give us its disgusting distortion which we find in "Mumtaz Mahal".

Ranjit, which is essentially a producing concern with profit as its main motif, should not pretend to produce subjects which need an artistic urge and considerable historical research to interpret correctly the characters and the incidents of those times.

A subject like "Mumtaz Mahal", with its undying theme of an immortal royal love, cannot be produced as a motion picture sausage in an unholy hurry and at the hands of amateurish people. By producing "Mumtaz Mahal", in the way it has been done by Ranjit, the producers have insulted the glorious Moghul traditions and outraged the delicate emotion of love which prompted a great emperor to leave behind an incomparable mausoleum in memory of his beloved.

It will be a mercy to our people and our hallowed traditions if the Ranjit people do not touch such subjects in future and leave them to be produced by others who take their work more seriously.

PANDIT INDRA'S HEINOUS CRIME

Pandit Indra has written the story of "Mumtaz Mahal" and perhaps as a Hindu of Rajasthan he could not permit Shah Jehan to escape without acquiring a touch of Prithviraj Chauhan, the last Hindu Emperor of Delhi, who was accused of having spent days and nights basking in the amours of his beautiful Sanyogita neglecting all state work, even with the enemy at the gates of Delhi. This incident is well-known in history. So Pandit Indra to emphasize his originality as a writer, grafted it on to poor Shah Jehan whom leading historians describe as "a man of strenuous activity and self-command, with a great sense of fairness and justice" ("Mughal Empire In India" By: S. R. Sharma, pp. 502). "The popular view that the life of a Mughal emperor was an increasing round of pleasure, lasciviousness, sport and sensuality, is refuted by the very minute details of Shah Jehan's daily routine, which we come across in contemporary Persian histories. And there is an overwhelming evidence to prove that Shah Jehan led a strenuous life, and divided his time evenly between government and sport" (Sarkar, "Studies In Mughal India" pp. 1-15). There
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is a lot of other evidence to support this description of Shah Jehan and yet Pandit Indra wants us to believe that Shah Jehan entered the harem of his wife Mumtaz Mahal and did not come out for days and neglected all state work, till his courtiers approached Nur Jehan who gave a lecture to both, Shah Jehan and Mumtaz Mahal, and brought them to their senses. What a thundering lie this is!

To quote another instance of Pandit Indra's disgusting license with history, we are shown in "Mughal Mahal" that the Empress dies from the grief of her seven days' separation from Shah Jehan who had inflicted this punishment on her because of her unavoidable and well-meant interference in state affairs. We are shown that inspire of her frantic wails and prayers, Shah Jehan, the hard-hearted man of justice, would not come to her bed-side even to save her life. We are asked to believe that seven days' separation from her husband, killed a strong royal wife who had given birth to 14 children during 10 years of her married life. This is all a damn lie.

Now read what "Mughal Empire in India", by S. R. Sharma, (pp. 462) says, "Mumtaz Mahal was the daughter of Asaf Khan and hence Nur Jehan's niece. At the time of her death she was about 40 years of age and had borne her husband eight sons and six daughters. Their married life of 19 years was unique in its happiness. She was deeply loved by Shah Jehan, for whom she was really a guide, philosopher and friend. For a sudden death during the fourteenth child-birth, at Burhanpur, shocked and stupefied her husband. He did not appear at the "jarokha" for a week and despised luxuries for two years. Like the Prisoner of Chilons, his hair suddenly turned white. Shah Jehan lived for 35 years more to mourn her irreparable loss. "Empire has no sweetness, life itself has no relish left for me now", he declared. His abiding love found its eternal monument in the Taj, perhaps the most unique enshrinement of a lover's heart yet to be seen in this world."

And yet, inspite of this historical fact, Pandit Indra would have us believe that Mumtaz Mahal died a victim of Shah Jehan's tyranny, gaol ed by his sense of justice over some paltry incident. This distortion of the death of Mumtaz changes the very fabric of Shah Jehan's character as a man and emperor. From the greatest lover of history and the man in whose reign the Mughal Empire had attained its Golden Age, he is suddenly turned into a heartless despot who allowed his wife to die through some exaggerated notions of justice when only by showing his face he could have saved the greatest beloved of the Mughal times.

**SLANDER OF SHAH JEHAN**

This is not only a fraud on our present times but it is an outrage on our past history. What right had this, evidently, ill-informed and uneducated writer to distort history out of recognition only to pander to the demands of a motion picture producer?

The love of Shah Jehan and Mumtaz which gave to posterity the Taj—the world's most glorious monument of love—stands insulted and outraged today at the hands of these film fellows who have murdered the sacred sentiment behind the greatest royal romance of history.

In a free India "Mumtaz Mahal", the film, would have been burnt in a public square. But in a British "democracy" our shame, forged by the sons of our soil, has to go from station to station condemning the great emperor among lovers as a despicable despot who killed his wife by torture in seven days.

The picture, as it stands today, is a heinous crime. If Indians of today are prepared to fight to the bitter end to save the members of the Indian National Army, there is a greater reason here to protect the dead from slander, seeing that the dead can't defend themselves.

Ranjit's "Mumtaz Mahal" is a slander on Shah Jehan, the Emperor of India. Forgetting for a while the unforgivable liberties taken with history, the motion picture story of "Mumtaz Mahal" is one stupid sequence from the beginning to the end.

In the beginning Shah Jehan and Mumtaz meet in a garden, somewhere in India of course, and then after a little booby talk they are shown as married and ruling.

And now we see a series of sequences in which Shah Jehan (Chandramohan) holds Mumtaz's (Khusb) hand and Mumtaz keeps singing continuously with Shah Jehan giving a fixed silly expression. One song is in a boat with the lotus leaves below. But owing to a wrong photographic angle, clumsy back-ground projection and utterly unenterprising direction, we get the illusion of Shah Jehan and Mumtaz riding on the clouds after the fashion of our mythical gods.

In the midst of this unconvincing cooing we are introduced to a human flamingo in Nur Jehan, (Kajjan), the dowager queen. She haunts a huge hall and wades about without any purpose. Sometimes she winks at a huge bell and talks some sentimental nonsense. She is there to give a lecture to Shah Jehan and Mumtaz and people wonder why she makes so much fuss about a simple thing like that. She gives that lecture and disappears from this picture.

Now we are shown Shah Jehan gone suddenly busy—so busy that he can't be disturbed even by Mumtaz. So his peace is disturbed by Jehanara Begum, their first daughter. Wonder where the other 12 were tucked up. They never made an appearance even after their mother's death. Must be philosophic not to mind their mother's death. Jehanara shatters the Emperor's concentration to enable Pandit Indra and Munshi Dil to inflict a
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Songs & Dialogues
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**Directed By:**
NARI GHADIALI

**Music:**
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Play-back Songs:
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dialogue for which they must be having great respect.

Now we come to some war sequences with Lala Yacoob striding about with Alexander's airs. No one is fighting any one in particular but evidently Shah Jehan is in a tight corner from which Lala Yacoob can extricate him only if Lala's orders are signed by Mumtaz Mahal when Shah Jehan is sleeping. This seeming impossible task is achieved as they do find Shah Jehan sleeping one night and quickly take hold of the opportunity of using the royal seal before he could get up.

Now you can't use the royal seal with impunity. No, sir, not while there are people like Pandit Indra about to uphold the dignity of the seal.

So Mumtaz is given a seven-day separation from her husband as censure punishment for the illegal liberty taken by her with the royal seal.

It is now time for pathos seeing that we have had too much of cooing and wooing by that fellow who built the Taj. Being an emperor he would go on with his cooing suddenly so Pandit Indra very thoughtfully found it necessary to cut short the affair by throwing Mumtaz Mahal on a seven-day long death-bed.

Mumtaz is now on a death bed. She is not suffering from any particular malady but she is in constant agony. She wants Shah Jehan but Pandit Indra won't grant her that. So Mumtaz makes up her mind to die rather than win over an idiotic writer. Wise woman!

Mumtaz ultimately dies, but not without having sung her swan song. For the song she sits up—it is easier to sing it that way—and then after the song she collapses quickly—as Pandit Indra had to write another story.

After Mumtaz's death, as ordered Shah Jehan goes gray and listless. Oh, but we forgot to tell you about Shiraz, the architect (Rajendra). He is a lover all on his own with Gulnar (Urmilla). He sings duets and looks silly to punctuate the serious drama of Mumtaz and Shah Jehan. This Shiraz is now ordered to create the immortal Taj. He does it, believe it or not. The story ends but not till the writers have taken their revenge by Shah Jehan doling out some sentimental nonsense.

OASIS IN THE DESERT

The picture is an utter chaos in production values with the solitary exception of the song compositions by Walli which are, to our surprise, a well-done job. Walli seems to have laboured on his songs and it is a pity that his efforts had to be thrown away on such a rotten picture in every other respect. Still he was the only oasis in the arid desert of dead art. To waste words on Kidar Sharma's direction is a stupid pastime. The man is simply impossible as a director. What he knows of motion picture direction is just not worth knowing.

From the players, that brave girl, Khurshid tried to pull her weight and that of others but the odds were too much against her. She had no support from any one. Chandramohan just forgot to act the role of Shah Jehan.

It is difficult to say exactly how bad "Mumtaz Mahal" is. Stretch your imagination to its widest and see if you can fit in this dirty picture.
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Recreating A Pulsating Drama  
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OUR REVIEW

"Lakharani" Prabhat's Expensive Tomfoolery!

Bedekar Presents Pseudo-intellectual "Tamasha"!

Picture Provides Neurotic Torture!

If the word "humbug" can be applied to a motion picture, it fits "Lakharani" beautifully. Here is a motion picture fraud which an intellectual has perpetrated on the trusting filmgoers who have been persuaded to spend their hard-earned money inspired by their faith in the one-time precious trade-name of Prabhat.

"Lakharani" is an inexcusable hoax in the art of making motion pictures for entertainment. From its first foot to its last, the picture becomes a neurotic experience without even a moment of relief. At the end of it all, I had a feeling that I had spent a month in the theatre going through a never-ending torture.

And yet little blame can be put at the door of the producers, who seem to have given the highly intellectual writer-director all the material and facilities an artist would like to have to produce a good picture. Their only crime seems to be, after the release of "Lakharani", their unfortunate choice of Vishram Bedekar as the writer-director of the picture.

The picture has spectacular sets, eye-fulls of crowds, some choice costumes and many other expensive items which all cost a lot of money to provide. Almost everything under the sun seems to have been given to Vishram Bedekar to make a good picture. And he has turned round and given "Lakharani", a pseudo-intellectual "tamasha" of several ugly men and women crowding round a temple at regular intervals and reciting some stupid lines which we are asked to accept as an intellectual dissertation on the conflict between theism and atheism. Frankly speaking, the theme of the story as portrayed in the picture is one long torturous sequence of just so much damn nonsense ever presented on the Indian screen.

It will be risky to call Vishram Bedekar an intellectual or even an educated man after seeing his intellectual acrobatics in "Lakharani."

To Prabhat, who have been in the front rank as our nation's entertainers, "Lakharani" must remain a milestone of shame in their brilliant career as motion picture producers.

WHAT A STORY!

The story is at once phantastic and stupid. Rani Bichhwa is the queen of a colony of social outcasts who are professional temple acrobats and performers. We are told that they were intense devotees of God who lived on food given by other devotees who appreciated their daily devotional performances before the temple. If they
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Story, Songs & Dialogues: MUNSHI KHANJAR  ●  Songs: SHAMS

Photography: SHIAVAX DARUWALA  ●  Audiography: A. E. CHARLIE

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missed a regular performance, they also missed their day's meal.

Over this mythical community Rani Ma—the Queen Mother—rules with strict scales of justice. Rani Ma has a daughter in Lakharani and a son in Lachhman. When the story opens Rani Ma is evidently leading a retired life of devotion and Lakha and Lachhman bear the main burden of the professional daily performances. One such daily "tamasha" is interrupted by Rajkumar, a prince of the neighbouring state of the goddess. Here the hero meets the ultimate heroine and both are attracted towards each other.

Now we see an inquisition scene in which Lakha proves by a negative method that one having faith in God is protected under all circumstances. This is brought home by some accurate arrow-shooting—an interlude of some physical skill and not of spiritual conviction. The hero laughs at the whole affair and so does the audience. Ultimately the hero kidnaps Lakha and brings her to his father's court. Here we are introduced to a lisping king—the most unkingly-looking person we ever saw. Some more diatribe on atheism follows and the heroine is tied to a horse-back and let loose. She, however, arrives safe at the temple to guarantee a long-delayed meal for her strange community.

We are expected to accept this as a climax and a miracle. It is neither.

That is a fine waist line Munawar Sultana shows in "Naivy" a picture of Mazhar Khan.

And now the population of the strange colony starts starving and Lakha becomes unhappy. The climax is soon rushed in which Rani Ma tries her aged hand at some sharp-shooting, Lachhman—the nitwit—delivers some scb-stuff, Lakha breaks off the shackles of atheism, Lord Krishna is seduced out of his stone image etc. etc. till the whole blasted "tamasha" ends peacefully for all, the players and the spectators. By this time every one has gone through a month of torture.

ROTTEN ALL ROUND

"Lakharani" is a picture that defies applause. Not once during the long torture did any one in the audience bring his two hands together even to rub them in desperation. Every one seemed to be completely paralysed.

Excepting photography and sound everything in the picture is damn rotten. The photography is excellent in parts and rather indifferent in other places. The sound recording is remarkably good, soft and natural.

The story, scenario, and direction are unimaginably stupid. The dialogues are silly and so are the songs. The music is just too rotten for words.

ONLY DURGA KHOTE

From the players Durga Khote in the role of Rani Ma gives a convincing performance in the early parts.

In the concluding stages her work just peers out. Monica as Lakha looks too ugly to lead a picture. In the youthful, glamorous role which she is asked to play, she looks too old and too heavy all over. Her portrayal is far from being convincing. She speaks Bengali Hindustani in addition to a bad performance.

With his light eyes Sapru makes a poor hero. He has been given a wrong role to play. He does his best but that is not much to croon about.

Azurie looks pretty well as the court dancer by giving her usual fast stuff which we have seen a thousand times. The others in the picture hardly deserve to be mentioned.

"Lakharani" is a picture too rotten for words. Everyone—exhibitors and film-goers—should forget this picture.
THEIR MARRIAGE
THREW AN ATOM BOMB
AND THE TWO BROTHERS
WERE AT LOGGERHEADS

THE MOST ROMANTIC TALE FROM
MAHABHARAT RECREATED IN
ALL ITS GREATNESS

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PROFULLA PICTURES'
MAGNIFICENT MOVIE

SUBHADRA
SHANTA Apte (Courtesy: S. A. Concerns)
ISHWARLAL - YAKUB - MEENAXI - SHANTA RIN
USHA MANTRI - LATA SALVI - JOG and PREM ADIB

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INDIA FILM CIRCUIT, Lamington Road-Bombay.

History Recreated
In All Its
GLORY
of Sentiment

Emotion to inspire
the present generation
in
MURLI
Movietone's

SHRAVANKUMAR

CHANDRAMOHAN ★ MUMTAZ SHANTI ★ SHRAVANKUMAR
K. C. Dey ★ Menaka ★ Gulab ★ Tarabai ★ Raj Rani ★ Majid
More — Yeshwant Dave and GOPE —

Direction
RAM DARYANI

Scenario
K. S. Daryani

Music
Bhulo C. Raney

Songs
Walli Saheb

-MURLI MOVINETONE—DADAR—BOMBAY.
“GEORGE WHITE’S SCANDALS”
(RKO, no release date set; time, 95 min.)

The best than can be said for this comedy with music is that the title may insinuate for it a better-than-average success at the box-office. As entertainment, it is only fair, at times becoming tedious. The fault lies in the story, which is silly and commonplace, and in the treatment, which is unimaginative. The picture does nothing to further the career of Joan Davis, for, although she is a good comedienne, she cannot overcome the inept material. For the most part, the comedy is forced, much of it in slapstick style. Musically, the picture is fairly good. The songs and production numbers are lively, and Gene Krupa’s “swing” music and Ethel Smith’s organ playing should serve to attract the younger set. Martha Holliday, a pleasing and stunning personality, is outstanding in several dance numbers, and she can act well, too:—

At a reunion of the cast of George White’s 1919 Scandals, Joan Davis announces her engagement to Jack Haley, star comedian of the 1945 Scandals, but confesses that Haley’s spinster sister (Margaret Hamilton) was trying to break up their romance. Martha Holliday joins the party and introduces herself as the daughter of a chorine in the 1919 show, who had married a British diplomat stationed in Washington. Joan invites her to a rehearsal. Arriving at the theatre on the following day, Martha is mistaken for a chorus girl by Philip Terry, the dance director. Martha amused, decides to carry on the deception, and Joan promises to keep her secret from both Terry and her family. George White and Terry soon discover that Martha was an accomplished ballerina. They give her a featured spot in the show, much to the annoyance of Bettejane Greer, another dancer. Meanwhile Joan and Haley have their troubles because of his sister’s tantrums. A romance blossoms between Martha and Terry, but it soon goes on the rocks when Bettejane reveals Martha’s identity to Terry, leading him to believe that she had been amusing herself with him. They quarrel, and Martha fails to appear on opening night. With the show half over, Haley, circulating amongst the audience in a mind reading act with Joan, discovers Martha watching the show. He spirits her backstage, where she effects a reconciliation with Terry in time to appear in her ballet number. Her brilliant performance draws cheers from the audience, and it all ends with Terry and Martha in each other’s arms, and with the spinster sister giving Joan and Haley her blessing.

Hugh Wedlock, Howard Synder, Parke Levy and Howard Green wrote the screen play, George White produced it, and Felix E. Feist directed it. Jack J. Gross and Nat Holt were executive producers. The cast includes Glenn Tryon, Rose Murphy, Fritz Feld, Beverly Wills and others.

Unobjectionable morally.

“WITHOUT LOVE”
(MGM, no release date set; time, 111 min.)

In adapting this form the Theatre Guild’s stage play of the same title, the producers have altered the plot considerably; to such an extent, in fact, that the story is unrecognizable. It is, however, an amusing comedy-drama, which should prove to be a pretty good box-office attraction because of the leading players’ popularity. The story, which revolves around a young couple who marry for convenience and agree never to fall in love, is incongruous, but good performances and some bright comedy situations make it the type of entertainment that leaves an audience in a pleasant mood. Most of the comedy is brought about by the young couple’s endeavours to suppress their desire for one another. There is more talk than action, but the sparkling dialogue is a compensating factor. A secondary romance between Keenan Wynn and Lucille Ball, with Patricia Morison as the other woman, provides some humorous moments:—

Seeking a house in Washington, D.C., to conduct secret experiments for his invention of an aviator’s oxygen hel-
met, Spencer Tracy, a scientist, meets up with Keenan Wynn, an intoxicated playboy, who invites him to spend the night in a house owned by his cousin (Katharine Hepburn), a young widow. On the following morning, Katharine learns that Tracy's late father and her father had been old friends, and she agrees to let him conduct the experiments in her house. Later, both become better acquainted and learn that each was disillusioned in so far as love was concerned. Tracy had been jilted by a Parisian girl; Katharine lost her happiness through the death of her husband. When Katharine suggests that they marry purely on a platonic basis, so that she could assist him with his experiments, Tracy consents. They keep their platonic pact until Carl Esmond, a mutual friend, makes love to Katharine, awakening her love for Tracy. When he learns of Esmond's advances, Tracy suppresses his jealousy. The big test of their "loveless" marriage comes about when Katharine, learning that the Parisian girl who had jilted Tracy was trying to contact him, quarrels with him. In an endeavour to arouse Tracy, she goes out with Esmond. Her actions have the desired effect on Tracy and, after a series of incidents that cause him to suspect that she had been unfaithful, both discard their platonic pact and embrace.

Donald Ogden Stewart wrote the screen play based on the play by Philip Barry, Lawrence A. Weingarten produced it, and Harold S. Bucquet directed it. The cast includes Felix Bressart and others.

Unobjectionable morally.

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**THRILL OF A ROMANCE**

(MGM, no release date set; time, 102 min.)

There is no question that this romantic picture will do exceptional business. Van Johnson is one of the most popular stars today, and the picture has been photographed in enchanting Technicolor photography. But the story is trite; it deals with the romance of a young aviator on furlough who falls in love with a young woman, just married to a materialistic business man, and who is left alone when her husband, on their first day of marriage takes a business trip. This theme has been done to death. Individual scenes, however, and good acting as well as good music redeem it. The romantic scenes have been handled with good taste. The actors show restraint, and the music makes them so romantically sentimental that the spectator wishes that there had been no obstacle to their love. The music is effective particularly in the scenes where it accompanies the rhythmic movements of the swimming principals in a pool. Esther Williams is a beautiful girl, and Van Johnson is as charming as ever; they make a good romantic pair. Lauritz Melchior, the famous tenor, sings several classical pieces and some popular. He has a magnetic personality and adds to the picture's entertaining qualities. In some situations he acts as a chaperone to the two young folk, hopelessly in love with each other, but seemingly hopelessly separated. Mr. Melchior's encouragement of a young colored boy, a singer, helps him with a greater share of the audience's sympathy. In the opening scenes, one
gets the impression that the picture would be a daring advertisement for Fortune Magazine, for it is boldly displayed and spoken about. Fortune could not have bought this plugging for one hundred thousand dollars:

On the day of their honeymoon, Carleton Young, a young business tycoon, who had swept Esther Williams off her feet leaves her at a resort and goes to Washington on an important business trip. While he is away, Esther becomes acquainted with Johnson, and the two fall madly in love with each other. On the morning that Young returns, Esther and Johnson are shown returning from the woods, where they had been lost overnight. His suspicions aroused, Young orders his lawyers to bring annulment proceedings. His action pleases, not only the two young folk, but also their friends at the resort. Melchior, happy that matters had turned out so well, assembles an orchestra to serenade the young couple, and he sings a romantic song.

Richard Connell and Gladys Lehman wrote the screen play, Joe Pasternak produced it, and Richard Thorpe directed it. The cast includes Tommy Dorsey and his Orchestra, Frances Gifford, Henry Travers, Spring Byington and others.

Unobjectionable morally.

"WEEK-END AT THE WALDORF"
(MGM, no release date set; time, 128 min.)

Good entertainment for all types of audiences. That it will be an outstanding box-office attraction is a foregone conclusion, for the popularity of the players is enough to insure its success. While the credits state that the story was suggested by a play by Vicki Baum, it is apparent that it is an up-to-date version of "Grand Hotel," with alterations, of course. The story combines a series of incidents affecting the lives of different people at the hotel, with the action constantly shifting from one group of characters to another group. Some of these incidents dovetail with one another, while others have no connection whatever, yet all have been presented in so deft a fashion that one's interest in the proceedings rarely wanes. It has considerable comedy, but much of it, particularly the comedy contributed by Robert Benchley, is rather weak.

The different characters are as follows:

Ginger Rogers, as a glamorous movie star, and Walter Pidgeon, as a famous war correspondent, who fall in love after she mistakes him for a burglar and he gleefully permits her to "reform" him. This part of the picture is marked by bright sophisticated dialogue and situations.

Lana Turner, as a pert hotel stenographer, who yearned to live a life of glamour on Park Avenue, and Van Johnson, as an Air Force captain, who was staying at the hotel for a final week-end before undergoing an operation that may prove fatal. This part of the picture is concerned with their romance and with Lana's ultimate decision to forsake her dream so that she could marry Johnson and give him courage to overcome his ailment.

Others in relatively lesser roles include Edward Arnold, as a fake oil stock promoter, whose plot to fleece the Bey of Aribajan (George Zucco) is foiled; Keenan Wynn, as a cub reporter, who, aided by Pidgeon, unmasks Arnold; Robert Benchley, as a gossip columnist and bon vivant; Phyllis Thaxter, as a worried prospective bride; Leon Ames, as Ginger's press agent; and Rosemary DeCamp, as her maid.
Xavier Cugat's Orchestra furnishes some pleasant music, highlighted by the singing of Lina Romay. Cugat and Miss Romay also take part in the action, provoking some good comedy.

The sets depicting the different lobbies and suites of the Waldorf-Astoria Hotel are magnificent, and their detailed reproduction is nothing short of amazing. Life in the huge hotel is depicted vividly; the producers have worked into the plot subtly the different services and advantages it has to offer. As a matter of fact, the picture is a huge advertisement for New York's Waldorf-Astoria, but it should prove of interest to many movie-goers who have never visited the big city.

Sam and Bella Spewak wrote the screen play, Arthur Hornblow, Jr. produced it, and Robert Z. Leonard directed it.

Unobjectionable morally.

"LOVE LETTERS"
(Paramount, no release date set; time, 99 min.)

Fairly good. It is a strong romantic drama, with a particular appeal for women. The story, which concerns itself with the unusual romance between an honorably discharged British officer and his best friend's widow, an amnesia victim, is slow-moving and somewhat involved, and at times not too convincing, but it manages to hold one's attention throughout, mainly because of the fine performances. A number of the situations are warm and appealing, and others are strongly emotional. The main characters are sympathetic, and the love the hero and heroine have for each other is so genuine that one is moved deeply by their unhappiness. The direction is intelligent and the settings are good;

As a favour to Robert Sully, a gay, irresponsible fellow officer in Italy, Joseph Cotten reluctantly writes beautiful love letters to Jennifer Jones, a girl in England, signing Sully's name to them. Sully, granted leave, returns to England and marries Jennifer, who believed him to be the author of the letters. Months later, Cotten, wounded, returns to England to recuperate. There he learns that Sully had been murdered under mysterious circumstances. Cotten meets Jennifer at a house party and learns that she was an amnesia victim, the result of her husband's murder. Checking through newspaper files, he learns that her marriage to Sully had been an unhappy one, and that Sully had been stabbed to death while in a drunken mood, during which he had tried to beat Jennifer. The shock had caused her to lose her memory, and because she could not testify in her own behalf she had been sentenced to a one year prison term for manslaughter. The only other witness to the murder had been Gladys Cooper, her foster mother, but a paralytic stroke suffered at the time of the murder had left her speechless. Cotten and Jennifer fall in love. He marries her, fully realizing that she might one day regain her memory, and that her love might turn to hate when she learns that he had written the love letters that had brought tragedy into her life. They lead an idyllic life together, but different incidents soon cause Jennifer's amnesia to recede. She eventually regains her full memory, but is disturbed by her inability to recall if she had her husband. Her foster mother, who had by this time regained her speech, confesses that she had stabbed Sully to death to stop him from beating Jennifer. Her innocence
proved, Jennifer looks forward to a happy life with the man whose love letters she held dear.

Ayn Rand wrote the screen play from the novel by Chris Massie, William Dieterle directed it, and Hāl Wallis produced it. The cast includes Ann Richards, Anita Louise, Cecil Kellaway and others.

Unobjectionable morally.

"THE LOST WEEKEND"
(Paramount, Nov. 23; time, 99 min.)

From an artistic point of view, this drama is impressive, for the direction and the acting are of the highest order. But it is hardly the type of entertainment that motion picture-goers want to see today, for it is grim and depressing. Its chief appeal will probably be to class audiences and to those who seek the unusual in motion pictures. It is definitely not a picture for children, and its reception by women is doubtful; they may find the action too morbid for their tastes. The story, which is based on the widely read novel by Charles S. Jackson, revolves around a chronic drunkard, and it depicts his physical and mental sufferings as a result of his inability to curb his frenzied desire for drink. Were it not for the effective way in which Ray Milland portrays the alcoholic, he would be an extremely unsympathetic character, for his actions are unpleasant almost to the end; one cannot, however, help feeling pity for him. One particular sequence, where Milland, in a state of delirium, sees a flying bat corner and kill a mouse, is so starkly realistic that persons with sensitive stomachs will be sickened. Human suffering, whether physical or mental, is not a cheerful theme, and this picture is certainly not a pretty one:

Having just recovered from a severe case of alcoholism, Milland, an aspiring writer, contrives to avoid spending a weekend in the country with his younger brother, Phil Terry, whose apartment he shared, so that he could resume his drinking. Left without any money for drinks, Milland, frenzied with thirst, steals ten dollars his brother had hidden for a cleaning woman, and purchases two quarts of rye whiskey. He drinks himself into unconsciousness. On the following day, he resolves to give up drink and get to work on his novel, but his lust for alcohol proves so strong that he gives up trying to write and resorts to purse snatching to raise money for liquor. Weak for hunger and excessive drinking, he collapses in the street and is taken to the alcoholic ward of a local hospital. There, a male nurse chides him for being an incurable drunkard. Unable to stand the ravings of the other alcoholics, Milland escapes from the ward and forces a liquor store proprietor to give him a bottle of rye without payment. He returns home and finds Jane Wyman, his sweetheart, waiting for him. She puts him to bed. On the following morning, Milland, ashamed, determines to commit suicide in the belief that he would be better off dead than a slave to drink. But Jane, who had long made sacrificial efforts to cure him, learns of his intentions. She foils his suicide attempt and convinces him that he possesses the will power to rehabilitate himself.

Charles Brackett and Billy Wilder wrote the screen play. Mr. Brackett produced it, and Mr. Wilder directed it. The cast includes Howard da Silva, Doris Dowling, Frank Faylen and others.
“LADY ON A TRAIN”  
(Universal, August 24; time, 93 min.)

This mixture of murder, mystery, melodrama and comedy, will have to depend on Deanna Durbin’s popularity, for, as entertainment, it is only fair. The story is thin and unbelievable, and the players struggle with the poor material. One wonders why Universal has wasted the talents of Miss Durbin, its most valuable star, on a story that is so far-fetched and at times ridiculous. Those who are not too concerned about the credibility of a plot may find some of the situations quite amusing. Three songs sung by Miss Durbin give the picture its most entertaining moments. As a matter of fact, more accent on the music and less on the melodramatics would have helped matters considerably. To the picture’s credit are the swift action and the good production values:

As her train stops on the elevated tracks leading into New York’s 125th Street station, Deanna Durbin, a wealthy California debutante with a penchant for reading mystery stories, sees a murder committed in a building facing the tracks but does not see the murderer’s face. Deanna eludes Edward Everett Horton, her father’s New York representative, who had been assigned to guard her, and rushes to the police to report the crime. When the police dismiss her as a crank, Deanna seeks the aid of David Bruce, her favourite mystery book author. Bruce, fearing the wrath of

Known for her craze to play the unconventional roles, Ella Raines is now working in a murder drama. “Uncle Harry” produced by Universal.

Patricia Morison, his jealous fiancée, puts Deanna out of his apartment. She follows Bruce and Patricia to a movie theatre, where she sees a newsreel shot reporting the death of a wealthy shipbuilder on his Long Island estate, and recognizes the man as the one whom she had seen murdered. After creating a disturbance in an unsuccessful attempt to get Bruce to accompany her, Deanna goes to the estate to investigate. There, the dead man’s relatives and associates, gathered for the reading of the will, mistake her for Marie Plamer, a night-club singer, to whom the victim had left the bulk of his estate. Searching for clues, Deanna finds a pair of bloodstained slippers and manages to get them out of the house. Finding it necessary to carry on the deception in order to gain more evidence, Deanna goes to the night-club where she locks Marie in a closet and takes her place as the club’s singer. Meanwhile, the relatives and other sundry characters, some of them bent on regaining the slippers, arrive at the club. Bruce, who had finally become intrigued by the mystery, joins the party. Deanna soon finds herself embroiled in a series of strange adventures that result in two additional murders before she, aided by Bruce, finally unmask the killer as Ralph Bellamy, one of the victim’s nephews. It all ends with Deanna and Bruce embarking on a honeymoon.

Edmund Beloin and Robert O’Brien wrote the screenplay, Felix Jackson produced it, and Charles David directed it. The cast includes Dan Duryea, George Coulouris, Allen Jenkins, Elizabeth Patterson, Samuel S. Hinds and others.

Unobjectionable morally.
YOUR FUNERAL

"In this city there are only five cinemas. One is reserved for stunt pictures, one for English, Bongali and some rotten Hindi stuff; the remaining three are intended to give us some good pictures. But the management—sound, seats, selling "pan-bidi-cigarette" in the midst of the shows—all contribute to ruin any entertainment we may get. If you happen to visit these theatres, you will leave the hall without enjoying the picture."

BENARES.

M. Pandey.

WHY DON'T YOU?

"Can the march of our film industry be really called progress? That is the question haunting every sincere filmgoer and honest critic. If we examine the stuff thrust down our throats for the past two or three years, we come to the inevitable conclusion that the standard of our pictures is fast deteriorating. It is indeed difficult to ascertain as to who is responsible for this. "The producer" whose only object seems to be to fill his pocket to the brim, doesn't want to miss the present boom. Every Tom, Dick and Harry has begun to don the producer's mantle and to wield the megaphone. If any picture clicks at the box-office a train of prototypes follow it. Thus we have had several seasons, as the boy-meets-girl story season, the mythological season, the historical season etc. If a particular star catches the fancy of the masses in a particular picture, he or she is at one booked up for umpteen other productions, no matter whether he or she is fit for the role assigned. We are expected to recreate ourselves by seeing the same old faces in every picture. No wonder many quit the theatre in the middle of the show.

"What is the press doing? Is it performing its duty honestly? My answer is no. Most of the critics are partial. You, I dare say, are no exception.

"Then what is the way out? Who is to check the greedy producers? Those who pay the piper should necessarily call the tune—I mean the film-fans. But are they represented in the film industry in any way? No. So I implore someone to take the lead and consolidate all the fans under an united and powerful organization—an organization which should determine the destinies of an industry which is an educative and recreational medium in itself."

MADRAS.

S. Aurames.

HULLO, SOUTH INDIANS!

"It has now become clear as broad daylight that freedom cannot be achieved without national unity. And who but a fool can deny the use and importance of a common language in creating unity among our people?

"To promote the blessed cause of national unity, our film producers, Babur, the son of Humayun."

Though the question looked ridiculous at first to me, it appeared quite reasonable after deep thought and I was this question... that served me as an impulse to write to you.

"Producers spend lakhs of rupees over each picture, forgetting that India is still for a major part an uneducated country. If only they make it a point to give a commentary of the summary of their picture on the screen before the actual picture or mimeograms, the language of each province in which the picture is shown, they will not only make their picture a cent percent success, but also help the illiterate masses to understand them better, and cherish in their minds the achievements of great makers of India like Akbar, Humayun and Chandragupta."

MYSORE.

H. S. Rajagopal Rao.

WILL THEY?

"Producers of "Phool" have given us nothing new but have followed the proverbial beaten track by manufacturing a hokey-pokey of everything. The theme relating to the loss of memory and its revival has been exhibited innumerable times on the Indian Screen. Emotional phenomena and dramatic touches are conspicuous by their absence. Massie is simply absurd. Veena at regular intervals sings songs with hopeless tunes and those too at moments when they are uncalled for.

"Reference to the oft-repeated Hindu-Muslim unity is quite irrelevant. Failure of the picture despite its galaxy of stars establishes the maxim that too many cooks spoil the broth especially when they are at the mercy of an amanuensis director. The latter's attempt to impart a political colour to the picture is dismally unsuccessful. Will our producers and directors kindly make it a point to cater to the refined taste of the Indian public and refrain from squandering millions on meaningless stuff like "Phool"?"

DELHI.

Ram Narain.

GALA DUPING?

"Misled by the advertisement "The Gala Opening of 'Andhãra', a Ranjit's Musical Social Hit," in Madras, I had the misfortune to see this picture wasting 2 hours' sleep and 3 honest annas, and got a good headache in return."


“Gvalan,” produced and directed by Mr. Babu Rao Patel is a village romance round the life of a milkmaid.

IND EED, WHY?

“Had you any occasion to visit the tea-stalls at the local cinemas, particularly those meant for the lower class people? Do try them next time. The most rotten tea is served here and the other stuff is just dirty. And above all the stall-keepers are rude and insulting. When this is brought to the notice of managers of the cinemas, they are equally rudes and always remark: “Have it if you want.” Are not these stalls under the supervision of theatre-authorities? Is it not the duty of the Health Department of the Bombay Municipal to look into these stalls? These fellows are just lording the public with rotten stuff and through the patronage of the cinema-authorities. Why?”

BOMBAY. R. B. KAMAT.

DANGEROUS CONDITIONS

“I am in an awful dilemma, Mr. Editor! After reading your reviews, somehow I do not like to see those pictures and waste my money. As we get only nth. rate of flops, I cannot see even a single picture in a month. If I go to a picture in spite of your condemning it, even if it is tolerable it becomes boring; perhaps because of my prejudiced mind. I cannot stop reading your magazine, nor can I keep myself away from the pictures. Now tell me, what should I do?”

MYSORE. M. D. PUTRAJ.

ARTFUL ART?

“Shantaram is reported to have said at a dinner party given in his honour, that in a poor country like ours we should learn from the methods of the Europeans where the artists are paid their proper salaries. What distinguishes a European artist from an Indian art is his knowledge of the medium.”

LAHORE. SANT DASS.

For Art’s sake is a costly luxury. Obviously he meant to say that he believes and practises in ‘Art for People’s Sake’, hence according to him “Shantaram” was an example of the same. “A handful of journalists may discover that his “Shantaram” was a progressive picture but in the opinion of most of the wise and learned critics, it was just a cold-blooded Murder of Indian culture and Kalidas. If he has really some feeling in his heart for his poor country, in right earnest he should stop giving ‘Art-for-people’s-sake’ pictures like “Shantaram” and “P. P. A. Dera”.”

BOMBAY. BASANT RAM.

EXPECTING TOO MUCH

“Recently I had the occasion to visit the Majestic Cinema, Delhi to witness ‘Humayun.’ Messrs. General Talkies Distributors Ltd., under whose management the House runs advertised that plans were open for advance booking. At the Booking Office I asked for two tickets in the highest class. I was given a printed receipt mentioning therein ‘Received Rs. 6.12 for two seats in Balcony’. No seat numbers. I enquired from the manager why no seat numbers were given on the receipt and was told that this is the way they book seats in advance.

“On reaching the picture house in time, I was told that there were no two seats vacant together, but separately. Should I and my wife sit separately? What is the use of this kind of Advance Booking when wife and husband are to sit separately? Can M’s. General Talkies Distributors Ltd. explain through the medium of your paper?”

NEW DELHI. JANKI N. SHARMA.

AN OASIS

Fortunately or unfortunately, this so called district headquarter is proud of possessing only one theatre, a damned theatre equipped with a single projector and furniture of Rip Van Winkle’s time and exhibiting pictures of half a decade old. What an ideal theatre in the year 1945! Is it not high time for the State to do something!”

ANANTAPUR. K. V. RATNAM.

REALLY?

“I am constrained to observe that you, of all the people, after presenting us with such a polished
picture as "Draupadi" seem to have determined to rest on your oars, while your numerous admirers desire that you should again give us something different from the common rut of the present-day pictures and thus enable us to satisfy our craving for novel themes and neat pictures.

"Again taking into consideration the fact that you have at your disposal the services of one of the most talented and charming ladies of the screen—Miss Sushila Ran—whom millions of her fans are dying to see again, it is our earnest request that you should again give us another good picture which will not only satisfy the intelligent public but will also enable you to win fresh laurels and enhance the prestige of the Indian Film Industry."

AJMER. Saran Behari Lal.

LEFT BEHIND

"Only recently I had the opportunity of seeing Shantaram’s ‘P.P. A. Dera’ and I came to the conclusion that Shantaram must have foreseen to take his brain with him when he left the Prabhat. What do you think?"

TRICHINOPOLY.

C. R. Shiva Ram.

SHOOT AWAY

"If only I had a gun! At least a little over half a dozen producers should thank heavens that I haven’t got one.

"I’m pained, And I’m discouraged. These people who boss the film-making concerns seem to have put on the skin of a rhinoceros. Perhaps they have also lost all sense of values. Otherwise I wouldn’t have written what I’m writing. The condition of our films is hopeless. (There is no other appropriate word for it.) And the tragedy is that nobody is doing anything about it in right earnest."

"And, by the way, Mr. Patel, why don’t you do something with a view to breaking open the gates of our film industry to educated and sincere young men who want to adopt direction as their career? Or are you also one of those bloody ‘Haves’ who do not feel disposed to have anything to do with the ‘Have-nots’?"

NEW DELHI. K. P. Sethi.

LACK OF IMAGINATION

"The managements of our local cinema houses display poor imagination in booking their weekly programmes. In, this big town Patna—the Capital of Bihar—we never get pictures as soon as they come out of the studios. Pictures, which are released at other places months before, or in some cases years earlier, are freshly released in our local cinema houses. Thus they lose much of the charm and interest and naturally don’t draw well.

"What is more funny is that we find very old pictures running here for the third or fourth time, while we literally 'starve' for new pictures. Why don’t they get rid of such stupid method of business?"

PATNA. Amar Nath Kapoor.

VERY SORRY

"Mr. Baburao Patel, you have offered a fabulous price of Rs. 3/- for few particular issues of 'filmindia' which are missing from your files. Is it not an insult to a collector to accept Rs. 3/- for a single copy? Your yeomen services to the Industry in general and film-fans in particular cannot be forgotten so easily, especially when you are donating few pages every month under the caption of ‘Woes & Echoes’. No doubt the old issues of ‘filmindia’ are like an antique relic, which one should be proud to possess, yet those should be returned to a man whom the readers owe much. Mr. Baburao Patel, have you forfeited this little hope from your readers?"

KARACHI. T. K. Advani.
Mr. Pramatheesh Chandra Barua, a film producer and zamindar, was examined as a witness in the case in which Mr. S. K. Ghose, I.C.S., and 22 others are being prosecuted before the Second Special Tribunal at Alipur on a charge of conspiracy to commit criminal breach of trust in respect of over Rs. 76,00,000 belonging to the Government of India.

Examined by the Advocate General, Mr. Barua stated that his father died in 1942. He and his two brothers were at present owners of their zamindary at Gouripore, Assam. The gross income of the zamindary was about Rs. 5 lakhs and the net income, after paying the debts, was about Rs. 1 lakh. Witness' income from the film business varied from Rs. 15,000 to Rs. 20,000- a year. His Calcutta address was 14, Ballygunge Circular Road.

Witness knew Mr. S. K. Ghose for about 4 years. Mr. Ghose's father-in-law was Dewan of their estate. Witness had never business transactions with Mr. Ghose. He had never at any time a sum of Rs. 30 lakhs of his own, nor did he ever jointly own such an amount with his two sisters, Nihar and Nilima. To his knowledge, his sisters never possessed a sum of Rs. 30 lakhs.

**STORY OF Rs. 30 LAKHS**

In June, 1944, Mr. Ghose went to witness' house and told him that he was working for Government in certain war jobs and wanted witness to help him. He said that for purposes of the work he had certain sums of money given to him by the British War Cabinet. He mentioned the amount which he had with him as Rs. 30 lakhs and added that this money had nothing to do with the Government of India. Because of the secret nature of the work he could not divulge to the income-tax people that he was in possession of this amount. As witness was himself a civic guard, Mr. Ghose suggested that he (witness) would help him by pretending to be the owner of this money. As an I. C. S. officer he (Mr. Ghose) was not supposed to have so much money, and if witness helped him, the income-tax people would not ask him questions and he would not have to divulge the secret nature of the war work. He told him that he (witness) should give him certain letters intimating that he (Mr. Ghose) was holding the money on his behalf. Mr. Ghose further told him some of the money was in cash while the rest had been invested in property.

**HOW LETTERS WERE DRAFTED**

Witness wanted to consult his solicitors but Mr. Ghose told him that without bothering about the contents. Witness wrote 23 letters purporting to have been written on various dates from June, 1943 to July, 1944. All the letters were written by witness at two sittings. Mr. Ghose suggested the dates and was present when the letters were written. The letters showed that witness was sending different sums of money on different dates on behalf of himself or his sisters. He did not pay a single pie to Mr. Ghose. As Mr. Ghose suggested that the use of different kinds of paper would make the matter more realistic, some letters were written on papers with witness' letter-head while others were written on plain paper pads. Mr. Ghose also suggested the use of different kinds of inks so that the letters would give the impression that they were written on different dates. Two days later, Mr. Ghose gave him 24 letters, which were in his handwriting, purporting to be replies to witness' letters. Witness kept these letters and also the draft letter given by Mr. Ghose in his iron safe.

**STATEMENT BEFORE POLICE**

In August, 1944, witness went to Bombay and stayed with his friend Lt. A. K. Mukherjee, who was also a relation of Mr. Ghose. On receipt of two telegrams from Calcutta witness learnt that his house had been searched by the police. He suspected that the search might be in connection with the letters he had given to Mr. Ghose. He discussed the matter with Lt. Mukherjee and later consulted Mr. P. M. Kanga, a Bombay Solicitor. He told Mr. Kanga all about those letters. Mr. Kanga said that he had done a wrong thing and advised him to tell everything to the police. On August 16, Inspector P. Ghoshal of the Calcutta Police saw witness at Bombay. Witness was taken to a Bombay police officer to whom he made a statement. He also asked Mr. Kanga to tell the police what he (witness) had told him a few days ago. Witness had no objection to Mr. Kanga telling the court what he (witness) had told him or what advice Mr. Kanga had given him. A few days later witness returned to Calcutta. Later, the police came and took away some letters and other documents from his iron safe.

The hearing was adjourned to a later date.
“Chand Tara” Charlie’s Stupid Time-Killer!

Picture Produced For Fools!

To those students of the Indian film industry who are not yet convinced of the fact that our producers produce pictures for fools, “Chand Tara” provides one more proof. From the beginning to the end it is a picture designed eminently for prize fools. And fools react marvellously to this stuff remembering our experience of a navy rating, next to us during the show, sitting constantly on the edge of a chair and shouting, “Shabash Dost”, whenever Charlie did something infernally stupid.

One cannot deny that there is a market for such stuff and producers who are never anxious to acquire any intellectual status—their only purpose being money—pander by giving the people such cheap and demoralizing stuff putting aside high ideals and social purpose which critics usually try to associate with the profession of film production.

CHAND TARA
Producers: Asiatic Pictures
Language: Hindustani
Story: Narayan Patel
Dialogues: Pandit Indra
Songs: Swami Ramanand
Photography: Fali Mistry
Audio-Photography: Romesh Desai
Music: Gyan Dutt
Cast: Charlie, Suvarnalata, Jagdish Sethi, Indira etc.
Released At: Capitol, Bombay.
Date of Release: 21st Sept. ’45

Directed By:
MANIBHAI VYAS

A FARCEICAL STORY
As “Chand Tara” is a picture for fools, the story is stupid. It is about a village boy Raju who is shown as learning in a college and failing constantly. He returns home a failure and tries to bluff his people. He is soon exposed by the villagers. He has a sweetheart in Ratan, the daughter of the well-to-do village chief. Raju’s father is in debt as usual. Raju is both ambitious and needy. Very soon everyone is against him. He decides to trek out of the village in search of adventure.

Taking a companion he acts as a prince and gets into a neighbouring mismanaged state. There he imposes special toll-tax on one and all and collects money with impunity. This farce goes on for sometime, till Ratan comes in search of Raju who is found with the Dewan’s daughter. Usual complications now bring the climax in which Raju is condemned to be run over a motor car. At the last minute the king, with his eyes opened by Ratan, saves Raju and ends the story romantically.

From the first foot to the last the whole affair is humbug—pure and simple. From the story-writer down to the artiste everyone seems to have treated the stuff in a farcical manner.

Technically, the production values are not so bad. Photography is pleasant in parts, while the director has also shot the picture rather neatly in parts. The sound recording is a bit indifferent. Music can be called both snappy and frivolous. The song compositions are stupid at best and the dialogues insipid and useless. The story, as presented on the screen, did not require any direction and Manibhai has not been generous with it.

CHARLIE’S USUAL ANTICS

Charlie, if you make peace with the clownish expression of his role, gives the usual slick performance. It is a pity that this talented artiste has to earn his living by giving slapstick work from picture to picture. Suvarnalata does pretty well throughout the picture but looks hideous and ugly—especially when she gives a la Vasanti movements in the first song which she sings with the village costume.

Indira has also done well as the Dewan’s daughter. We hope to see a little more of this girl as she seems to have some talent for acting.

Whatever fools think of “Chand Tara”, we found the picture disgusting without even a single moment of intelligent relief. It is not a picture for the readers of “filmindia”.

Veteran Chanda Bai always gives a good performance. Here she is again in “Dhanna Bhagat”, a devotional subject of Ranjit.
MADIHURI—

This old favourite is back again to the old game of thrilling millions and you will soon see her in "Geralan" a social story of Amar Pictures, produced and directed by Mr. Baburao Patel.
Calcutta Judge Warns Cinema Owners!

Sky-Sign Yields Rs. 5450/- Damages!

"If the present lot of the pedestrian in Calcutta is to be aggravated by danger from the falling of articles attached to licensed sky-signs in such a way that a monsoon gust will blow them into the streets, then a new terror will be added to life. This is a matter which the Calcutta Municipality can control."

This note of warning was sounded by Mr. Justice Khundkar of the Calcutta High Court while granting a decree for damages for Rs. 5450/- in favour of the plaintiff Manindra Nath Mukherjee against the defendant, Mathuradas Chatterjee, proprietor of a motion picture exhibition established called the Rupali Cinema situated in Asutosh Mookerjee Road.

This was an action for damages for injury caused to the plaintiff by the fall from the roof of the defendant's premises of a cinema advertising device, called a banner, which was an article made of cloth within a wooden frame. On July 5, 1943, a banner within a wooden frame fell from its position against the sky-sign of the cinema. The contraption fell on the plaintiff who was passing along the pavement. The plaintiff sustained a cut on the head. The plaintiff was bed-ridden for about one month and the accident had injuriously affected his efficiency and capacity for work. The defense inter alia was that the plaintiff was not struck by the banner but by something else.

After granting the decree in favour of the plaintiff, his lordship in conclusion observed:

"Before I leave this case there is a word I wish to say in the public interest.

"The plaintiff, an inoffensive passer-by in a public thoroughfare, was severely injured by an advertising device consisting of a picture on cloth in a wooden frame 12 ft. by 3 ft. 12 in., which fell from its attachment on a sky-sign framework erected on the roof of the Rupali Cinema House. I have found that the mishap was due to the negligence of the person or persons who had caused this contrivance to be fastened to the frame of the sky-sign by means of ropes, and I have awarded the injured man a sum of Rs. 5450/- as damages both general and special.

A NEW TERROR

"It is not helpful to say, as the Chief Law Officer of the Corporation, who was called as a witness by the Court, has said, that because a sky-sign is, according to its definition in the Act, not a sky-sign till an advertisement is displayed from it, the licensee is the right to the things to the framework and that he commits no violation of the conditions of his license unless he has neglected to take proper precautions. The fact remains that Municipality can, if it will enforce frequent and regular supervision of licensed sky-signs so as to prevent occurrences like the one which has given rise to this action for damages.

UNSATISFACTORY STATE OF THINGS

"An unsatisfactory state of things is disclosed by the evidence of the Municipality's District Building Surveyor, who deposed as follows:—

Q. 73. "Is it not the duty of the Corporation to inspect from time to time to see whether the proprietor of the cinema is making proper use of the sky-sign or not?"

Ans. "The difficulty is this, there is only one building inspector for 23 wards and when something wrong happens to it they don't get time to inspect it."

Q. 74. "Did the Corporation take any steps against the owner of the Rupali?"

Ans. "I don't find anything in the record."

"Winfield cites the instance of the eighteen Jews upon whom the Tower of Babel fell, narrated in the New Testament, as an illustration of a tendency to regard the catastrophe as a punishment for the sins of the injured person. I am sure the citizens of Calcutta would not wish to see sky-sign embellishments classified as instruments of destiny in the same category as the biblical tower. I hope the matter will receive the early consideration of the municipal authorities."

This is the usual mythological situation from "Shravan Kumar" a picture of Murli Moviestone directed by Ram Daryani.
Barua Plays Through "Subah-Sham"!

Barua-Jamuna Picnic Becomes Boring Experience

There is something wrong with Barua. He is not serious these days. He is too good an artist to be producing rotten stuff like "Jawab", "Rani" and "Subah-Sham". Perhaps he needs money badly and is giving us a quick turn-over to balance his budget.

The only good thing about "Subah Sham" is that it is a Barua picture featuring Jamuna. But this good thing consoles you till you do not see the actual picture. After seeing the picture even this attraction turns into a disgust.

"Subah-Sham" is a boring, tiresome picture. Barua seems to have played through the ten thousand and odd feet of it taking Jamuna for company. It seems to be a motion picture produced during a picnic with someone else's hospitality. The least we think of it is that it is not an honest attempt of an intellectual like Barua. And if this presumption is true, it is a shame.

A CHEAP THRILLER

The subject of the picture is developed in the manner of a cheap thriller mixing crime with romance.

Lily Roy, acted by Jamuna, arrives in Calcutta with two accomplices to steal in big society. We are asked to believe that she is very beautiful and every one is at her feet. When we actually look at Jamuna's face and figure we don't feel like taking even a glance at her feet, leave alone falling at them.

Lily Roy is chaperoned by the Rani of Sonapore, acted by Devbala. The Rani has two nephews—Kumar Bangopal, an idiotic bore and Sujit, a good-hearted toper. The first one provides comedy, the second one is supposed to give romance. Barua plays Sujit and looks a good toper but fails to provide romance.

Both the boys get interested in Lily. The girl, however, prefers the smell of liquor to the stink of good-natured idiocy.

Lily's gang is now angling to relieve the Rani of a necklace. Love gives birth to conscience in Lily but she agrees to pick up the necklace much against her will and as her very last job.

Whilst picking up the necklace Lily is surprised by Sujit who knows her secret of being a member of a gang of thieves. Lily, goaded by her conscience soon exposes herself. All are, of course, shocked except Sujit who runs away with her to the "usual unknown land" where altogether "different" people live with "different" motives and ways. Most of our glamorous boys and girls go this well-trodden way and never return because their stories then end so suddenly that they don't get a chance to come back.

Barua, however, with his characteristic generosity permits the others to have a peep into this golden land when he invites them to a dinner and sings to them the impossible glories of this Utopia.

Suman Sule, an attractive 'extra', in "Naiyya", a Mazhar picture under Ramnik banner.

That ends the Barua-Jamuna picnic known as "Subah-Sham".

BARUA-JAMUNA FARCE

There is very little to like in the picture, except some brilliant flashes of photography at rare spots. The dialogues are not bad but they are too many and too long.

The story is stupid and the direction is more so. Even the music becomes boring and uninteresting.

Barua acts well but looks awful. Jamuna also acts well but in comparison with her previous self looks more awful. Indu Mukherjee speaks like a Bengali just escaped from a lunatic asylum. What he speaks is neither Hindustani nor Urdu. Others in the cast are of no consequence.

"Subah-Sham" is a dead picture. It has neither life nor movement. If the producers have made fools of themselves it doesn't follow that the spectators should also do the same with themselves. When Barua produces a good picture we shall shout about it first. He will do it again someday, when he is in a mood for serious work, till then avoid a Barua picture and save money.
OUR REVIEW

"Bhai Jan" Exploits An Orthodox Theme!

Picture Presents Popular Sentiment!

While some of our well-established studios have been consistently giving us rotten and more rotten pictures during the last five years, small producers, who carry their production plans on their back, have been steadily improving in quality and contents of their productions.

"Bhai Jan" is a picture produced by a very small company. It is the maiden picture of United Films, a production unit with very modest pretensions. To produce "Bhai Jan" they seem to have knocked through several studios as is apparent from the variations in the technical values of the picture. And yet, they have managed to give a consistent presentation of a theme which, by present standards, must be considered rather orthodox and reactionary. Forgetting their choice of subject, which is probably prompted by the need of the masses, as a motion picture production from a tiny production unit, "Bhai Jan" is really good effort bar the first two reels which are rather crudely done. The picture is a sincere attempt to give something popular and entertaining. And that is saying a lot in the Indian film industry.

A MARRIAGE TANGLE

The story is about the usual marriage tangle. Nawab Afsar, a rich zamindar, is in love with Benazeer, a dancing girl and helps her to become famous. The girl, however, looks upon him merely as a patron who deserves all reverence and attention. Anwar is the younger brother of Nawab Afsar. When Anwar is introduced into the story, Afsar is all attention to Benazeer and all indifference to his own devoted wife, with the result that the wife spends her time in tears and sighs. Anwar undertakes to set right this maladjustment in human relationship, but in doing so himself becomes a victim of suspicions excited by Shaukat, a ward of the Nawab.

Anwar is engaged to be married to Shabu, a well-to-do, good-looking maiden for whom Shaukat is also a candidate. Shaukat with the usual methods spoils this arrangement, separates the two brothers and in many other ways brings discord into a family where love and harmony had ruled once.

Nawab Afsar falls ill and is nursed back to good health by Benazeer at the express request of Begum Sarvar. After this there is an emotional showdown which describes the exact relationship between the Nawab and the dancer and restores good relations between them.

Now it is Nawab Anwar's turn to get into a sick bed seeing that Benazeer, the dancer, had proved herself a good one at nursing the sick. So Anwar, after some weak interludes of job hunting obliges by slipping down a staircase in Bombay (the same one which was seen in Nawab Afsar's house, probably a thousand miles away)
EXCELLENT DIALOGUES

Though we would have liked Anwar to marry Benazeer, we won't quarrel with the producers over this. Dancing girls have no chance of becoming housewives in India for another three hundred years and you can't expect Murad and Khahl, the tiny producers, to advocate this theme so much in advance.

Making peace with the story as it is, we must commend the production values of the picture. The dialogues are the best part of the story. They

JUMPING EYE-BROWS

From the players Nur Jehan has a very sympathetic role to play as the dancer and she succeeds in getting the sympathy of the audience. She acts well but sings badly almost every song given to her.

Shah Nawaz portrays the big brother Nawab Afsar and does not disappoint. He speaks very well and mixes his words with a lot of emotion. We wish, however, that he wouldn't use his eye-brows so much as to keep them jumping up and down every second. That is an old stage technique when acting had to be loud to be noticed a mile away.

Karan Dewal gives a superb performance as “Anwar”, the little Nawab. Meena looks pleasant in parts in the role of Shahida. The superfluous hair on her upper lip needs some make-up attention. In the alternative her big close-ups should be avoided. We do not yet associate moustaches with women. Do we?

Anis Khatoon looked worn out in the role of the Begum. Seeing the little infant in her arms, we can reconcile with the sad circumstance of her health. She spoke her dialogues well—very well at places.

Well, if you are not a very progressive-minded person, “Bhai Jan” presents the usual stuff—this time from Muslim life. Quite a good picture to show to ladies both old and veiled.

Mazhar Khan seems to have made a lot of Munnawar Sultana in “Naiyya”, a social story.

are beautifully written in simple, popular Urdu and delivered in a correct colloquial style. The songs, however, are not so well written. The music is mostly of gazals and a couple of them are quite attractive in tune. Their frequency, however, becomes monotonous. The picture is pretty well photographed, though the songs are poorly recorded. Barring the first two reels the direction of the picture is not at all bad. Director Kahlil shows some talent in this field and all he needs is a well-worked-out scenario.

Recruit R. G. Patel of P. O. Box 114, Tanga, is just 20. Standing 5'-6", he sings, swims, cycles, speaks Hindustani and wants a screen career.

Recruit Ramesh Narwani, a Post Master of Darjeeling, wants to act as quickly as possible. He says he has an aptitude for acting.
### Refresh Your Memory

The Indian film industry will improve only when film-goers pick and choose their entertainment. As long as fools keep on rushing for tickets, there is not the slightest chance of getting better pictures in future. The duty of every intelligent filmgoer is not only to stop seeing bad pictures himself, but also to stop others from doing so. For ready reference from month to month we shall be grading pictures as follows:

****** (5*) Excellent, Don't miss.  **** (4*) Very good.  *** (3*) Quite good  ** (2*) Tolerable. Entertaining in parts.  * (1*) Rotten. Avoid.**

Pictures reviewed in "filmindia" from January 1945.

### A

(2*) 'Aina' (Hindustani) (D.R.D.) March '45 issue—Social—"presents the same old story—is a small money-maker."

(2*) 'Abinoy Noy' (Bengali) (Kall) May '45 issue—Social—"provides casual entertainment—not worth showing to good family audiences."

### B

(2*) 'Bari Baat' (Hindustani) (Mazhar Art) Jan. '45 issue—Social—"not at all a bad time-killer if you have nothing particular to do."

(1*) 'Bari Ma' (Hindustani) (Prafulla) Sept. '45 issue—Propaganda Social—"year's most rotten show."

(1*) 'Bhagya Laxmi' (Hindustani) (Laxmi) May '45 issue—Social—"proves just so much trash."

(2*) 'Bhartruhari' (Hindustani) (Navin) Aug. '45 issue—Mythological—"nothing much."

(2*) 'Bondita' (Bengali) (New Talkies) July '45 issue—Social—"so-stuff pure and simple."

(1*) 'Burma Rani' (Tamil) (Modern Theatres) May '45 issue—propaganda social—"a crude war thriller."

### C

(2*) 'Caravan' (Hindustani) (Ranjit) May '45 issue—gipsy social—"interesting story indifferently handled."

(2*) 'Chal Chal Re Navjawan' (Hindustani) (Filmistan) Jan. '45 issue—Social—"is not worth seeing twice."

(2*) 'Chand' (Hindustani) (Prabhat) Feb. '45 issue—Propaganda Social—"a light entertainment."

(3*) 'Chandragnupa' (Hindi) (Jayant Desai) April '45 issue—Historical—"historically incorrect but entertaining."

(3*) 'Chhamia' (Hindustani) (Protima Dasgupta) Oct. '45 issue—Social—"presents sensible entertainment."

### D

(1*) 'Duita' (Bengali) (Eureka) June '45 issue—Social—"just rotten and disgusting."

(2*) 'Dui Purush' (Bengali) (New Theatres) Nov. '45 issue—Social—"rattles down N. T. Standard—there are spots where the picture proves slightly entertaining."

### G

(1*) 'Gaali' (Hindustani) (N. R. Desal Productions) March '45 issue—Social—"presents disappointing entertainment."

(3*) 'Geet' (Hindustani) (Kardar) Sept. '45 issue—Social—"a picture worth seeing."

### H

(4*) 'Hamrahi' (Hindustani) (New Theatres) Oct. '45 issue—Social—"a picture which is worth going a long way to see."

(1*) 'Hospital' (Hindustani) (M. P. Productions) April '45 issue—Social—"presents stupid and boring stuff."

(2*) 'Humayun' (Urdu) (Mehboob) July '45 issue—Historical—"Sadly fails to entertain."

### I

(2*) 'Ismat' (Urdu) (Fazli Bros.) April '45 issue—Social—"presents common uninteresting plot."

### J

(2*) 'Jwar Bhata' (Hindustani) (Bombay Talkies) Jan. '45 issue—Social—"nothing outstanding—yet it is not a bad time-killer."

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"A jug of wine and thou beside me" Mazhar acts Omar in "Naiyya" a social story of Ramnik Productions.
K

(1*) ‘Kiran’ (Hindustani) (Ramnik) July ’45 issue—Social.—“just a rotten picture.”

(2*) ‘Krishnarjun Yuddha’ (Hindi) (Murati) Sept. ’45 issue—Mythological.—“a boring story.”

L

(2*) ‘Lalkar’ (Hindustani) (Jayant Desai) Feb. ’45 issue—Social.—“not a bad time-killer if you are not looking for anything intellectual in it.”

(2*) ‘Laal Haveli’ (Hindustani) (Bombay Cinetone) Feb. ’45 issue—Social.—“continues to entertain throughout its length.”

(1*) ‘Lady Doctor’ (Hindustani) (Venus) June ’45 issue—Social.—“should be considered an all round flop.”

(2*) ‘Leila Majnu’ (Urdu) (Hindi) June ’45 issue—f o lklo re.—“proves slightly boring.”

M

(1*) ‘Maha Maya’ (Tamil) (Jupiter) March ’45—issue—Mythological.—“moderate stuff without much entertainment.”

(2*) ‘Miss Devil’ (Hindustani) (Laxmi) Oct. ’45 issue—Propaganda Social.—“a pretty cheap production.”

(2*) ‘My Sister’ (Hindustani) (New Theatres) March ’45 issue—Social.—“a common story clumsily done—expected to run well because of its orthodox theme.”

(2*) ‘Mun-ki-Jee’ (Hindustani) (Shallmar) Nov. ’45 issue—Social.—“though travels a bit leisurely before interval, it gathers some tempo and drama after the interval.”

N

(1*) ‘Maharathi Karna’ (Hindustani) (Prabhakar) Nov. ’45 issue—Mythological.—“a ludicrous portrayal of Mahabharat.”

(2*) ‘Nala Damayanti’ (Hindi) (Janak) July ’45 issue—Mythological.—“a killing time-killer.”

P

(1*) ‘Pandada’ (Hindi) (Pradeep) May ’45 issue—Historical.—“proves a heart-rending flop.”

(2*) ‘Panna’ (Hindustani) (Navyug) Aug. ’45 issue—Propaganda Social.—“a good time-killer.”

(1*) ‘Path Bendhey Do’ (Bengali) (De-Luxe) July ’45 issue—Social.—“a picture better avoided than seen.”

(3*) ‘Phool’ (Urdu) (Famous) June ’45 issue—Social.—“a good picture if you do not mind a bit of morbid entertainment.”

(1*) ‘Paduka Pattabhishekam’ (Tamil) (Gemini & Rajarajeshwari) April ’45 issue—Mythological.—“proves utterly disappointing.”

(1*) ‘Piya Milan’ (Hindustani) (Wadla Movieline) Nov. ’45 issue—Social.—“all round rotten and boring show.”

S

(1*) ‘Sawan’ (Hindustani) (Sanjhiwan Art) June ’45 issue—Social.—“waste of celluloid.”

(1*) ‘Seetha Rama Jananam’ (Telugu) (Prathibha Pictures) July ’45 issue—Mythological.—“that it can do is to create some disgusting boredom.”

(5*) ‘Shakuntala’ (Stage) (Hindustani) (Prithvi Theatres) April ’45 issue—Mythological.—“an excellent production.”

(1*) ‘Shirin Farhad’ (Urdu) (Pancholi) June ’45 issue—Folklore.—“intensely boring picture.”

(1*) ‘Sri Valli’ (Tamil) (Saraswati) July ’45 issue—Mythological.—“a stupid and boring affair.”

T

(2*) ‘Tahsildar’ (Telugu) (Jagadish Films) May ’45 issue—Social.—“a good time-killer.”

(1*) ‘Taramati’ (Hindustani) (Ramnik) Nov. ’45 issue—Mythological.—“fails to move—is one long sequence of boredom.”

U

(1*) ‘Upkar’ (Hindustani) (Sun Art) May ’45 issue—Social.—“becomes a spineless stuff.”

V

(3*) ‘Vikramaditya’ (Hindi) (Prakash) Aug. ’45 issue—Historical.—“becomes an entertaining picture.”

(1*) ‘Vish Kanya’ (Hindustani) (Ranjit) March ’45 issue—Folklore.—“a motion picture poison one would not like to swallow.”

(2*) ‘Village Girl’ (Hindustani) (Ramnik) Nov. ’45 issue—Social.—“a pleasant picture to see—story misses emotional target.”

Y

(2*) ‘Yateem’ (Hindustani) (Central Studios) July ’45 issue—Social.—“makes good impression.”
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