Bombay Council President
Disagreement with World's Greatest Novelist
Journalists for Once Agree: Lalita Pawar Springs a Surprise
Every one Eulogises

Tolstoy's 'Resurrection' on Indian Screen

BOMBAY, December 15. An event of unprecedented importance has taken place in the History of the Indian Screen, with the Hindi Film version of "Resurrection", (World's Greatest Novel), of Tolstoy's (World's Greatest Author). The Hindi Version has been acclaimed unanimously by Journalists, Politicians, Educationists as also by Religious Heads, as a great film everybody should see.

His Holiness Shri Jagadguru Shankaracharya Dr. KURTKOTI remarks:-
"Duniya Kya Hai?" the rendering of Tolstoy's 'Resurrection' is adapted to suit the conditions of Hindu Social Life... The direction acting particularly of Mrs. Lalita Pawar left nothing to be desired. The cleverness with which she could make her countenance react to the changing vicissitudes of her fortune in the story, is admirable.

The 'SUNDAY STANDARD' says:--
"... Those who judge the star-value of a film from established reputations may not be inclined to pay a visit to "Duniya Kya Hai", the Hindi version of Tolstoy's 'Resurrection" now showing at the Majestic. But, if, either by design or chance, they are induced to see the film, they will be agreeably surprised to find in Lalita Pawar an actress who can easily rank with the front rank stars of India.

It is in "Resurrection" that she gets her first chance to show her talents for dramatic works of a high order. Apart from this, there are other notable features that entitle "Duniya Kya Hai" to be classed with some of the best films of the current year. The great human appeal of the story, pregnant with the power of Tolstoy's genius, is well preserved in the Hindi version. It is, above all, a thrilling entertainment from start to finish, with the lighter elements like music, dance and comedy served in suitable proportions at appropriate places.

The Hon'ble Mr. MANGALDAS PAKWASA, President, Bombay Legislative Council, says:--
I found that, "Duniya Kya Hai" in addition to its being very interesting had various dialogues of great interest and attraction, was also a somewhat thought provoking film. I am induced to write the following by reason of certain thoughts which came to me while viewing the picture and thinking over the subject afterwards.

"If any body draws any moral from this picture that man is deceitful and cruel and always misleads woman, or that women are faithless and treacherous and mislead men, then a wrong moral will have been drawn. If any moral is to be drawn, it can only be that when, by reason of any unfortunate circumstance, a man or a woman slips from the right path, then it is up to that man or woman to make an effort to come back to the right path, and it is duty of society that it should not become vindictive or cruel, but should help by means such men and women to lead their future life with honour and self-respect."
With Compliments of
The Editor
For Favour of Review and
Exchange of Literature
Please
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IMPORTANT:—For genuine-ness look for our “Chavi Brand”
In commemoration of the Record Success of

SANT TUKARAM

A PRABHAT PICTURE

PICTURES!

But what strange art, what magic can dispose
The troubled mind to change its native woes?
Or lead us willing from ourselves, to see
Others more wretched, more undone than we?
This pictures can do; nor this alone; they give
New views to life, and teach us how to live;
They soothe the grieved, the stubborn they chastise,
Fools they admonish, and confirm the wise
Their aid they yield to all: they never shun
The man of sorrow, nor the wretch undone,
Nor tell to various people various things,
But show to subjects what they show to kings.

SANT TUKARAM

Has now completed 52 continuous weeks at the Central Talkies, Bombay and will run many weeks more.

This issue of filmindia is dedicated to this blazing milestone of the Indian Film Industry
INDIA HAS NO STARS.

The producer who thinks that India has box-office stars that pay their way is living in a fool's paradise.

During the time of the 'silents', certain names had attracted crowds, but since the talkies, these names just did not count.

There are three reasons for this state of affairs:—

1. The progress of the industry in general and the popularity of Indian pictures have made the audiences quality conscious and everyday they want better pictures.

2. The so-called stars themselves did not show any improvement in their work and were quite satisfied with ambitious increments in salaries from month to month at the sacrifice of honesty to their own art.

3. India has no nursery for stars as in Hollywood, where star making is very much
a scientific process closely supervised by producers, technicians and publicists, while the artistes themselves strive more and ever more to maintain their popularity.

Even in an enlightened country like Great Britain, star making has failed. England has no stars of her own. The studios in England are not any nurseries for stars but are just ‘terrace-gardens’ where stars from Hollywood are merely planted, very often to fade gradually out of memory.

It is a well known fact that no Hollywood star has made a greater name in England than what he or she had in Hollywood.

The Englishmen lack soaring flights of imagination which lend distinction to the American producers.

In India, we never had real stars, and will probably never have any for a long time to come.

Point us out a ‘star’ to-day, male or female, who can attract crowds on even the first day.

The crowds which we so often see for Prabhat and New Theatre pictures have come there in response to the call of the trade name of the producers.

But examples are much better than mere precepts. With due apologies to some of our film luminaries, we take the liberty of quoting individual instances pointing out some of the big tragedies of 'star-values' in our industry.

However painful to us this exposition may be, we regret we cannot withhold glaring facts from our people if better interests of the industry in general are to be promoted.

The supposed ‘star-value’ in India has no box-office or art rating, but it is merely measured by the monthly earnings of these supposed ‘stars’.

Let us take the first eight in the Indian film industry in their order of monthly pay rolls:

1. Sulochana, this Jew artiste, was reputed to be drawing Rs. 5000/- per month, by far the highest salary paid to any one so far by the Imperial Film Company. She went out after the ‘silents’ but came in again into the talkies after getting a nodding acquaintance with the Hindi language.

So far 14 pictures starring this ‘star’ have been released. Out of these only two pictures, “Madhuri” and “Indira M.A.” could be called successful while one more “Sou-bhagya Sundari” was partly successful.

But the success of these pictures was more due to other elements than the ‘star’ herself. All these pictures were expensive jobs and took months in production. And on all of them, a small fortune in newspaper publicity was dissipated.

And now scan the list of the 12 pictures that failed gloriously with tragic regularity.

“Jagat Kesari” and “Wahari Duniya” failed so miserably that those few people who
were tempted to see the pictures felt terribly lonely in the theatre and craved for company.

And yet the producers of Sulochana are still under the impression that Sulochana is a box-office star, when the very first show of “Wahari Duniya” was a flop.

2. The next in rank in monthly earnings is Miss Gohur. In addition to being a ‘star’ she is also a partner in the Ranjit Movietone. The business acumen of her partner has given Gohur a large invested stake in life.

There was a time, when this emotional artiste, for truly she has talent far above the ordinary, used to draw crowds. But all her recent pictures, including some ‘superbs’ like “Toofani Taruni”, “Prabhu-Ka-Pyara” and “Flower Girl”, failed to draw.

Like a wise woman, having the resources and control to do so, this one-time great artiste is resting on her oars just at present. She should do so till a suitable vehicle is found for her histrionic expression.

3. Sabita Devi of Sagar Movietone is another Jew girl whom her producers have mentally placed on the supposed pedestal of stardom. She is drawing nearly Rs. 3000/- a month.

No girl in the film industry gets the help and push that Sabita gets from her producers.

Special stories are written for her—great classic writers like K. M. Munshi and Ramanlal Vasantlal are commissioned to write her stories—elaborate settings are erected—plenty of rehearsals are gone through—dialogues are altered to fit the lips—while wild pre-release publicity attends every picture.

And yet not one picture of Sabita has proved a real roaring success. While some of her pictures like, “Dr. Madhurika”, “Village Girl”, “Kokila” failed rather badly.

And in spite of all this, Sabita Devi is still the cock of the walk in the Sagar studios.

Sagar’s clever propiretor has always balanced the big drain of such supposed super pictures by producing small pictures with an unassuming cast and by a lucky and strange coincidence every one of these second raters has proved a real box-office success.

A recent proof of this statement is “Jagirdar” which gave Sagar some big profits which they hadn’t seen for some time.

4. After a tame debut in “Trapped”, a Bhavnani picture, Mrs. Durga Khote, a society lady and an excellent artiste, made a great impression in Prabhat’s first talkie “King of Ayodhya”. She is to-day drawing Rs. 3000/- a month.

An ambitious woman, she soon became a free lancer and earned a good lot of money.
but in doing so, has left behind a trail of some big failures like “Seeta”, “After the Earthquake”, “Life is a Stage” and “Tale of Yesterday”.

And every one of these pictures broke the bank in the cost of production. That speaks volumes for Durgabai’s ‘star-value’, for all these pictures were more or less produced only for Durgabai.

5. Madhuri, the heroine of “Toofan Mail” that sensational fluke, became a big pay-roll star after the success of this picture. But in almost every picture thereafter she failed to draw and some carefully produced pictures like, “Matlabi Duniya”, “Raj Raman”, “Zaminka Chand” and “Flame of Love” flopped at the theatres.

6. After “Karma”, Himansu Rai set about making his glamorous wife Devika Rani an Indian star.

Gifted with a magic personality Devika had all the essentials of a star, but alas, it was not to be so. Barring “Acchut-Kanya” no picture of Bombay Talkies earned the popular vote.

Other things in the studio were against this great girl and her recent pictures “Jeevan Naiya”, “Janma Bhoomi”, “Izzat” and “Savitri” merely proved bitter memories of high hopes and bright promises.

7. The Jew girl whose keen wit and drawing room elegance caught the producers napping is Rose of Calcutta. Basking in a big salary and linking her fortunes with the supposed cleverness of a director, she was able to contribute three glorious failures to the industry, “Gulam Daku”, “Darling Daughters”, “Tale of Yesterday”. Despite this consecutive display of stardom, a producer can still be found to produce a fourth one.

8. And in this parade of stars, how can we forget the failure of Shanta Apte when she did not draw in those two pictures “Rajput Ramani” and “Beyond the Horizon”, though both these pictures were produced by the famous Prabhat Co. And the world looks upon Shanta Apte as a ‘star’.


Since the talkies came into India nearly a hundred pictures produced on ‘super’ plans have failed, shaking the very foundations of the film industry in India.

Calculating an average cost of Rs. 1,50,000 for each picture our producers have lost Rs. 1,50,00,000 in useless productions which have failed miserably in a little over five years.

A super picture featuring a supposed big ‘star’ requires a minimum time of six months for production. During these six months one star alone takes on an average Rs. 20,000/- as her salary.

Our producers have paid this way over Rs. 20,00,000/- (twenty lakhs) in their chase of star value. And yet none of the stars has obliged and paid her way back.
What is the exact result of this criminal waste? The stars have become happy. Some of them have built their own houses, others have purchased property, some have invested money in other trades and the rest have saved their earnings in the bank.

On the other hand, the producers, barring a few happy exceptions, are all on the verge of bankruptcy. Several have already gone that way and others are well on way.

To quote one instance, we drop the name through propriety, one leading producer has during the last 10 years paid out over Rs. 30,00,000 (thirty lakhs) in salaries alone.

These are staggering figures for India, particularly shocking for Mahatma Gandhi’s India in which a man cannot get one square meal a day.

Tragic though these facts are, they are unfortunately too true and every man in the industry who feels that things ought to improve must realize this appalling state of affairs and do his bit to establish the industry on commercial and indigenous lines.

With this unrestricted indulgence in criminal waste of capital which is the vital force of this industry, what right have the producers to demand from the Government concessions and protection for the industry?

What our producers need is a commonsense course in practical commerce.

BARUA’S GREAT PICTURE

Which has created a big sensation in Bengal is coming to your city—Very Soon!

NEW THEATRES’

MUKTI

Direction:—P. C. BARUA

with Kannan, Menaka, Barua, Nawab, Jagdish, Kapoor and Profulla Roy

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BAD BUT TRUE!

Elsewhere in this issue, my Editor has made out a very conclusive case against our stars. The proofs given by him are so convincing that though, I nurse a weakness for our screen girls, I cannot possibly defend them for fear that this weakness of mine may become an open secret.

The more I think over this problem, the more I am inclined to believe what the Editor writes.

Scanning that formidable list of failures, even a hardened sceptic will have to go under the weight of the arguments presented.

India has really no stars because almost all expensive pictures with high paid ‘stars’ have failed miserably.

The failure of the stars with such a tragic consistency has created an alarming state of affairs.

What are the exact essentials of success or our present day pictures? Some one must answer this question?

GIVE US BETTER DIRECTORS!

In trying to answer this all important question, I think, we have very few directors who are well equipped for their job.

Barring, Shantaram, Barua, Nitin Bose and Devaki Bose, India can hardly claim a director who knows his job well. True, there are so many others working in our several studios, but almost all of them are merely more or less qualified and generally less so.

Off and on some of them are able to give us pictures which register a fluke success, and due to the paucity of supply, with one such box-office success accidentally achieved, several of these directors are able to maintain themselves for the rest of their lives.

Taking stock of the actual men who work as directors and other human attributes, I must frankly state that with the exception of some well born persons most of our directors come from the scum of society. Several of them are even illiterate and live merely on their native cunning.

The quantity side of our industry is in the hands of such men, unfortunately for every one concerned in the industry.

The producers who otherwise show great courage and enterprise in taking up big productions in hand, somehow fail to muster up enough moral courage to drive out these directors.

India has only four efficient directors, half a dozen half-baked ones and the rest blackmailers who live on sheer wit and cunning.
All this brings home the necessity of finding more and better directors. We must call for men from the educated ranks and train them slowly to take the future responsibilities of the industry.

Unless we do that, I am afraid, the future of the industry will always remain speculative. We must have men whom we can trust and trust implicitly.

**BETTER CAMERAMEN?**

The cameraman is an important man in the whole plan of production. As people receive the first impression through the eyes, the optical appeal of the picture must be clear and pleasant. Excellent photography only can achieve these results. And excellent photography calls for efficient cameramen.

Talking of efficient cameramen in India, we can count them on our fingers. Nitin Bose, Krishna Gopal, Avadoot, K. Dhaib, P. S. Naik, and Faredoon Irani. There are other good second raters, who used to good enough once but not now, with the considerable progress that has already been recorded by us in our film technique.

As men, several of our cameramen are gentle folks and vary sharply with the general sort of directors we have, especially human attributes.

It may be due to want of enterprise or perhaps due to lack of facilities or for some reason or other, but the major number of them are far from efficient.

More men and certainly better men once again the crying need of progress.

And better men can only come if they are better paid, for, compared with the spoil shared by the directors, the cameramen are poorly paid.

And this aspect of the job is keeping better men away. There are plenty of well trained amateurs in the country who would only too willingly stake their future if given the opportunity to do so.

Get us better cameramen!

**BETTER STORIES.**

In the early days when Indian films were a novelty, any trash or nursery tale that was given was joyfully accepted. That was a stage of novelty and the people who were not looking out for anything serious or artistic, were satisfied with what they got.

But now after the rapid progress of technique and the introduction of numerous good stories both Indian and Foreign, people do want serious provocative themes which
would not only provide entertainment but also supply food for thought.

Those two producers, Prabhat and New Theatres, have been largely responsible for changing the taste of the people and creating a demand for better pictures.

A better picture is only possible with a better story. With all the technique in the world, a poor and lame story cannot be dressed into a big show.

A better story calls for a better writer. Some years back Mohanlal Dave who made a big fortune by writing silly nursery tales was so much in demand that producers actually boarded at his place to get their stories in rotation.

But now with the advent of better stories, Mohanlal Dave is out of the market. Dave wrote some stories for the talkies, but they had a lukewarm reception.

The talkies were responsible for the introduction of some splendid writers like K. M. Munshi, Ramanlal Vasantlal, Narayan Hari Apte, Sarat Chandra, Pandit Sudarshan and Khandekar. But barring these few personalities, the other writers just failed to make any impression.

A good story is the backbone of a successful picture and it is absolutely necessary to get a suitable subject when the producer is enterprising enough to invest over a lakh and a half on a single picture.

Very often pictures fail because a good story has gone west. There are other reasons for it, but rarely do you come across a picture with a weak story being successful.

The selection of subject is also an important item of successful production. Mythological and costume pictures have outlived their popularity and are not so much liked nowadays. The picture should either be a social one or its theme must have a semblance of a social problem just as “Tukaram” that outstanding success has.

The successful picture of the future will be a social film with a sensible, provocative theme, written by some well known writer.

There is plenty of writing talent in the country only if the producers will care to invite it. But the bait should be tempting. No one is going to sell a good story for a niggardly price.

Brains have their own price and it must be paid if you want them.

A SUMMARY OF FACTS!

The same state of utter apathy and ignorance exists in other departments of film technique such as, art direction, and sound recording. In both these departments, we have very few really qualified men and yet there is enough scope for new and better men to come in.

Scenario writing is an art reduced to science in Hollywood. In India, scenarios are written by Munshis, fakirs and street minstrels.

With the exception of three or four good scenario writers, we have no men for this job.

A bad scenario is just not a scenario and those who do these bad jobs are just the wrong men for it.

India produces nearly three hundred pictures every year and the first class man power at her disposal is as follows:
About four excellent directors, six cameramen, about six story writers—four good recordists and four scenario writers.

Add to these three or four good actors and half-a-dozen good actresses and you have a reliable forecast of the future of the Indian film industry.

This is the frightening state of affairs in our industry. After 28 years of struggling progress, it is a pity that we are not in a position to compete in world markets. Our producers must wake up and think. If they sit up and think they will soon realize that they themselves are entirely responsible for this pitiable position.

"HERR BAUER" OF INDIA!

"Twenty machines sold in a day—iron and steel worth nearly a hundred thousand rupees"—that's big news in the filmworld.

Mr. Jagannath J. Patel “Herr Bauer” of India has hit the high water mark of sales and in a day sold to a single firm 20 machines of Bauer Standard 5 Projectors.

And in doing so, he has not only hit competition in the flank, but has surprised a large number of Bauer friends.

No wonder that I felt like seeing this wonderful Bauer machine that sells itself so fast and so well. My curiosity became an anxiety when someone with authority pointedly remarked that “Prabhat” and “Bauer” are the two pillars of the Indian film industry.

It was a big pill to swallow but if success is to be any criterion of judging, then the remark has a lot of justification.

Like Prabhat pictures which have become the popular craze of all cine goers, the Bauer machine has also become the popular choice of all Exhibitors. Had it not been for “Herr Bauer” of India would not have sold over 200 machines in a year.

I wanted to give “Herr Bauer” a surprise and I called on him when he was busy giving a prospective customer a trial of his Standard 5 machine with a new copy of “Tukaram”, the Prabhat picture which has won world distinction.

The reproduction was marvellous in a much as I discovered a new thrill in old “Tukaram” songs. But “Herr Bauer” was really roused when I said that any other good machine could do as much.

Jagannath Patel was not the one to take that lying down.

"Do you think so?" He rapped out and I nodded.

"Pack a couple of tins, Bhiwandker (that is his Engineer—an institution by himself) we shall teach "Judas" (that’s humble on me) to have better respect for Bauer machines. He forgets that the best brains in Germany have ‘conspired’ to give India a machine which is perfect and efficient in every respect—come on, sir".

And then we went and tried two reels of “Tukaram” on several other machines. For sake of propriety I keep the names of their manufacturers out of this discussion, but I
may frankly tell you that at the end of all those trials, I had to admit that “Bauer” was the ideal projector for even the most ambitious exhibitor.

And now you know why “Bauer” sells and why people are scrapping the old machines and buying new “Bauers”.

Hats off to “Herr Bauer” of India. He convinced a sceptic.

NOVEMBER BRAIN TWISTER

Owing to the delay in sending out the November issue, readers could not have had enough time to work out the problem. The results will therefore be published in the January issue of “filmindia”.

THE EDITOR.

Kokila in “Repentance”, a maiden picture of Tara Films.

JWALA -

Written by: V. S. Khandekar
Directed by: Winayak
Starring: Ratnaprabha and Chandramohan

THE STORY OF A TERRIBLE POLITICAL UPHEAVAL CAUSED BY THE INSANE AMBITION OF ONE MAN

COMING SHORTLY

ہस्वा दा
From: B.D.G. (Meerut).

Will you please give me some information about Prabha. Is she a married lady?

Prabha hails from the Punjab and is a daughter of Rajpal of Lahore. She comes from a respectable family and is married to Mr. Satyakam, also of Lahore. She is at present working with Sagar Film Co.

There are rumours at Meerut about Sulochana. They say she has left the Imperial Co., and has eloped with someone.

Don't believe any rumours. Sulochana has been married to Dr. Weingarten and if she had 'eloped' for effecting a marriage there was no wrong done. Her future with the Imperial Co., is still in the balance, and for that matter no one can at present tell whether she is ever going to work in any pictures.

From: Miss Sita P. Malakkani.

As you have forgotten to give your full address, I am compelled to mention your full name. So next time don't forget to tell us the name of the lucky town where you come from. Now to your question.

What made you raise the price of your magazine? I think you must have lost a number of your customers as at my place two girl friends of mine who used to buy your magazine before, are now borrowing from me.

The reasons for raising the price of "filmindia" are merely commercial. The sales have been going up for the last one year and it was impossible to give the demand a full scope without losing heavily due to the increased prices of paper and printing. In spite of the higher price, the magazine has not dropped down in sales, but you will be pleased to learn that the sales have gone up, though two of your girl friends have chosen to borrow the copy from you and read. As long as they read I am quite pleased, and you are doing them a good turn by accommodating them every month.

I wrote four letters to four actresses namely, Devika Rani, Shanta Apte, Leela Desai and Sabita Devi, all decent and polite actresses, requesting them for their autographed photos. I had also enclosed postage to cover the cost of sending the photos, and yet they have not cared to reply to my letters. What do you think of them?

I do not think much of artistes who lack the courtesy of replying to their fans when these fans are solely responsible in maintaining the popularity of the artistes. These four girls ought to have replied to you, but because you happen to be a girl yourself, the appeal of the common sex seems to have fallen on deaf ears. If a prominent man had written for a photograph these girls perhaps would have sent him a dozen instead of a mere one. However you need not be disappointed, as in "filmindia", you will always find beautiful photographs of these girls printed from time to time. Next time, however, do not send postal stamps to any one, whoever the artiste may be as some of these stamps, might grace outward-bound love letters.

Will you oblige me by printing a three colour photo of Leela Desai in one of your issues?

I will, my dear, but you will have to wait for sometime till her next picture, "Vidya-pathi" is on the screen.

From: C. S. (Bangalore).

Is it better to take up a training course in Sound Engineering in a producing company or in any Institute? Is there any institute which does this?

If you approach any well established studio it will be long before you get a chance to get into it, because most of the studios are rather badly crowded with a large number of free workers. You can however write to Abdulla Fazalbhoy Technical Institute, St. Xavier's College, Bombay; as this institute which is already doing good work in other departments of Radio Engineering will be shortly taking up training arrangements in Sound Recording, if a sufficient number of students come forward to join this Institute. A diploma from this Institute will prove an effective passport to several studios.
How is that with the exception of “Anath Ashram,” other pictures from New Theatres are all tragedies? Don’t you think the people who pay for pictures should have entertainment rather than depressing tragedies?

Yes, picture production is mainly a business of catering entertainment. But Bengali producers are excused, as their traditions have been to draw happiness out of tears. Being high strung and sentimental the Bengali finds a queer joy in tears—not only in his own but also in those of his neighbours, and the same philosophy is being presented in their pictures, which procedure I think is wrong, if consistently persued.

From: Behram (Aigarah).

Between Gul Hameed, Najamul Husain and Motilal, whom do you think is more beautiful?

I think none of them as beautiful. But Gul Hameed was certainly handsome. The other two are neither handsome nor beautiful.

How did Gul Hameed die and where is he buried?

He died the natural death of a man, as you would unless you choose to commit suicide, and he was buried in the same grave yard where his ancestors had gone. You can, if you like, choose the same place, if to pay homage to the dead man.

From: P. V. J. M. (Vizagapatam).

Other magazines give the biographies of the actors and actresses of the Indian screen. Why can’t you give one every month?

I don’t believe in telling lies, and misleading my readers. If half the truth in the life of these people was told, the paper would be damned as obscene. I have therefore, left this job to the ‘stars’ of the trade. There is one thing convenient about truth, and that is, one has not to remember it, and so I am striking safe.

From: K. V. S. (Bangalore).

You have quoted Shanta Apte’s age as 17. Don’t you think you are mistaken about her age?

I don’t think so. Being an old man, on the wrong side of thirty, I think of every young girl at sweet seventeen. Besides I am neither her father nor her mother, nor even her family astrologer. However to satisfy you, I shall quote the correct age which is 17 years 3 months 5 days 4 hours and 6 minutes. She is exactly that much and now say “no” if you dare.

From: A. H. (Ganjam).

I shall be obliged if you will kindly let me know something about Miss Zubeida?

Zubeida is not working on the screen just at present, because she is a proud mother of a bonny little baby. She is staying, I am not quite sure, at Dhunraj Mahal, Apollo Bunder, Bombay, and you may write to her and enquire what she intends doing in future.

From: P. A. N. R. (Cocanada).

I want to know the books that teach about cinematography and other things.

Write to the Motion Picture Society of India, Fort, Bombay, and they will send you a list of the books if they are supposed to be doing their job well.

Is there any studio that welcomes mofussil young men for training, if the costs are paid?

Not as far as I know. But you can write to the Abdulla Fazalbhoy Technical Institute, St. Xavier’s College, Bombay.

From: N. H. S. (Bangalore).

Let me have a comparison between these two directors, Shantaram and Barua.

The only difference between the two is that Barua is a couple of inches shorter of the two. As for their professional qualifications, see their pictures, and decide for yourself. Why not ask me some sensible questions?

From: S. A. G. (Navsari).

May I know why cinema stars so often change from one company to another?

There are several reasons. The stars themselves are ambitious and kicking better reputation aside often go after big salaries. The competition between the producers themselves being very keen is often unhealthy. This problem is prevalent in all the world studios, and is not merely peculiar to India. However, it need not worry you till you get into the hot waters of the industry.

Your job must be necessitating seeing a number of pictures from day to day. I wonder how your eye-sight is not getting spoil. Knowing that health is better than wealth I request you to seek a better job than the present drudgery.

A good advice and thanks for the same. My eye-sight is certainly spoil, but it is more due to the awful sight which our screen girls present than due to the pictures themselves. I am prepared to chuck off the present job, as I am tired of seeing the same old faces of the producers and others, provided you find a new one for me. Please do.

From: S. S. M. (Bombay).

Is Miss Sabita Devi married? If not why not?
No, she is not married. You better go and ask her why, and after your arguing things with her, probably she might.

From: R. T. M. (Hyderabad-Sind).

Can you suggest the name of any Hollywood actor with whom Saigal can be compared?

I am sorry I can’t find any male actor that can be compared with Saigal, but if Mac West were dressed in man’s clothes, she might give glimpses of Saigal, though I am not sure.

Why was Ashok Kumar selected as the second best actress in India by the Indian Motion Picture Society?

Who told you that and what has this Society to do with the rating of talents?

Don’t you think that the same story writer and the same batch of artistes are responsible for the failure of the pictures produced by Bombay Talkies?

I do, but they don’t.

Why does the Sagar Movietone not take to producing International pictures when they have a good staff on hand?

The Sagar people have anticipated your question and have already begun shooting an International picture under the direction of Harindranath Chattopadhaya.

What are the necessary qualifications of an editor in a film magazine? Do you possess them all?

In asking this question you are inviting a doubt on your own intelligence. Had you not liked my editing of this paper would you have possibly read it yourself? I do not know about other editors as their work from day to day is also open for your inspection. But I can certainly speak for myself that the Editor of a film magazine must not only be a well informed person but should also have practical commonsense with plenty of patience and guts when it comes to replying to correspondents and critics all over India.

Why do you hesitate or even shrink a little while replying questions which require comparison?

You know that comparisons are odious. While every man has the right to hold his own opinion, it is quite likely that in making a comparison one may unconsciously compromise the position of one or of the other. My opinion in this industry carries a big weight and you will agree with me when I give it grudgingly, but if an occasion demands a frank exposition of facts, my bluntness is rather too well known to all the readers of this magazine.

From: J. N. A. (Landikotal).

Is Dilip the real name of the man who plays the hero in Ranjit’s “Flame of Love”?

No, that is his screen name. His real name is Nazir.

From: R. V. R. (Masulipatam).

Where is Mr. Nandlal of Imperial fame? He is very near you at Madras, selling raw films having retired from the business of exposing them.

From: Seeta Shahani (Hyderabad-Sind).

My darling girl, you have set me an examination paper without assigning marks for the replies. I have passed all the examinations which were necessary for me to become an Editor, and I am not anxious to go through another gruelling test which you have provided for me. Next time, you ask me questions, better stick to a couple of points which will not only interest you, but also my other readers.

From: A. V. E. (Waltair).

Who are the best comedians of India?

India has no comedians. The people we see are merely clowns. And for that matter, India has to learn a lot in the province of humour.

From: K. V. N. (Bangalore).

I want to get into an Indian studio for training as a director and then proceed to Germany for the finishing course. What do you suggest?

You may first proceed to Germany and take your training there and then come back to India and earn back the expenses of your trip. Even if you go as far as Aden and return shouting at the top of your voice that you have been working in the ‘Ufa’ studios in Berlin, producers will fall over one another to secure your services. On the ship don’t forget to read a couple of technical books which are even not good enough for amateurs as thereby you will get enough knowledge of the hackneyed phraseology which impresses our producers. There are plenty of men like this earning a comfortable income every month in our studios just at present. One more in you won’t be objected to.

From: R. Ganapathy Rao (Madras).

Writing of Saigal, you have insulted India’s greatest actor by saying that you could not say anything of his acting, because acting requires a face. I feel that Saigal is the most beautiful and handsome star of India. This bears ample testimony to your suffering from provincial bias. What all comes from Prabhat you boost and boom,
irrespective of its worth. You even go to the extent of anticipating. But even the greatest and the best geniuses of Bengal are let down. This is not sporting, sir. Please do not conclude that I am a Bengali. I am far from it, as my name will prove. Praise must be given wherever it is deserved.

You seem to heave a sigh for having escaped being a Bengali, and yet you say that you are not affected by provincial bias. Your ideas of beauty need a radical revision. If Saigal is to be called beautiful, the world must come to an end. I suggest that you get your eyes examined immediately. There is something wrong with them or in the alternative you may study the paintings of well known artists. I boost and boom Prabhat, because they deserve every good word I write about them. Had it not been so, their recent picture "Tukaram" would not have got the Inter-
national award of being one of the three best pictures of the world. You must realise the fact, however painful it may be to you and to others, that Prabhat to-day is the "Pillar of Fire" to the Indian film industry. It is quite true that we have had some excellent pictures from Bengal and they add to the lustre of success which our pictures have attained. Nevertheless, consistency has been a virtue only with Prabhat and for this they stand supreme. The success of Prabhat is not merely communal but it is national. Whatever I may say about it, all the communities of India obviously like Prabhat pictures, as they run well all over. Personally I think, that being a Maratha as you modestly claim to be, you are goaded by jealousy which we so often find amongst a community itself. No one has questioned my sportsmanship so far, but by your doing so, you have admitted a doubt about your own.

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EMILE ZOLA
He picked a faded rose from the streets of Paris and made her the immortal NANA!

WITH A CAST OF THOUSANDS INCLUDING: Gale Sondergaard...Joseph Schildkraut
Gloria Holden • Donald Crisp • Erin O'Brien-Moore • Henry O'Neill • Louis Calhern
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MR. HOLLYWOOD IN HOLLYWOOD

It's a good thing Lyle Talbot changed his name when he got into the movies, because nobody'd ever believe him. He was born Lyle Hollywood, and he has documents to prove it.

Mr. Talbot has been quite busy around 20th Century-Fox's section of Hollywood lately. He appears as the second husband of Loretta Young in the forthcoming romantic comedy, "Second Honeymoon," and he gets into some difficulties with Tyrone Power, who is represented as Loretta's first. Then Talbot has just been signed to a heavy role in "Blonde Moll." He will play opposite Phyllis Brooks, who last appeared in "Dangrously Yours".

When Thunderbolt Speaks, His Words Are Heated

One of the neatest demonstrations of fire-eating ever performed before a camera is given by Thunderbolt, a genuine Iroquois Indian, in the course of the exciting footage of "Look Out, Mr. Moto," second of the mystery detective adventures embroiling Peter Lorre.

Thunderbolt gobbles a man-sized flame with obvious relish and he wraps his tongue around a white-hot iron bar as though it were a chocolate bar. Lighted cigars and cigarettes are merely hors d'oeuvres to Thunderbolt, so he doesn't bother to demonstrate his appetite for them in the picture.

The goings-on in "Look Out, Mr. Moto", incidentally, are something to see. First there's an airplane crash, in the densest sort of Cambodian jungle country. Then there are ancient temples with hidden passages, ways, and high priests who hate foreigners, and poison-tipped arrows, and machine guns, and dynamite. Gunplay under the beauteous smiles of the ancient gods of Cambodia is enough to discourage you from ever prowling around old temples without a strong escort.

Bromberg in "Rebecca of Sunnybrook Farm"

J. Edward Bromberg, who recently completed a leading featured role in "Look Out, Mr. Moto," has been assigned by 20th Century-Fox to an important character part in "Rebecca of Sunnybrook Farm," now before the cameras with Shirley Temple in the stellar lead.

Condos Team in Sonja's New Film

The Condos Brothers, dance specialists who were seen in the Winchell-Bernie picture, "Wake Up And Live," are again at work on the 20th Century-Fox lot. They have been given a specially routine in Sonja Henie's current musical, tentatively titled "Hot And Happy." Don Amerche, Jean Hersholt, Ethel Merman and Cesar Romero are the leading players thus far assigned to the cast.

"Uncensored" Bought by Studio

"Uncensored," a novel by Oscar E. Millard, published in England last month, has been bought by 20th Century-Fox studios. It is slated for early Spring production.

Busy Chinese Actor in "Moto" Cast

Philip Ahn, who has the pleasant distinction of being the busiest Chinese actor in Hollywood, will be in the cast of "Thank You, Mr. Moto," now in production at 20th Century-Fox studios with Peter Lorre in the stellar character role. Ahn will be remembered for a leading role he played in "The General Died At Dawn," and later in "Stowaway." He has played eight roles so far this year.

"On Your Toe" is more than a slang expression in Hollywood. It's a literal command—almost a sacred commandment—to every girl in pictures who wants to be photographed at her best, with due emphasis on the nether extremities. For the beautiful "leg art" it is considered an essential by cinematographic experts, that the girls wear high heels, which produce the tensed muscle lines that make for shapely calves and ankles. Even when the girls are photographed in bathing costumes, they rise to their toes while the camera clicks, thus drawing calf muscles to their sleakest curves. I hope they don't say "Clothes off!" also.

According to an announcement made by her representatives, Mary Pickford, the former world's sweetheart of the screen, is going to take an active part in film production again and is organizing a group of directors, writers and actors with the intention of making four films a year.

It is stated that Miss Pickford will devote all her energies to production, leaving the business
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side of the company to her directors.

Since retiring from the screen, Miss Pickford has retained her association with the film industry as partner and director with Samuel Goldwyn, Alexander Korda, Charles Chaplin and Douglas Fairbanks, Sr., of United Artists. Goldwyn and Korda are at present in New York negotiating to obtain joint control of the company, a deal involving £1,200,000.

Whether or not the deal goes through Miss Pickford will release her films through United Artists.

This is Miss Pickford’s second venture in active production. Two years ago, in association with Jesse Lasky, she produced “One Rainy Afternoon” and “The Gay Desperado”, both of which were very successful at the box office.

MOVIE FANS HAIL RETURN OF RAMON NOVARRO TO SCREEN

Famous Movie Sheik Here In New Picture.

The peerlessly famous name of Ramon Novarro—the dash-}

ing, dark haired, romantic idol of screendom’s patrons—again is flashing majestically from the lights of the nation’s theatre marquees.

In 1935, he asked for a cancellation of his MGM contract because he was dissatisfied with his roles, and was tired out and ill. During the intervening two years he devoted himself to perfecting his singing voice and has won distinction through his concerts abroad. He was induced to return to the screen because a constant flow of fan letters, averaging 2500 a week, have demanded a come-back, and sheik comes to local fans in “The Sheik Steps Out”, initial picture on his new Republic contract, and will more than satisfy his local admirers, many of whom have remained loyal in their fan devotion through the long months in which he has engaged in other interests apart from the screen.

Returns in Romantic Role.

Novarro has been absent from Hollywood for three years, during which time he has made extensive concert tours of Europe and South America. He has one of the most romantic sheik chosen for his return vehicle roles which first brought him fame on the silver screen.

Strictly modern in tempo, it combines the lure and romance of the Sahara with a gay and spiritedly plot situation, and the resulting screen drama is one which will enthrall him.

Gary Cooper and Sigrid Gurie in “The Adventures of Marco Polo”

Ramon Novarro and Lola Lane in “The Sheik Steps Out” a Republic Release.

(Continued on page 51.)
I personally believe in Freezite because it is undoubtedly the most efficient and trouble-free form of refrigeration for all purposes and, if properly used, is also the most economical. I believe that solid Carbon dioxide in the form in which we manufacture it, will open tremendous possibilities of profit to India as an agricultural country. Today crores of maunds of agricultural produce, which form the wealth of the country, are going to waste owing to lack of proper means of refrigerated transport, with the result that Indian money is going out of India to import these very articles, which she herself grows in abundance and destroys. Freezite is capable of remedying all this.

Solid Carbon dioxide has been of immense advantage in many fields, both household and commercial, in other countries, but nowhere in the world are these advantages more obvious nor is its utilisation more urgently necessary than in India.

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Let me tell you why I’m here

the interest of agricultural India at heart, I believe that a system of refrigerated transport can be established with Freezite second in efficiency to no other in the world. Apart from agriculture, the manufacture of aerated waters, commercial refrigeration both for storage and transport in the iron and steel industry for expanding and contracting metal for cleaning wool and in many other ways too numerous to mention, Freezite can be used with advantage.

Finally the small householder can obtain cheap trouble-free and efficient refrigeration where hitherto it has been entirely out of his reach.

I ask you all to write to me personally so that I can send you complete information.

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DALAS
a Stanwyck, John
Anne Shirley)

END
Sidney, Joel Mc-
Humphrey Bogart)

HURRICANE
Hall, Dorothy La-
Raymond Massey)

OLDWYN FOLLIES
(tricolor)
Menjou, Helen
n, Ritz Brothers)

TURES OF MARCO
Cooper, Sigfrid
Basil Rathbone)

I MET THE LADY
Cooper, Merle Obe-
David Niven)

MOON IN RENO
Oberon)

CHESS OF
Old announced)

.T DISNEY

REVUE (Comprising)
RS AND TREES
LITTLE PIGS
USE AND THE
ORPHAN KITTENS
UNTRY COUSIN

HER STAFFORD
OVER AFRICA
Gardner, Ian Colin)

SELZNICK
THE PRISONER OF ZENDA
(Ronald Colman, Madeleine
Carroll, Douglas Fair-
banks Jr.)

NOTHING SACRED
(tricolor)
(Carole Lombard, Fredric
March)

ADVENTURES OF TOM
SAWYER
(tricolor)
(Tom Kelly, May Robson)

UNTITLED
Prob. technicolour.
(Cast not announced)

UNTITLED
Prob. technicolour.
(Cast not announced)

WANGER
WALTER WANGER’S
VOGUES OF 1938
(tricolor)
(Warner Baxter, Joan Ben-
ett, Helen Vinson)

52nd STREET
(Pat Paterson, Kenny Ba-
ker, Leo Carrillo, Ian
Hunter)

I MET MY LOVE AGAIN
Joan Bennett, Henry
Fonda)

STAND-IN
(Leila Howard, Joan Blon-
dell, Humphrey Bogart)

I LOVE AS I PLEASE
(Madeleine Carroll)

A KISS IN PARIS
(Madeleine Carroll)

ARABIAN NIGHTS
(tricolor)
(Sylvia Sidney, Charles Bo-
yer, Madeleine Carroll)

THE MAN WITH TEN
MODELS
(Charles Boyer)

KORDA
SQUEAKER (Diamond
Trust)
(Edmund Lowe, Ann Todd)

ACTION FOR SLANDER
(Blie Brook, Ann Todd)

MUTINY IN THE MOUNT-
AINS (tricolor)
(Sabu, Paul Lukas)

FIRST AND THE LAST
(Vivien Leigh, Laurence
Olivier, Leslie Banks)

SOUTH RIDING
(Ralph Richardson, Edna
Best, Edmund Gwenn)

GAIETY GIRLS
(tricolor)
(Binnie Barnes, Sydney
Howard, Rex Harrison)

OVER THE MOON
(tricolor)
(Merle Oberon)

FOUR FEATHERS
(Robert Donat)

DIVORCE OF LADY X
(tricolor)
(Merle Oberon, Laurence
Olivier)

PARADISE FOR TWO
(Jack Hulbert, Patricia
Ellis, Rex Harrison)

STORM IN A TEA CUP
(Vivien Leigh, Rex Harri-
son)

THE RETURN OF THE
SCARLET PIMPERNEL
(Barrie K. Barnes, Sophie
Stewart)

GARRET KLEMENT
THE AMAZING QUEST OF
EARNEST BLISS
(Cary Grant, Mary Brian)

A WOMAN ALONE
(Anna Sten, Henry Wil-
coxen)

MAYFAIR 9 SKIPPY CARTOONS IN TECHNICOLOR
Ronald Colman and Madeleine Carroll in "Prisoner of Zenda" a United Artists' Release
PAUL MUNI'S OWN CAREER PARALLELS LIFE OF ZOLA

Actor and Writer both Started Life as Dreamers Clung to their Ideals Despite Intense Poverty Rose to Greatest Heights In Chosen Careers

Were Paul Muni a writer instead of an actor, he probably would be a present day Emile Zola.

The characters of the two men are remarkably similar in many ways, and it seems particularly fitting that Muni, the actor, should portray Zola, the writer, on the screen in the Warner Bros. production of "The Life of Emile Zola," which opens next Friday at the Strand Theatre.

Zola, as a boy, was a dreamer whose poor circumstances made him determined that some day he would be famous and have enough money for the many comforts denied him.

Muni, too, was a dreamer as a boy and early made a resolution that he would be a well known citizen with enough of the world's goods so that he wouldn't have to worry about finding jobs.

Zola knew real poverty in the slums of Paris, once being in such desperate straits for food that he pawned his only pair of pants to buy a loaf of bread.

Muni grew up on the East Side of New York and knew the seamy side of life from living it. He knew what hunger was too, when stage engagements failed to materialize.

Zola had high ideals of service and with his inborn talent for writing, could have succeeded long before he did if he had wanted to take the "easy way" by writing for popular consumption. Instead, he clung to his ideals and became the first great realist in literature.

Muni could have attained the aim of all actors, Broadway, much sooner than he did had he consented to compromise his ideals and accept roles in light, frothy plays which had no purpose except entertainment. Instead, he clung to the Yiddish Theatre and the serious drama until finally his big chance came to do "We Americans" on Broadway, and prove his artistry by a magnificent performance.

Recalling his early days of struggle and observing much misery in the world caused by the exploitation of weaker men by unscrupulous opportunists, Zola was always on the side of the oppressed and through his writings exposed many conditions that were remedied as a result.

A friend of the poor man, of victims of circumstances, and environment, Muni too has been on the side of the downtrodden, and virtually all of his screen plays have been great human documents as well as excellent entertainment.

Zola always looked forward to the day when he could retire, lay down his heavy load and just take things easy but when that day came and he tried it, he was perfectly miserable and soon was back in harness.

Muni for years has been threatening to retire from the
Most Important to all Exhibitors

20TH CENTURY-FOX ANNOUNCE THAT THEIR FIRST EDDIE CANTOR PICTURE ALI BABA GOES TO TOWN JANUARY will be Released in BOMBAY and CALCUTTA 1ST 1938
screen and stage and devote his leisure to travel and study and living, but wryly admits that now he is soon to start on an extended vacation without an obligation to any studio or stage producer that he'll probably be very unhappy and soon will be returning to the screen.

Young writers always found in Zola a staunch friend and helper, a man willing to lay aside his own work for the moment to give them advice and encouragement. Similarly, Muni has helped many young actors get their first start on the upward climb and he's always accessible to sincere beginners who need advice.

Paul Muni is dreamy, sensitive and impractical. Several years ago when he bought a ranch in San Fernando Valley he mistook the irrigation pipes for flower pots and placed geraniums in them. When the water was turned on the geraniums flew in the air.

He sold the ranch last Spring for a hilltop home in Palos Verde, where he swims in his pool, plays with his dog, and looks through a telescope at ships on the Pacific. He and Mrs. Muni are never seen in Hollywood night spots. At home or on the lot her opinion is highly regarded. If she likes a 'take' at the studio, she nods. If not, she shakes her head, and even though Muni and the director are satisfied, the scene is done over.

With this curious parallel in career and character, it is small wonder that Muni believes he has done his best work in “The Life of Emile Zola,” even better than “The Story of Louis Pasteur” which was good enough to win him the Academy Award last year.

“I had less trouble,” he says, “in assuming the character of Zola than any other person I have ever portrayed. It was no effort for me to think as he did, to react to things as he did. I think we must have quite a bit in common.”

That belief is shared by William Dieterle, who directed this picture and also “Pasteur.”
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THE PEERLESS LEELA
WILL BE SEEN IN ONE OF HER FINEST CHARACTERISATION IN

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Further south are Karwar, Kumta, Honavar, Bhatkal, Malpe, and Mangalore, each noted for its enjoyable climate and attractive scenery. The famous Gersoppa Falls can be visited within the short space of a day from Kumta. The return trip from Bombay takes barely a week.

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For particulars as to timings, fares etc., please apply to the Head Office of the Company.

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Ramón NOVARRO

The SHEIK STEPS OUT

with LOLA LANE
GENE LOCKHART
KATHLEEN BURKE
STANLEY FIELDS
and BILLY BEVAN

REPUBLIC PICTURES DISTRIBUTORS
Ballard Estate, BOMBAY
"KOKILA"

Producers: Sagar Movietone.

Released at: Roxy Talkies.

Date of Release: 30th October 1937.

Bombay Circuit Distributors: Supreme Film Distributors, Bombay 4.

Star Value: Sabita Devi and Maya.


Screen Play: This photoplay is adopted from that famous novel "Kokila" written by Ramanlal Vasantlal Desai, a novelist of Gujrat. The scenario of the picture is very defective and from what has been presented on the screen, a mess seems to have been made of the entire story, with the result that we failed to recognise Ramanlal's "Kokila" or even failed to discover her after an extensive search through 14,000 feet of boring celluloid.

Language: (Hindi) (By: Siddiqui):

The dialogues which are in simple Hindi are not very much impressive or particularly sparkling. The village dialect passages were, however, attractive. The songs, though well versed, are not very intelligent compositions.

Music: (By Anil Biswas):

The song sung by Maya is well tuned. Both the songs sung by Sabita are poor and apologetic.

Photography: (By Faredoon Irani):

Some outdoor shots are beautiful. At other places though the photography is pleasant it is not enterprising.

Recording: (By Pandya):

Decent.

Performances: Sankatha as the village farmer gives a good performance. His role, which is very pleasant, helps him a lot. Close on his heels comes Maya with another sweet portrayal, of a village girl. By these two, all the interesting moments of the pictures are monopolised, and incidentally they are the best liked in the whole lot.

Sabita's performance was not convincing. It looked like a badly put up job. Her role seemed to have been unnecessarily stretched out with the result that she was put into situations where she ought not to have been. Her music was not commendable even as a good noise.

I admire the courage of the producers in giving songs to Sabita Devi in spite of the unpopularity of the procedure.

Motilal's performance leaves a lot to be desired. In close-ups this man looks definitely ugly. What little screen face he had before he is fast losing with years. It will be unwise to put Motilal in hero roles in future.

He may be given character parts.

Siddiqui did not impress me. He is too slow and too relaxed for the big role he was playing. Pessi Patel is tolerable.

Direction: (By S. Badami):

Taking several scenes individually, I think Badami's work as the director of the picture to be rather good. The scenario has ruined all the prospects of good direction. Good direction is not possible in a disjointed screen play and I cannot find much fault with the director.

Costumes: Quite good.

Settings: Suitable.

Special Effects: Scenes of the village atmosphere are attractive.

General Remarks: The scenario writer whose name is not mentioned anywhere, is entirely responsible for the lukewarm reception of the picture. In the scenario Ramanlal's great ideal was dissipated and the soul of the story was killed. Instead of telling a straight yarn beginning with Rashmi's life the photoplay writer has begun the affair at the wrong end. Several situations which claimed intrinsic merit, were abused and wasted
by a weak pen and lack of imagination.

Publicity: Usual Sagar publicity attended this picture with the result that a large crowd was drawn to the theatre in the first week but thereafter......

Box Office Value: The picture will pay in places where Sabita is popular.

"JEEVAN PRABHAT".
Producers: Bombay Talkies Ltd.

Released at: Minerva Talkies, Bombay.

Date of Release: 2nd November 1937.

Bombay Circuit Distributors:
Ramniklal Mohanlal & Co.

Star Value: Devika Rani.
Other Cast: Maya Devi, Mumtaz Ali, Renuka Devi, Kishore Sahu.

Screen Play: (By Niranjan Pal) Pal has at last given a good story with plenty of entertainment. The theme is not much to admire, but the scenario is cleverly prepared. There is hardly a boring moment in the picture. The plot is a social story in which a Brahmin girl from the village marries another Brahmin boy; but the marriage is denied a child for a time and then there is another wife. The first wife returns to her father's house and there gets a child quite unexpectedly.

Complications step in, because in the village there is a Harijan boy who loves the heroine. The whole muddle is rather interestingly woven out.

Language: (Hind.) (By J. S. Cashyap). Good dialogues as usual are given by this man. The songs are also well composed.

Music: (By Saraswati Devi): Rather attractive tunes provide a good musical fare which proves very pleasant and entertaining.

Photography: (By Joseph Wirsching): Quite good. Some outdoor shots are beautiful.

Recording: (By S. Mukerji): Decent though admitting some defects.

Laboratory & Editing: Both quite good.

Direction: (By Franz Osten): Osten has given better work than ever before in giving a harmonious picture.

Performances: Devika-sweet and glamorous — once again scores another triumph. But why paint the lily. She is superb. That new girl Renuka Devi is attractive but she has yet to learn acting. Nazir was once again good in his small part. Pithawalla was not bad. Kishore Sahu was a big disappointment. He was even worse than Ashok Kumar.

Costumes: Quite attractive.

Settings: Appropriate.

Special Effects: Some village scenes and dances are attractive.

General Remarks: I cannot approve of the poor taste shown by the producers in choosing the men to work with Devika. Kishore Sahu is another 'misfire' as an actor. What a pity that one of the sweetest girls of the screen should not get a suitable hero.

"Let the kiss leave a brighter impression"!! Is that what Kanan wants Barua to do in "Mukti".
By Dr. J. PIERON (PARIS)

These Glands control your Intelligence, Brain Power and Vitality.

This Gland controls Growth and Shape of the body.

This Gland controls the Heart and Circulation of Blood.

This Gland controls the action of the kidneys—regulates blood pressure.

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The most scientifically prepared, fully standardized and effective Gland-Hormone preparation has been made by the late Prof. Dr. Lahusen of Germany. This preparation, sold under the well-known name “Okasa,” enjoys popularity throughout the world. It is the only Hormone preparation which has obtained highest International recognition at all World Medical Exhibitions, "Grand Prix" with Gold Medals at Paris 1928, “Cross of Merit” with Gold Medals, Florence (Italy) 1929, highest “Diploma of Distinction” with Gold Medals, London 1932.

To MEN. Okasa is indeed a blessing. It restores lost vitality, removes nervousness, banishes depression and debility, strengthens the heart, the brain and all vital organs of the body.

To WOMEN Okasa gives back their physical charm and beauty, that surge of life and buoyancy which is their chief characteristic. By its use early symptoms of old age—such as wrinkles, grey hair and other female complaints are banished.

For descriptive literature and other particulars write to:

OKASA CO., BERLIN (India) Ltd., 12 Rampart Row, Fort, Bombay.
As far as the male staff of Bombay Talkies is concerned, I am afraid, that almost every one looks ugly. Why is that so? Especially when plenty of good girls are somehow brought in.

Publicity: Good publicity was given to the picture, but some of it was not clever. Bombay Talkies should remember that when they buy expensive space in papers, it should be filled up with some sensible message about the picture. Devika Rani as a draw, has her limits but people come to see Devika in a good story. Tell us something about the story in future.

Box Office Value: This picture provides excellent entertainment and will certainly draw well.

“RESURRECTION”
(DUNIYA-KYA-HAI)

Producers: Diamond Pictures.

Released at: Majestic Cinema.

Date of Release: 13th November 1937.

Bombay Circuit Distributors:
Royal Film Circuit.

Star Value: Nil.

Cast: Lalita Pawar, Kale, Bubule, Ghanshyam, Kamlal, Warker and Indira Wadkar.

While reviewing this picture one thing has been remembered and that is that this picture was produced under severe circumstances by an enthusiastic band of workers under conditions which would frighten away several people. That the picture saw the screen is in itself a reward of the labour and privations which the picture necessitated. So the picture must be judged on its own merits and not compared with the other pictures of well established studios.

Screen Play: (By B. G. Pawar). Supposed to have been adopted from Count Tolstoy’s “Resurrection”, this screen play has everything else but Tolstoy. However, the screen story as we saw it is quite attractive and would be even more so, if some unnecessary scenes are removed.

Language: (Hindi.) Quite good.

Music: Couple of tunes are attractive. Some songs are well sung. Some songs could be removed with advantage to the picture.

Photography: Not happy throughout but still tolerable and at places quite good.

Recording: Defective and yet audible, though not of a high standard.

Direction: (By B. G. Pawar): In parts the picture is rather well directed. The nervousness of the director is apparent in the editing of the picture. With an eye on the box-office, he has allowed certain songs and dances to remain in big lengths which make the picture boring at times. He should not have done so. Even now the picture can be speeded up by cutting off about 1000 feet.

Performances: Lalita Pawar was really good, though her appearance is not much in her favour. In the latter half, this brave girl does her job wonderfully well.

Indira Wadkar was bad. Madhav Kale must first learn to wear a suit, before he learns to act. His performance was tame and insipid and lacked both enterprise and imagination. He did not support Lalita at all in their combined scenes. Ghan-

Maya Bannerjee in “Eternal Music” a picture running at Imperial Cinema, Bombay.
Imperial Film Co:

Backed by marvellous publicity India’s first all colour talkie "Kisan Kanya" produced by Imperial Film Co., with their new Cine-colour process will be on the screen on the 24th of December at the Majestic Cinema, Bombay. From the trials given to the Press it was apparent that the producers have succeeded beyond their expectations, in achieving results which are only a little short of marvellous. The Cine-colour process has been successful in India in so far as the results of “Kisan Kanya” came true. It has now to be seen whether with the traditions of colour in the Orient, India will want only colour pictures, instead of the useful black-and-white.

Starring Padmadevi as the Colour Queen of India, and supported by Gulam Mohamed, Zilloo and others, “Kisan Kanya” has become a picture almost perfect from the view point of story, scenario, treatment, settings and scenes.

Under the able direction of Moti B. Gidwani, though the picture took twelve months for production, it has at last been completed to the satisfaction of every one concerned.

Social subject, while Behram Marzban is shooting a picture called “Why”. Why he is shooting this we will tell you sometime later. But for the present, let us inform you that as the Colour Queen is working in the stellar role “Why” will naturally become a successful picture.

Sagar Movietone:

By the time this is in print, Director Mehboob’s “Vatan” will have been released on the Idd occasion at several stations in India. Director Badami is shooting “Three Hundred Days & After”, with Sabita Devi in

Nagarajamma in “Bala Yogini”, a Telugu talkie produced by Mahalaxmi Studios, Madras.

Mr. Keshavrao Dhaiber, proprietor of Jaishree Pictures, Poona, is an artist with an international reputation. He is at present producing "Nand Kumar" one of the greatest mythological spectacles of the year.

At the studios, rumours confirm that the Ratan Bai Unit has been asked to go. Naturally enough, Mr. Hafisji also goes. Director Atorthy has already gone away and joined the General Films. Director Gunjal has taken up the shooting of "Mother India" an ambitious

Mr. Londhe in “Kanhopatra”—a Shalini Cinetone Picture.
the stellar role, while Director Luhar has completed "Dynamite" and in between all these activities "Eternal Music" directed by Hiren Bose will be released in Bombay.

The Tamil Unit has been rather unfortunate in losing the heroine of "Jalaja" due to her unexpected and sudden death early one morning. However, both the pictures, namely "Jalaja" and "Harijan Bala", are proceeding fast and are expected to be ready sometime in the month of January.

Ranjit Movietone:

"Flame of Love" directed by Jayant Desai has been released at the West End Talkies where it is reported to have been received well. Director Ezra Mir is giving finishing touches to his new picture while a new director by the name of Manibhai Vyas has started the shooting of a new picture called "Bajigar", starring Anis Khatoon and others. Chaturbhuj Doshi who has been only recently given a chance of directing a picture is busy preparing for his grand and gorgeous story called "Prithvi Putra".

Bombay Talkies Ltd.:

"Jeevan Prabhat" was so well received in Bombay at the Minerva Talkies that it is likely to go on there for a number of weeks to come. Affairs at the studio seem to have been stopped for the time being as Madam Devika Rani is expected to take a well deserved holiday for some time.

Wadia Movietone:

"Toofani Tarzan" was well received at the Lamington Talkies and it is likely to go on for a long time to come. The next release of Wadia's is called "Rangilla Mazdoor", featuring Miss Violet. The other pictures of the studio are called "Lutaru Lalna" and "Punjab Mail".

Prakash Pictures:

"His Highness" was delayed for sometime from its screening, but this time it is going to be on the screen probably before you get this issue. It will be released at the Super Talkies and the producers expect it to be a great success, as they have already several offers of outright purchase.

Saroj Movietone:

Director Zia, in association with Proprietor Nanubhai, will have completed the present picture in hand and before they take up another one there is news going in the town that the concern will be made a Limited Company with a share capital. We hope Mr. Nanubhai will be more successful under the new scheme.

Nataraj Films:

"The Companion", the first picture of this Company will be ready for release in the month

Here's an attractive scene from "Kanhopatra" one of the latest devotional pictures produced by Shalini Cinetone. The picture is distributed by Peerless Pictures, Bombay.
of January. Starring Durgabai Khote and supported by Mubarak, Nyampally and others this social picture which is written by Mama Warerkar and directed by Altekar is expected to be a sensational success.

**Aryan Pictures:**

Arrangements have now been made by the distributors, Raja Bahadur Mukundlal Bansilal to release their first picture "Path of Glory", starring Prabha, and very soon we shall have the good fortune of seeing this picture on the screen.

**General Films Ltd.:**

"Chandra Rao More", directed by Mr. Arolkar has just been completed and will be on the screen sometime in the month of January. Director Abdul Rasheed Kardar from Calcutta has taken up a story called "Bagwan", written by Begum Ansari, as his first subject and will soon go into shooting of the same, while Director Atorthy is taking up a social subject called "The Educated Fool", starring Shobhanadevi Samarth.

**POONA.**

**Prabhat Film Co.:**

Between "Tukaram" and "The Unexpected" almost all the cine-going public of the city has been monopolised by these two pictures of Prabhat.

The success of "The Unexpected" has been expected by the producers so much all along that the minutest preparations were made for its publicity and release well in advance and in terms of success.

At the studios Directors Damle and Pathelal are shooting "Gopalkrishna", one of the greatest mythological pictures of all times, which picture will be ready for release by the end of January.

Director Shantaram is, in the meanwhile, utilising his time in studying a social subject written by a prominent journalist of Bombay.

**Jaishree Films:**

The shooting of "Nandkumar" in three versions, namely, Marathi, Hindi and Tamil, is fast nearing completion. The picture will now go into the editing room and under the expert handling of Mr. Keshavrao Dhaiber we shall soon get an ideal story for the screen.

Starring Durgabai Khote and Govindrao Tembe, this picture is going to be not only gorgeous in spectacle but superb in action as well.

**Saraswati Cinetone:**

Dada Torney has at last taken delivery of his new R.C.A. machine with ultra-violet recording and the plans for producing "Gopichand" are being discussed vigorously from day to day. Huge settings which might require weeks of preparation have already gone into making under the able supervision of Bhal G. Pendharkar. The busiest man in Poona to-day is Dada Torney, who has not only to find new talent, new designs, new technique and new girls for his picture but has also to run about

There is a bush between them, but that doesn’t stop them from making eyes at each other. Surendra and Maya provide a rare musical feast in “Eternal Music” a Sagar Picture now running at the Imperial Cinema.
himself and approve all these things personally.

"Gopichand", the first picture under the new management will certainly be great even if half of the preparations bear fruit.

KOLHAPUR.

Huns Pictures:

Director Vinayak has completed half the sequences of that costume picture "Jwala" written by Khandekar, as the vehicle of expression for Chandramohan, Ratnaprabha and Vinayak himself, who play in the supporting cast in the picture for which all the resources of the studio are concentrated, is likely to come on the screen sometime in the month of February.

Shalini Cinetone:

"Kanhopatra" that devotional picture which has been the envy of several distributors for some months has been at last packed out to Bombay for screening. But it will be sometime before it actually comes on the screen and in the meanwhile Mr. Chinchlikar who is in charge of affairs of the studio is making preparations to shoot "Dhruva" a mythological subject under the direction of Mr. Bhave.

CALCUTTA.

New Theatres:

Mr. Saigal having come back, the shooting of "Matru Bhoomi" has been again revived and the director has now gone out with his unit for the out doors.

"Vidyapati" directed by Mr. Devaki Bose is expected to be completed at the time of writing these notes and be on the screen for the Idd holidays. Director Profulla Roy has been busy shooting "Abignan" with Menaka and Molina in the stellar role; while Director Barua's "Rajat Jayanti", a comedy, is expected to be ready sometime in the month of January.

A young man at 75, Mr. S. R. Lalkaka is the inventor of a remarkable revolving kiosk which takes cinema and commercial posters for advertising. It offers an invaluable advertising medium to all wise businessmen who wish to sell their goods.

Film Corporation of India:

The Studio has now been completed and the machinery is being installed by expert technicians in a hurry that suggests that production will be taken in hand sometime in the month of January. Mr. Parry Davies, Director-in-chief, has arrived from London and is getting a close sight of affairs.

SOUTH INDIA

Pragati Pictures:

Offers of over a lakh of rupees have been sent to these people for their Tamil production "Nandakumar", which is progressing fast under the capable direction of Mr. Keshav Rao Dhiber at Poona. It is doubtful whether the producers will ever sell away the rights of this picture which has already established a reputation, as the greatest mythological spectacle, long before its release. With T. P. Rajalakshmi as Yeshoda, and Master Mahalingam as Krishna, the picture is expected to be a great box-office success or even greater than any before.

Deccan Film Distributors:

"Minnal Kodi" has been running very well all over the South with the result that this firm of distributors are already negotiating for several other pictures for their circuit.

Mayura Films Ltd:

Their picture which is being shot in Kolhapur is now nearing completion, but in the meanwhile they will be releasing two social pictures of Sagar namely, "Kokila" and "Eternal Music". And these two pictures are likely to be very successful in the whole of South India.

Vel Pictures:

After the significant success of "King Vellala" in Tamil, the producers are thinking of taking up a more ambitious subject which will be already under preparation by the time this is in print.
From an entirely unexpected source—from the “Personal” advertisement column of a newspaper—comes striking proof of the powerful impression made on the minds of the audience by the PRABHAT social film “The UNEXPECTED”. By kind permission of Mr. Ramnarayen, his advertisement in “The TIMES OF INDIA” of Wednesday last is reproduced above.

Nirmala—a role lived on the screen by SHANTA APTE—is a young bride of an ageing husband and walks gallantly through the fire of persecution in a spirited vindication of woman’s right to Love. Her sacrifice is bearing real and visible fruit.

Kusum, Mr. Ramnarayen’s daughter, has been saved from a heart-breaking tragedy, while Mr. Ramnarayen himself has been saved from the soul-killing step of handing over his “darling daughter” to an old “pensioner”. By her sincerity on the screen, Shanta Apte has thus saved not one soul but two!

THE UNEXPECTED
HINDI "DUNIA-NA-MANE?" HINDI
At KRISHNA TALKIES Charni Road
Symbol of Supremacy

IN

RADIO and RECORDS

THREE MAGIC WORDS

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NEW ALL-WAVE
Radio and Auto-Radiogram

Model 469 A.C.
8 Valves, 4 Wave-bands, Fluid - light, two - speed Tuning.
Rs. 400—
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8 Valves, 4 Wave-bands, Fluid - Light, Two-Speed Tuning.
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They stand for all that is best in Radio just as they have stood for Supremacy in Records ever since records were made.

39 years of "SOUND" experience guarantees life-like reproduction both of radio and records.

You only have to hear an H. M. V. set to be convinced.

Full particulars and free demonstration from any H. M. V. Radio dealer.

"His Master's Voice"
Foreign Pictures of the Month

NEW EMPIRE***
Dead End. (Starring Sylvia Sidney and Joel McCrea).

This is one of the most unusual pictures I had the good fortune of seeing during the last two years. It is a bold picture considered from the view point of the producer who generally caters for entertainment and doesn’t want to take a risk. It certainly needs a brave producer like Sam Goldwyn to produce a picture far out of the time worn and much abused rut and give the world something fresh, something new and something provocative. This is a picture that makes you think and think on strange lines. To the light-hearted it may provide a morbid entertainment but to the intelligent there is certainly both entertainment and instruction. Don’t miss it if you are intelligent.

Sylvia Sidney has given a good performance. Bogart’s performance was eloquent of the strange role he was playing. The slum boys were marvellous. Joel McCrea doesn’t do much, just because he hasn’t much to do.

PATHE*
“High Wide and Handsome”.
(Starring Irene Dunn and Randolph Scott with Tamiroff, Hale and Bickford.)

This is a story with oil behind it. The Director has failed to work up enough excitement. The supposed oil rush looks a mere crawl. The beginning is rather tame and the picture proves immensely boring. It was stupid to waste a superb artiste like Irene Dunn on such a flimsy story. This star’s wonderful poise was abused in several situations and she was made to dance like an overgrown school girl. Her performance looked rather unconvincing in the light of her work in “Magnificent Obsession”. For no earthly reason a circus, with its full menagerie is introduced in the picture. The elephants are let loose in the picture. If the tigers had been set free we would have at least saved from the picture. The oil in the picture seemed to have been drunk by the thirsty elephants. Rather a bad picture for Paramount.

REGAL**
“The Road Back”. (With Richard Cromwell, Louise Fazenda, Summerville, Atwill and others.)

It is supposed to be a sequel to “All Quiet on the Western Front”. The theme is bold and provocative and rather well worked out. There is a murder and a trial and these scenes are tense and exciting. The ending is unexpected and thrilling and you carry the picture with you after the show. It is a powerful drama, which has just failed to be vivid.

EXCELSIOR**
“Secret Lives”. (Starring: Brigitte Horney with Hamilton, Ivor Bernard & Others)

This is an unusual spy story introducing a new girl Brigitte, who gives a rattling good performance. There is a war atmosphere which makes several situations gripping. Pretty good entertainment I should call it.

CAPITOL**

The versatile talents of Bette Davis are being framed in such type of subjects, which is rather unfortunate for the artiste. After “Dangerous” and “Marked Woman” Bette had enough with stories sprinkled heavily with sentimentalism. This is a mother-love affair and reminds you of a Kay Francis picture which I had seen but I can’t re-
call the name of. Bette Davis is of course, superb but her action becomes rather stereotyped. Henry Fonda failed to impress me. Not a bad picture.

PATHE

"King of Gamblers". (Starring: Tamiroff, Claire Trevor, Lloyd Nolan and Others).

The theme is a slot machine racket. The gangster element is looked after by Tamiroff who excels himself as a ruthless racketeer without hesitation and conscience. Claire Trevor is good. Rather an exciting picture.

EXCELSIOR

"Okay for Sound". (With Flanagan, Allen, Newo, Knox Etc.)

This one contains plenty of fun and frolic. For an after-dinner show with the senses bit tipsy, one may even enjoy the show, but to a mind essentially Indian and believing in serious things, the whole thing sounds senseless and slapstick.

NEW EMPIRE

"The Prisoner of Zenda". (Starring: Ronald Colman with Madeleine Carroll, Fairbanks Jnr. Aubrey Smith.)

This famous Anthony Pope novel has become an excellent picture. By now, I think the story is known to every boy in the street. Ronald Colman is of course, the best and Fairbanks Jnr. is not far off. Madeline Caroll looks surprisingly more beautiful than ever before. The camera has been very kind to her. Beautiful scenes, gripping situations and clever direction have made the picture an excellent entertainment. Don't miss it.

REGAL

"His Affair". (Starring: Robert Taylor, Barbara Stanwyck, Victor McLaglen and others.)

Barring the excellent climax, several incidents in the story sound familiar. Barbara as the gangster's sister has not much scope for work. Robert Taylor is excellent. McLaglen is just natural. There are plenty of tense moments and enough entertainment in the picture.

CAPITOL

"Sing and Be Happy". (With Tony Martin, Leah Ray, Joan Davis and Helen Westley).

This is a radio drama with music and comedy. There is hardly any story in the whole show. Some songs are good, but there is absolutely no acting in the whole picture. It is all silly and I, for one, didn't like it.

Kay Francis in "Stranded" a Warner picture.

This charming crowd of 'cuties' can be seen any day in Sagar's "Eternal Music" running at the Imperial Cinema, Bombay.
A Training Room.

It is rather sad to observe that during 28 years of the progress of our film industry no adequate facilities were available to train our educated young men into useful technicians in the various departments of our film industry. With the opening up of the Abdulla Fazalbhoy Technical Institute, a new career has been opened out for our young men of to-day.

The existence of the Institute is entirely due to the generosity of the Fazalbhoy family who have financed the whole scheme to perpetuate the memory of the late Mr. Abdulla Fazalbhoy, a well known pioneer in the Radio and Cinema trade. And to give it an academical status the Institute has been handed over to the authorities of the St. Xavier's College for proper conduct and management.

The College is thus able to help in the technical education of the country, and their course for Radio Engineers started previously proved a success and found such an unqualified acceptance in absolutely all the provinces of India and in the largest Indian States that they have now opened their Cinema Section beginning with a training course for Cinema Operators.

In the interests of public safety and fine entertainment the opinion has often been voiced that projectionists should be properly trained to meet adequately their heavy responsibilities and that the authorities should make it compulsory for each projectionist to hold a certificate of competency issued by a responsible body. The Abdulla Fazalbhoy Technical Institute starts now a training course for projectionists, giving it precedence over other courses on technical branches of the Cinema industry, which are to start next year.

The present course of training for Cinema Operators is a six months’ course arranged in two parts. The first part equips the student with the background of fundamental scientific knowledge while the second half gives thorough practical training for his work as a projectionist. An exceedingly fine and chosen professorate with foreign and Indian degrees and the College laboratories equipped with the best possible equipment are available for the students and the most attractive feature of all is that in the second half of the course the Institute staff will be assisted by the Engineers of the several firms dealing in different makes of projection. The service department will assist the Engineers and the lectures of these engineers will deal with different technical points of projection in which they have specialised themselves, and also with the special features of projection of that particular manufacture. The projectionist Diploma is granted on successful termination of the course and completion of apprenticeship.

We wish the Institute every success and it is our hope that before long it will also take up the other courses in film production. Interested readers can secure the prospectus on application to the Secretary, Abdulla Fazalbhoy Technical Institute, St. Xavier's College, Bombay.

Junior Radio Servicemen in the class room of the Abdulla Fazalbhoy Technical Institute, St. Xavier's College, Bombay.
"This picture will make screen history"

Wrote Mr. B. G. HORNIMAN, editor of "The Bombay Sentinel"

And it has made screen history!

THAT GLAMOROUS STAR

DEVIKA RANI

has surpassed even her own past screen triumphs in

BOMBAY TALKIES' LATEST "SOCIAL" HIT

JEEVAN PRABHAT

The picture which introduces the season's most sensational 'finds'

RENUKA DEVI and KISHORE SAHU

Also Featuring

Mumtaz Ali, Maya Devi, Chandraprabha, Kamta Prashad, M. Nazir, Pithawala, Vimala etc.

IN THE 7th WEEK

Drawing Crowded Houses at

MINERVA TALKIES
(LAMINGTON ROAD)

Distributors for Bombay Presidency, C.P., C.I. and South India

Messrs. RAMNIKLAL MOHANLAL
YOUR PROSPECTS FOR DECEMBER

(By Vasant Ladoba Mhankar)
Palmist & Astrologer, Malvan-Dewoolvada.

(Phonetic Key applicable to Christian names):

Mesh (Aries): Names beginning with: chu, che, cho, ia, ly, lu, le, lo, a.

Vrishabha (Taurus): ee, oo, aye, o, wa, wi, wu, bay, bo.

Mithun (Gemini): ka, ki, ku, gha, chha, kay, ko, ha.

Karka (Cancer): hi, hu, he, ho, da, di, du, de, do.

Sinha (Leo): ma, mi, mu, me, mo, ta, ti, tu, te.

Kanya (Virgo): ra, ri, ru, re, ro, tu.

Vrishika (Scorpio): na, ne, nu, no, ya, yi, you, ni.

Dhanu (Sagittarius): ye, yo, bha, bhi, bu, cha, pha, bhe.

Makar (Capricorn): bho, ja, ji, kha, khi, khu, khe, ga, gi.

Kumba (Aquarius): gu, ge, go, sa, si, su, so.

Meen (Pisces): jha, tha, cha, chi.

1. MESHA (ARIES).

General Outlook: This is a good month for you, looking at it financially. The second fortnight will, however, be slightly troublesome to your health. For the students and people in service the first fortnight denotes progress. On the whole the month is rather good.

For Ladies: To those delicate ones, the second fortnight indicates slight trouble in health and a little more care should be taken of themselves as well as the family.

Dates: The dates are 5, 6, 12, 13, 14, 15, 19, 23, 24, 28, 29 and they denote profit, growth and success.

2. VRISHABHA (TAURUS).

General outlook: A marvellous month for natives born under this sign. Though you will spend a lot of money in the first fortnight you will, nevertheless, make up for it in the second one. Your enemies will be suppressed and you will get success in all your court affairs. This is a good month for your prestige and reputation.

For Ladies: Quite a happy month and there is a chance of some of the ladies getting new boys in the family. Things will be pleasant all through.

Dates: The good dates are 3, 4, 8, 9, 14, 15, 16, 17, 21, 30, 31 and they denote success all round.

3. MITHUN (GEMINI):

General Outlook: What all you went through the last two months is certainly at an end now. Things will improve a lot in your case from every view point and especially the first fortnight is good where prospects of money are concerned. Misunderstandings about you which took place in the past will be removed and business on the whole will improve. Still greater care should be taken with your affairs this month.

For Ladies: Though a slight trouble is indicated in health still the month is not so bad. It will be better for you to watch your servants who move about in the house as otherwise they might rob you of some useful articles.

Dates: 1, 6, 10, 11, 16, 17, 19, 23, 24, 28, 29 are comparatively better.

4. KARKA (CANCER):

General Outlook: Up to the 19th it is rather bad for your health. Troubles arising out of indigestion and heat and headache will keep on worrying you. The effect of your stars will also affect many in your family. There will be differences of opinion between yourself and your partners and from the financial point of view, the whole month will sound troublesome to you. For a long part of it you will be hard up and people will be dissatisfied with you. After the 20th, things will improve slightly but not so much.

For Ladies: The month is rather bad as there will be plenty of family worries attended by small sicknesses like headache etc. There is a chance of a quarrel with the husband and it is better the tongue is under control.

Dates: 3, 4, 8, 12, 13, 19, 21, 26, 30, 31 are somewhat good while the rest of the days are rather bad.

5. LEO (SINHA).

General Outlook: Very sorry to tell you that this month is going to be very bad for you. You will be needing money all round and your creditors and enemies will straightaway march to your door and thereby add to your worries. After the 19th sudden illness is indicated and you should be particularly careful about accidents in a motor car or some other conveyance. Better avoid long journeys and if there is a case pending it will be better to postpone it. Things will go quite against your will and your men who are working under you will consider disobedience to be the order of the day.

The first fortnight indicates some slight illness to your wife's health and this will also worry you. Those interested in the stock markets and other speculative businesses will do better to control themselves as chances of loss are indicated. Keep away from the races.

For Ladies:

For Ladies: Rather a bad month for the girls. All that you have been hoping will remain in the stage of hoping, only with the result that you will be worried about several things.

Dates: 1, 6, 10, 14, 15, 21, 23, 24, 28, 29 are slightly better.

6. KANYA (VIRGO).

General Outlook: The first fortnight seems to be slightly troublesome in the matter of the health of the family. In the second fortnight you will be spending a lot
of money unnecessarily. But as regards your personal health the month is rather good. The monetary condition will not be so bad and from the view point of prestige and reputation, the month shows marked improvement. Still it will always be better to be careful, especially so in matters of court and in affairs where the enemies have a hand. After the 20th slight trouble is indicated to your wife’s health, but it need not worry you as, though the time is troublesome it will pass off.

For Ladies: The month is good for your health, but you will have some worries in the family.

Dates: 3, 4, 8, 12, 16, 17, 23, 24, 26 are good days, and the rest are tolerable.

7. TULA (LIBRA).

General Outlook: Quite a good month on the whole. You will not be trouble so much as before and the clouds will clear out giving you some peace of mind. Your health will also improve. Though you will spend a bit of extra money still the expense will be balanced by an appropriate earning. Religious affairs will pass on well. In the first fortnight prestige and reputation will increase.

For Ladies: Good month, this is, for you, my dear, considering the previous two months. It will be better if you look after your health and in the second fortnight by keeping a check on your diet. Things in the house will improve slightly and you even stand a chance of getting new clothes from the ‘hubby’.

Dates: 1, 6, 10, 14, 15, 18, 19, 26, 28, 29, are good days.

8. VRISCHIKA (SCORPIO).

General Outlook: Very sorry to offer you rather a bad month right in the new year. Up to the 19th you will have tremendous mental worry and everything that you want to do will go wrong with the result that you will be always in great hot temper. People in the house will also be worried. Your business will sound rather risky to you this month, and if you have any court affair hanging, it will go against you. After the 20th, however, things will slightly improve. But financially, this is a very bad month. Anything that you may earn will be spent long before you know and you will be wondering how you spent it. Avoid travelling in the first fortnight.

For Ladies: A troublesome month for you, dear ladies. You will be worried mentally, physically and also by your husbands.

Dates: 3, 4, 8, 12, 16, 17, 21, 28, 29, 30 and 31, are somewhat good.

9. DHANU (SAGITTARIUS).

General Remarks: There is good news for you to start the year. This is a very good month and you will be doing big things, things that will surprise your enemies and friends both. Up to the 19th your health will be in the pink of condition and after that slight trouble is indicated. You will earn plenty of money but you will spend the same throughout. From the view point of reputation and prestige, the month shows a definite improvement on the past.

For Ladies: Quite a progressive month and girls won’t be worried so much and will probably get all their wishes without much trouble.

Dates: 3, 4, 6, 10, 14, 15, 19, 23, 24, 30 and 31 are very good days.

10. MAKAR (CAPRICORN).

General Remarks: I have to congratulate you on the new year as the same holds out a good promise to you. This particular month is very pleasant from all view points. Not only will you keep good health but you will also earn well and oblige some friends by lending them some money. Your enemies will be suppressed and you will get success all round.

For Ladies: Don’t worry, my dear. The month is more pleasant for you and it will be passed off smiling throughout.

Dates: 6, 8, 12, 16, 17, 21, 25 and 26 are very good days. The rest are slightly troublesome.

11. KUMBHA (AQUARIUS).

General Outlook: Stop all bad practices. Think well and keep quiet and don’t be stubborn. And unless you follow this advice things will go wrong with you this month and no doubt you are a bold man and your enterprise is admirable. But what you need is caution. This month denotes trouble to your health particularly in the second fortnight. There will be plenty of competition in business and financially, affairs will be troublesome. For speculative gains the month is bad and on the whole the month is not so satisfactory.

For Ladies: This month is going to be a big nervous strain on you, and you will be attacked from day to day, with something new every time. So better be careful.

Dates: 1, 8, 10, 14, 15, 23, 24, 28, 29, are somewhat good.

12. MEENA (PISCES).

General Remarks: The stars are rather cross with you this month. Everything that you do will go wrong and your good intentions will be misunderstood. You may even have to pay for somebody else’s sins. Your health will be slightly troublesome. A little skin trouble is also indicated and indigestion and loss of appetite will be the order of the day. Men in the family won’t behave well. The first fortnight shows worry all round and the second fortnight shows a little improvement. Financial affairs will be troubling you. Don’t trust any one during the month as those whom you will trust will deceive you. The health of your wife and children is also not good and you will not get any profits accidentally during the month. So keep away from the races.

For Ladies: Unless you are careful and keep away from small quarrels you have a chance of suffering in reputation. Several things will happen which you would not like. What you need is patience.

Dates: 3, 4, 10, 12, 16, 17, 21, 30, 31 are some good days, while the remaining days are bad.
Novarro as 'Ben Hur', 'Pagan' Outstanding Characterizations

A list of screen performances that includes portrayals which will rank in screen history as all-time highs must invariably include 'Ben Hur', and 'The Pagan', in which the dark haired Ramon Novarro played the title roles.

These two characterizations are outstanding characterizations of Novarro's, whose life story is as picturesque as the most glamorous of his productions.

Born in Durango, Mexico, he had a charming childhood, his play-mates being his four sisters and four brothers, who joined him in his family theatricals and helped him stage his child-ish marionette shows. When the Hureta revolution broke out in 1913, Ramon's father a prosperous dentist, was obliged to flee for the border, his fortunes wiped out. Ramon arrived in America without funds, but equipped with a fine education from the Jesuits School, in Mexico City. He quickly found work, first as a grocery clerk and later as a piano teacher. He joined the Marion Morgan dancers for a season as pantomimist and served as stage manager and played bits with the old Majestic Stock Company in Los Angeles, which starred Edward Everett Horton.

Ingram was Novarro's guiding light in his early silent picture career, The Maestro groomed him diligently and is responsible for much of his success in such pictures as 'The Prisoner of Zenda', "Scaramouche", "Ben Hur", "The Pagan", "Call of the Flesh" and "The Student Prince". George Walsh was originally scheduled to play the lead in "Sacramouche" but Novarro's outstanding personality won for him this important role while he was still a novice at the acting game.

Later productions in which Novarro starred include "In Gag Madrid", "Mata Hari", "The Devil Mary Case", "The Barbarian", "Laughing Boy" and "The Cat and the Fiddle".

Allowed a free rein at Republic in the choice of his new screen vehicles, Novarro invites all his admirers to write to him, telling him what sort of roles they would like to see portrayed on the screen, and what type of stories they feel are best adapted to his personality.

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Howlers of the Month

Director Atorthy’s first picture at the General Films will be “The Educated Fool”. At last Atorthy has hit on the correct subject for him. The pity is that he is not working in it.

Ranjit’s new director is Mr. Manibhai Vyas. Where was he before? Probably keeping shop at Jamnagar! What right have we to ask when Chandulal Shah brings a man?

“The Unexpected” has done the unexpected again by pulling down one more citadel of foreign pictures in Calcutta. Like Bombay, the picture was released at the Empire and the Paradise simultaneously. Kevalchand who happened to be in Calcutta, by accident, thought that he was responsible for this. We could have believed it, had he starred with Shanta Apte. That would have been something really unexpected.

The first producer to fly was Mr. Chandulal Shah. He went flying to Jamnagar the place he came from originally. The new air service has made things easier for our producers; they might now go flying when they find people flying at them.

Describing the assembly of Delhi Distributors in Bombay a Delhi paper announces them as “Big Distributing Guns at Bombay.” Looking at Jagat Narain and hearing Lala Alopi we might believe anything written of these ‘guns’, but what about Devi Parshad Khanna and others. Surely, we can’t call them their ‘sons’, so we’ll call them ‘pistols’.

“Milap” ran over six weeks in Delhi and seven weeks in Lahore. And yet they say Rampyari is not popular with the Punjabis. Rampyari should now take up some dancing engagements at these towns, as an aftermath of success.

Minerva’s next is “Mitha Zabdar” (Sweet Poison). It is coming to the Minerva Talkies sometime in December. If they are suggesting “Naseem” as “sweet” and “Mody” as “poison”, then they are justified, as otherwise don’t risk visiting the theatre without an antidote previously poured in.

Imperial and Saroj—two film companies of Bombay have followed Mr. Polishwalla’s lead and granted the Exhibitors 5 per cent off in bookings. How many stations have they recaptured with the bait? They shouldn’t have worried about this 5 per cent, they should have done away with the remaining.

Wadia’s have released “Too-fani Tarzan” at 28 stations simultaneously and threatened the entire civilisation of India. Are we going back to the primitive times? Why not start a movement of back-to-nature with Wadia as the first president?

“Devika Rani is going on a holiday for a few months”, reads a film paper report. Whom is she carrying with her? And where are the directors of Bombay Talkies going? And what will Himansu Rai produce without Devika? Someone must answer these questions.

This month’s cock of the walk: Chunibhai Desai of Supreme Film Distributors, because the goose with the golden egg is lying in the hospital.

In a message given to a Bombay film weekly Sulochana has threatened to come back. Don’t believe her. She has always been so playful especially when a weekly of that type is concerned. Sulochana is not nursing a career now, but she is nursing a future and being a wise girl she knows how disappointing a ‘come-back’ will be.

Because Sulochana visits the old studio very often to meet old friends, it doesn’t mean that she is coming back. She need not. On the contrary she talks of going far, far away and never coming back. Not that it will make any difference but still she is the one that knows.

The same weekly reports of D. Billimoria having given a present to Sulochana with the inscription “Forget Me Not”. Sulochana ought to return the present with the inscription “Touch Me Not”.

53
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WINTRY THOUGHTS:

Khatoon: Now that Chaturbhuj Doshi has been made a director who is to stop me from becoming the heroine of his picture? (Beware of the man who made Chaturbhuj the director).

Rajkumari: (After the first inspection of the Ranjit Studio) Was “Toofan Mail” produced here? (Yes, my dear, fortunately for you).

Anis Khatoon: Chaturbhuj, is that the Packard you had told me about in Calcutta? (Yes dear, it is both expensive and comfortable. Don’t be so impatient).

Indubala: (After a drive through the city). My god, Bombay is a civilized place! (What did you expect it to be? A jungle. Oh, don’t worry you will get used to it).

Jayant Desai (To Gogate) Chaturbhuj—a director? Well, Chandubhai is great. (He is brave enough to face any calamity).

Chaturbhuj: Chandukaka, I have done my duty, faithfully, honestly, truthfully, honourably, piously and creditably and I have to thank you for the inspiration.

Chandulal Shah: (Looking over the Calcutta Unit) Well, now you put it all to me eh? You forgot one word—cleverly.

Sabita Devi: Mummy, mummy, what is going to happen after three hundred days?

Mummy: Don’t you worry, my dear, we shall start a Unit of our own. Look at Ratan and take courage.

Maya: (Crying) I want Badami to direct a picture of mine. Till he does it, I won’t touch any food.

Yusuf: (Husband). Now, now, my dear, don’t you see that Badami is engaged. You eat something and get fat. There are still 300 days at our disposal.

Mehboob: My “Vatan” is the birth place of “Jagirdar”.

Badami: (Looking at Mehboob). That man is sick. Poor chap!

Motilal: More popularity—more salary, should be the slogan in this industry. (What about better work).

Surendra: They have not yet called me another Saigal. (Because Saigal is still living).

Chimanlal Desai: The month proved exciting with so many mishaps. (What about the big jump in publicity?)

Nanubhai Desai: (Closing his eyes and straining his throat): You don’t understand Ebrahim Seth (All India Talkie Representative) Zebu has done so well in “Afsana” that the whole of Punjab would go mad.

Zebu: Boss, what does he know of screen acting. Ask him to act with me and he will know that it is not as easy as playing with money.

Ebrahim: Yes, yes, you are right Zebu and you are also right Nanubhai but I am sorry I can’t risk more money. (By the way, have you any more money to risk?)

Babusethe Mamooji: (2 a.m. in the night). Surbhai, ring up Calcutta and enquire when they will be able to give us “Rajat Jayanti”. I can’t get sleep you know as long as that Babu Pai is seducing the whole audience.

Surbhai Desai: Did you see the trailer of “Vidyapati”? How marvellous? Can Prabhat give a trailer like that?

Baburao Pai: No, they can’t! They are not trailer producers. They merely give marvellous pictures.

R. C. N. Broacha: Bawaji, what shall we do with Ratan Bai and Hafisji?

Khan Bahadur Ardeshar: Present them to Chandulal Shah on his birthday. He has made plenty of money and can go in for a gorgeous picture.

Sonja Henie and Tyrone Power in “Thin Ice”
(20th Century-Fox)
ST. XAVIER'S COLLEGE, BOMBAY

The Abdulla Fazalbhoy Technical Institute
For Radio and Cinema

NOTICE.

RADIO SERVICE COURSES:

The next session starts on January the 6th, 1938. Taking into account the large number of applicants from all over India and other countries (Baluchistan, Afghanistan, South Africa), we have established a selective system of Quota by Provinces. Those who are in urgent need of the training are advised to reserve a place on the Waiting List. No applicant should come to Bombay without our intimation of admission. We are sorry that at the last session we had to disappoint many.

A REQUEST: Name and address should be clearly written, not forgetting to mention the Province. That helps in the case of names which are spelt differently in the Postal Guide. Last week-end we answered 120 enquiries from correspondents outside of this Presidency. In the case of 15 applicants we had to request the help of the General Post Office to ascertain their address and even then 7 were sent out tentatively to a probable destination. Incidentally that may explain why some inquiries have not received an answer.

THE PROJECTIONIST COURSE:

The Government of several Provinces and of the largest States, realizing the heavy responsibilities of Cinema Operators, are contemplating to prescribe a compulsory Diploma for them.

Our course provides for that demand. In addition to this the best trained among our candidates may be of value to Equipment Firms as Installation Engineers.

In order to be of the greatest assistance to Cinema Owners and Projectionists in service, we have arranged that, under certain circumstances (to be determined by us after tests and enquiries), an experienced operator with previous training may obtain his Diploma in three months attendance. For the others, the course will be of six months' duration plus apprenticeship period.

The Projectionist Course (which is the first course of the Cinema Section) will commence on the 10th January 1938. The admission is limited and half the number is reserved.

G. PALACIOS,
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Principal.

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PRABHAT'S FACET OF THE MARCH OF TIME

THE UNEXPECTED
“DUNIYA-NA-MANE?”
HINDI

SHANTI
(Vasantee): An innocent little bud in the morn of life, sheltered loving hearts, what did she know of the tempest that raged about her?

NIRMALA
(Shanta Apte): Prematurely withered by the scorching sun of social coercion, this gay flower in the bloom of life, gallantly braves the whirling tempest.

SUSHILA
(Shakuntala Paranjapye): Forsaking the cool shade of a protected life, this thoughtful girl steals a march on life and engages in public service generally reserved for the afternoon of life.

CHACHI
(Vimala Vasishta): Nearing the end of her own round of existence, she regarded her own experiences as settled figures on the face of Time, forgetting that she had already stepped into the dawn of another day.

KAKASAHEB
(Keshavrao Datey): In the middle of life's round journey, he wavers, loses hold, and oscillates on the pendulum of Time.

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PRABHAT'S NEXT SUPER DEVOTIONAL ‘BHAKTA SURDAS’
To my readers:

Hitch your 1938-wagon of ambitions to Hope—
And now put below it, wheels of Effort and Sincerity.

Baburao Patel.
PRODUCERS OR BLACKMAILERS?

Have you ever heard of synthetic blackmail? Well, you ought to know it by now if you have been following the fortunes of the Indian film industry.

Synthetic blackmail is not the real product, but it has in it enough semblance of the real stuff to distinguish it from honest business. It is synthetic because it is practised by amateurs.

It is a pity that some of our producers have taken up this new vocation of practising synthetic blackmail especially where our film journals are concerned.

The recently formed Indian Motion Picture Producers' Association seems to have provided some of the producers with an excuse for putting the screw upon the several film journals when these journals dare to express any candid opinion about men and things in the industry.

Not that the Association is in any way directly responsible for this new racket. In fact, the Association would condemn any such practice if it was brought to the notice of the Executive Committee.
But the semblance of unity which the formation of the Association has provided to all does supply an incentive to some unscrupulous producers who threaten and blackmail the journals of the film industry.

Luckily for the industry this nefarious practice only exists in Bombay. It has not touched other film centres like Poona, Kolhapur, Calcutta or Madras as yet. But it might spread there some day if an appreciable success is achieved in Bombay.

And even in Bombay only some producers take to this pernicious practice as easily as a duck takes to water. The others, fortunately for every one concerned in the industry, still believe in pursuing honestly their vocation of producing pictures.

Let us divulge to you the *modus operandi* of these new racketeers of the industry.

The producers who practise this new racket are those who constantly live in glass houses.

For a time they flirt with the film journals and insist on buying big advertising space to boom and boost their own pictures and stars. Everything goes on well as long as the journals either unduly praise these producers or they drop criticising the actions and productions of these tingsods.

But journals and journalists owe a duty to their readers. And some day in spite of all this patronage they have to tell the world the candid truth about men, things and pictures.

The day this is done, these scheming ambitious producers are upset and throwing discretion to the winds they threaten retaliation which would make barbarians of old blushing with shame.

The advertisements to the journals are stopped; not only of their own but of others who are drawn into the racket in sympathy.

The journals have either to yield to this pressure or die a glorious death being starved of advertising revenue.

Is this the right attitude for any honest businessman who puts his products before the public for approval or criticism?

And yet, from day to day, this is being done by some 'licensed' producers in Bombay with impunity to suggest that there is no honesty left at all in the business of film production.

The question suggests itself: "Is blackmailing the main business of our producers or are they there to turn out good pictures from month to month?"

Film journals are as essential to the film industry as good pictures are needed. Film journalism is certainly a more honest business than film production, from what we see going on in some Bombay studios.

Trying to throttle an honest business is nothing short of vandalism, apart from the fact that such procedure invites a question about the moral fabric of the men who indulge in it.

Those producers who practise this racket of synthetic blackmail must be condemned as moral lepers of the industry.

In insisting on an unholy retaliation, they not only expose themselves and condemn their entire traditions but they also compromise their other colleagues in business by casting on their honest business an aspersions of doubt.

How long is this state of affairs to go on? Only as long as film journals and journalists choose to submit to such producers, will the position be suffered. But the day, our journalists decide to hit back, irrespective of the consequences to themselves, it will be a bad day to those cowardly producers who have made convenience out of their business to blackmail honest journalism.

Very recently an instance illustrating this racket has been brought to our notice, the victim being a film magazine of considerable circulation.

For months the able journalist editing the paper had showered praises on a Bombay producer, very often without any rhyme or reason. As long as this was being done, there was absolute fraternity between the producer and the
journalist, but one day in his ‘weaker’ moment he man wrote a candid review of a picture released by the producer.

In a day all the good which the paper had done for months was forgotten and the editor was labelled as an ungrateful dog.

The man had lost his producer friend. Not content with withdrawing his own support, the producer went to the length of inducing his other friends to do likewise.

In a short time the result was that the magazine which was once an asset threatened to become a liability.

Subsequent investigation pointed out the fact that all this retaliation by the producer was incited by the female ‘star’, working in the said picture, which was reviewed and in which the said star had given a rotten performance.

In submitting slavishly to the wiles of a woman of questionable morals, not only had the producer pledged his own individuality but he had committed an offence against an accepted morality of business.

Is this the way some of our producers should behave?

The foreign producers consider criticism invaluable. Not only do they invite it, but they pay for it heavily if the critic is known to be a man of authority and distinction. Criticism is the only guidance for improvement. It is the gateway that admits one into new fields of ambition and activities.

The man who cannot stand criticism is a half-made product. There is something wrong with him.

If some of our producers fight shy of honest criticism and try to suppress it, they will do more harm to themselves than to the critics.

Criticism is the only mirror of modern life and to cloud it with such methods, is to deny oneself the pleasure of seeing life in its true colours.

We only hope that these erring producers would show better sense in future.
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WHERE ANGELS FEAR TO TREAD?

Our exhibitors are in a large way responsible for the slow progress of our film industry. They have never looked at this business of exhibition scientifically. That it is a business that demands modern up-to-date methods of management is an undisputed fact if we only survey the development of this particular business in England and America where all problems of showmanship are treated in a precisely scientific way.

In India showmanship has become merely an adventure, the way we find the exhibition business in the hands of local grocers and contractors. We have very few specialized men as exhibitors who have taken the pains to study the pros and cons of the trade.

The result is that our exhibition business is just a big house of cards, always ready to go under, at the smallest trade reverse.

CHOKING OFF QUALITY.

The exhibitors are also responsible for the numerical poverty of quality pictures in our industry. They have never asked for real quality pictures and so far most of them have been only satisfied by providing a low entertainment fare to the lower classes.

The result is that better classes of people always give the average Indian picture a wide berth with the natural consequence that the box-office takings drop considerably at every upcountry station.

The exhibition business is steadily losing its ground and stability. The opening of several new theatres in virgin fields, while it proves the increasing popularity of Indian pictures. does not suggest that the exhibition business is being consolidated. Far from it, as almost all these new theatres are also unfortunately in the hands of grocers and contractors whose knowledge of showmanship is not worth knowing.

AN IDEAL SHOWMAN!

This pitiable state of affairs gives the producer or the distributor a chance to sell his assorted goods at a premium. as our present day exhibitor is not an expert purchaser of quality goods.

Showmanship has several schools. The wise, trained showman is always proud of catering for quality entertainment and as he has built a following of choice patrons, he would not risk taking up a nonsensical stunt picture and invite a question on his own commonsense from his patrons.

An ideal instance to suit this description is Mr. Keki M. Mody of Western India Theatres whose showmanship is a synonym for efficiency.

Unfortunately for the Indian film industry, every department of activity from the conception of a story to the release of a picture, is generally in wrong hands of men who should not be there.

And the business of exhibition is not an exception to this unfortunate rule.

Had the exhibitor known something about his business, he would never be foolish enough to take sides in a throat cutting competition and sell himself away in giving prohibitive minimum guarantees.
The exhibitor as the window man of the film industry must live and he can only exist when producers and distributors decide to help him to do so.

**SOME “DO’S” AND “DONT’S”**

As I have said before the business of exhibition needs a scientific study, it follows that this profession has its own “do’s and dont’s”. Here are some:

**DO’S:**

1. There are plenty of books on the market, apart from foreign periodicals, which explain to the exhibitor the theory of showmanship, giving pointers in good business management and recording the efforts of different exhibitors in selling their pictures. A careful study of these books will give any exhibitor the basic knowledge which is so essential in making any business a success.

2. An exhibitor owes it to his patrons, especially in the days of the talkies, to have a well equipped theatre. Acoustically perfect, fitted with the latest mechanical equipment for sound and picture, the theatre in addition, must have splendid seating arrangement contributing to comfort. Remember, that entertainment to be come successful must be wedded to comfort. The tin sheds and godowns which we find as theatres at several stations are not likely to tone up the box-offices. One thing they definitely do is to keep away the better class of people who have more buying power than the masses.

However small the station, a well equipped, well built and comfortable theatre is bound to prove a successful business enterprise in the long run, if the place has some population that trades in money.

3. The choice of a site should be the centre of a town, somewhere near the market place, as this helps the exhibitor to give a good publicity to every programme. An isolated spot is only good for picnics, but not for theatre programmes; on the other hand, a market place is visited at least once by every resident and it is easier to get him on his usual round than at his place.

4. Having got a good central place in a prosperous town with good population, and having built and equipped a good theatre, don’t keep quiet—shout and let the people know what you are about. In small towns the problem of publicity is very simple. The area, being small, can be covered by usual tom-toms or posters or handbills.

5. Now go about booking a really good picture. Take up a subject which will throw some reflection on local life or local incidents. Better show fewer but intelligent programmes than a lot of continuous rot. From the very beginning plant a higher taste in your patrons. Tell them with a personal note that people who see rotten shows belong to the lower classes.

6. Cut down your working costs to the minimum without affecting the efficiency. A theatre must return to you at least 25 per cent nett profits on your investment. If it doesn’t, there is something radically wrong with the theatre, its management and yourself. Within five years a theatre investment must pay itself back, if it doesn’t stop the business. Try something else.

**SOME DONT’S:**

1. Don’t book a silly stunt picture and spoil the taste of your patrons. Rather close the cine-
ma for some days. Your overheads thus accrued will not be greater than the ultimate loss you will suffer when the paying class of patrons will avoid going to your theatre, just because it is packed with the scum of the local population. Stunt pictures, as we find them in India to-day, are only seen by the lower classes with no intelligence.

2. Don't give a minimum guarantee, for, if you do it once you will have to go on giving it always. Rather, let your competitor have the picture because ultimately your competitor will come to grief. If the town is big enough to maintain two theatres, it will, in spite of the evil of minimum guarantees. If it cannot, it will not, in spite of thousands spent in minimum guarantees. If a picture is good it need not be booked with a minimum guarantee. It will run well on its own merits. The very fact that the producer or the distributor asks for a minimum guarantee points to the picture being weak and needing a push. Don't encourage the distributor by giving him any minimum guarantee.

3. If you are a sole monopolist in a station, don't offer more than 50 per cent of the gross takings. Remember that no distributor or producer can afford to miss a station however small it be. He is as much in business as you are and his stake being greater his responsibilities become liabilities very soon unless pictures are quickly exploited. Don't be a sentimental fool and drop exploiting this aspect.

4. Don't pay for any posters or publicity materials. Being a small station showman, you ought to get it free. Remember that at all big stations like Bombay, Calcutta, Delhi, etc., publicity material is supplied free. The producer is more anxious for publicity than you are. Let him pay for this anxiety. He spends large amounts in newspapers at the time of his first releases and he can afford to give you publicity materials free. He has no right to wring out money from small stations when he wastes thousands in newspapers in the cities.

5. Don't invite or entertain any representatives of any distributor as by doing so you invite a doubt on your own honesty. If you are honest, distributors must accept you as honest. If you are not, get out of this trade or for that matter out of any trade. It is no use dealing with a distributor who doesn't trust you. He is not only insulting you, but questioning your traditions by sending a representative with a film.

6. Don't pay board, lodging and travelling charges to any representative as all these charges are plainly overhead and unnecessary. If the distributor wants to send a representative for his own satisfaction, let him pay for it. Don't pay for his peace of mind. Remember that most of these representatives are no better than office peons and to entertain them is to compromise your own position.

7. Don't indulge in block and blind bookings if you want to be called a wise showman who caters for the taste of his patrons. Book the pictures as they are released in key cities after studying carefully the reports about them.

8. Don't take up an assortment of pictures. Follow a certain school. If you are showing good quality pictures, don't touch stunt type however cheap they may be offered at. Do business with some commonsense.

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**NOVEMBER BRAIN TWISTER**

No correct reply was received from any of our readers.

**THE SOLUTION IS**

Clearly grandpa pays out, for each chocolate eaten, as many pennies as there are children, less one penny (not paid to the child who eats the chocolate), less three pence (deducted from the total sum which the eater of the chocolate receives).

That is, if there are $X$ children and $C$ chocolates eaten, $(X-4)C$ equals 469.

Now the only factors of 469 are 1, 7, 67, 469. So that $X-4$ equals 1 or 7, and $X$ (the number of children) is either 5 or 11.

But the former is impossible, for six children are mentioned by name.

Hence 11 children eat 67 chocolates and 67 can only be divided into eleven different members as follows:

$$1 2 3 4 5 6 7 8 9 10 12$$

Eleven children in all ate the chocolates; Coral ate 12.

The solution of the December Brain Twister will appear in the next issue.
9. Don’t trust newspaper reviews of pictures as most of them are write-ups supplied by the producers themselves. The reviews published in some film magazines are the only reliable ones but take some care in selecting your magazine. See that the magazine is not doing spoon-feeding under the instructions of the producers. Really good film magazines are few, and it is not difficult to select one for your permanent guidance. Follow only one magazine as thereby you will learn to respect its opinion and use it for building your business. Remember that too many conflicting opinions mislead.

10. Don’t forget to mention the name of the magazine and its opinion to the distributor when you write for a picture. This will make the distributor conscious of his responsibility and your business will be made easier, while he will have hardly any argument left to ask for a minimum guarantee if the paper says that it should not be given. Try this once and tell us if it doesn’t succeed.

11. Don’t forget the importance of your own position as the final contact man in the industry. Remember that without you the producer can’t float his picture or recover his investment. If you refuse to co-operate with him the producer has to lose a market and face bankruptcy.

12. Don’t be weak and submissive but be firm and self reliant. Don’t beg for pictures when you can have them as a privilege. The distributor is not a demi-god. He is also trying to make hay when the sun shines, as you are yourself doing. He will co-operate with you with greater warmth once he realizes that you are a man with your self-respect about.

13. Don’t bribe any first or second lieutenants of the distributors. There is no need for you to do that as distributors are even more anxious to exploit their pictures than you are of showing them. Bribing in business is a bad practice. It affects the morals of both the giver and the receiver. Besides, remember that no picture in India is worth a bribe when nearly three hundred pictures are produced every year, half of which are merely canned in the tins waiting for bookings.

And now after all this sermon, I must leave the exhibitors to think over all that has been written and if some of them have some more problems peculiar to their own town or cinema, they may write to me and I will see what I can do about it. But in the meanwhile every exhibitor has a duty to perform to himself and to the industry and this duty lies in observing the do’s and don’t’s mentioned in these columns.
SHANTA APTE
You will soon see this glowing firefly in "Gopal Krishna" a Prabhat Picture.
India's Colour Queen Padmadevi Says "HULLO"

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THE EDITOR'S MAIL

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

From: K.S.P. (Cocanada).
I want to know the exact pay of Shanta Apte. Can you supply me her photograph in a natural pose? Did she take part in any film before she entered Prabhat? Is there any relationship between Director Shantaram and Shanta Apte?

Shanta Apte is getting twelve hundred rupees a month. For a private photograph you must write to her directly. Prior to joining Prabhat she worked with Saraswati Cine-tone in "Sham Sunder". Yes, Shanta Apte and Shantaram are certainly related to the extent an artiste has relations with her director.

From: N.K.L. (Tadepalligudem):
Can I correspond with Shanta Apte as I am very fond of her and also like her much?

You can go on being fond of her without any correspondence, but if you want to write address your letters, c/o Prabhat Film Company, Poona.

From: Ali Bhai (Vizagapatam).
I want to join as an actor in Sagar Studio as I have very good looks and can sing well. My age is only eighteen.

If you are really what you say, you couldn't have thought of a better studio than Sagar who badly need a new hero just at present. Proprietor Chimanlal Desai is a very enterprising man who believes in giving a chance to new talent, and I suggest to your writing to him directly.

From: B.V.K.M. (Penukonda).
I want to take up Sound Recording as a profession. Is there any Technical Institute in India to train candidates?

Write to the Abdullah Fazalbhoj Technical Institute, St. Xavier's College, Bombay.

From: N.G.K. (Poona).
How are the two different versions of a picture produced? How are outdoor scenes synchronized?

The different versions of a picture are shot separately. The only common thing for all the versions is the setting, as sometimes different artists are employed for different versions which are generally taken one after another. The outdoors which are very often shot 'silent' are projected on the studio screen and simultaneously, music or other sound effects are recorded on the sound film. I hope you know that in the talkies, two different films are used for the picture and for the sound and subsequently both the negatives are printed together on a common positive film.

Who is Padma Devi, and which was her first picture? Can I get her photo?

She is a Bengali artiste who first came to Bombay about seven years back. Her first picture was a silent, the name of which I forget. She is now known as the "Colour Queen" owing to the historic role which she plays in the first colour talkie of India called "Kisan Kanya". You can have as many photos of hers as you like as you will find plenty printed in the newspapers nowadays. But if you want a private photograph, write to her, c/o the Imperial Film Co., Bombay.

From: Yogidas (Poona).
Who is Jayshree Kamlakar?
She is a charming young girl who is working in "Chandrarao More" and "Nandkumar" and that's enough for you and me both.

Shanta Apte is charming in "Kunku". Don't you think so?

Damn it, I do. But what's the use of my thinking, when I can't go further and help myself. Thinking unnecessarily over a charming girl spoils the mind. So, I have stopped thinking.

What is the meaning of 'gigolo'?
The dictionary explains it as "a professional male dancing partner". Having in mind some of our present day actors, I would add some more words: "Fashion plate and sponger" to indicate further attributes.

From: M.V.N. (Nellore).
Where is Miss Aruna Devi who acted in "Deccan Queen"?

As far as I am informed, she has got married to one Mr. Nanavati, and he is in England at present, of course with her.
From: A.B.R. (Kandukur).

Your reference to the Motion Picture Society of India regarding information on Technical Books resulted in no reply to my letter to the Society. Please advise me in the matter.

Write to Sir Pheroze Sethna Kt., President of this Society and ask him what his subordinates are doing if they are not serving the better interests of the film industry. Address a personal letter and I am sure Sir Pheroze is polite enough to expedite a reply.

Will you please tell me how many society girls have so far joined the Indian film industry and their names?

There are several girls coming from very good society who are working actually in the industry. Prominent among them are the following: Mrs. Durgabai Khote, Devika Rani, Miss Prabha, Padma Devi, Shobhanadevi Samarth, Shanta Apte, and Leela Desai.

I regret I cannot classify them as suggested by you, so the latter portion of your question must go unreplied.

From: K.B.M. (Hyderabad-Sind).

Where is Jamna nowadays? Has she left New Theatres? Which is her next picture?

Jamna is still in the New Theatres, but I can't tell you which is her next picture, still whatever that picture will be it will be directed by Mr. Barua.

From: J.T.M. (Surat).

I am a story writer, but before I submit any stories of mine to our producers, I want them copyrighted for obvious reasons. How shall I proceed?

I advise you to get in touch with the Registrar of Copyrights at Calcutta who will grant you a semblance of protection against the larcenies of some of our producers.

From: M.S.N. (Cocanada).

Why did Chandramohan leave Prabhat and join Huns Pictures?

He had an idea that he could better his prospects. The cat will be out of the bag when “Jwala” is released.

From: P. R. (Kurnool).

You said once that Kumari Vasantee is at twelve, but Sunday Times of 21-11-1937 states “Vasantee is a chip of a girl of Dharmatma Fame” has grown into a charming young lady. What is the justification of this statement.

Don't believe “Sunday Times”. Instead, believe me as I know better about these matters.

From: P.R.R. (Bangalore).

Why do Prabhat take a long time to produce a picture? Why can't they give us quicker pictures like other producers?

The reason is simple. Because Prabhat's know the correct meaning of the word “picture”. Besides they have to produce a picture for universal appreciation, and in doing all this they have also to serve art. Their problems do not seem to worry some of the other producers.

From: A.H.T. (Bombay).

I want to know something about Miss Azurie—her age, caste, where she is working—whether I can address her a letter etc.

Miss Azurie, if I mistake not, is an Anglo-Indian girl about twenty-two years old. She is not working in any company at present but is a free lancer. The last time I heard of her she was staying at Colaba, but since then I have lost all track of her. She happens to be a personal friend of mine, but evidently she has forgotten to keep me posted of her movements. Azurie is a famous dancer and the very fact that she is in demand proves her popularity.

From: N.C.P. (Surat).

What is the “Play-back” system? Under what circumstances is a scene shot by this system?

The ‘play-back’ system is a complicated process. It is invented to give the singers a better chance of putting over their singing performances. It is operated in two stages. In the first stage several silent shots are taken in which the artiste says the words of the song to give the correct lip movement. This procedure is followed through several shots in different locations if necessary. Later on, when the song is to be put in, the artiste is made to sing the same in view of the pictures taken previously. But this is a careful process in which a complete synchronisation of the words with the lips is essential. In India, “play-back” is used with considerable modifications by different producers, with the result that sometimes, the singer and the artiste in the picture are two different persons. The “play-back” is useful to put a song into the mouth of an important artiste when the artiste herself cannot sing the same.

From: S.K.S. (Pabna).

Will you contradict if any one puts a bracket before the names of Barua, Shantaram, Nitin Bose, and Devki Bose to denote the greatest of the directors?

I won't. On the contrary I will go one better and call them the only directors. What I
think about them you can read in the December issue of “filmindia”.

Will you agree with me if I call “Devdas” the greatest production of India?

One of the greatest, if you please.

What is the remedy if N. T. pictures contain the Bengali atmosphere and Prabhat the Marathi one?

You can’t help this. Both of them have provincial traditions and in a way both of them are incorrigible.

From: Y.K.K.M. (Bombay).

From the view point of chastity is there not some difference between a film actress and any other family girl not engaged in that art?

Looking at this matter theoretically there ought not to be a difference between the two as physically both are women. However the woman who works in a film industry has more chances of meeting men, but at the same time equal chances to know these men as exactly what they are. Due to this element the sex instinct in a woman working in the film industry is comparatively more dormant than in the other women whom we find in the household. It is a debatable question whether the women of the household would remain as chaste as their sisters in the film industry given the same temptations and opportunities with different men. Leaving the black-sheep out on both sides there is enough compliment of chaste women in the film industry. I personally think that unsurmountable walls of customs, habits, and traditions are in large way responsible for the chastity of the women in the household which, all of course, doesn’t mean, that our women have no innate instinct of chastity.

From: A.G. (Calcutta).

Is there any Association in India which gives prizes to the best actors and actresses for their performances?

There is no official body doing this job in an authoritative way, though private institutions like the Gohar Gold Medal Committee and the Habibullah Committee in Hyderabad give their own medals which are only worth their weight of the gold they give. I doubt whether these medals confer any further distinction on the recipients beyond the possibility of relieving them from the financial embarrassment temporarily.

Who is the best and well known cinema critic in India?

Write to Mr. Chandulal Shah of Ranjit and he will tell you, or read “Sunday Standard” of the 2nd January 1938.

From: M.H.H. (Nagpur).

I want the autograph photo of several favourite stars of mine, but I am very shy to write to them, for fear that they would not reply? I have a very sensitive nature, and I am wounded very soon. Besides I don’t want to spoil the sweet impressions I have formed about them.

I have the same nature as you have, and I am also very sensitive and get quickly hurt if a girl refuses me a favour. More so if she happens to be a young girl. But you seem to be going one better as you actually get “wounded”. I would advise you not to write to these girls if you are anxious to maintain those “sweet impressions”. Remember all that glitters is not gold.

From: K.V.R. (Mangalore).

I earnestly wish to see you two people—Mr. D. K. Parker and yourself, for which you may invite me direct to Bombay.

Please let me know who is paying your railway fare. If you are, I have not the least objection to invite you. But if you are not, you had better remain in Mangalore.

From: C.R.R. (Nellore).

Who is Nadia? Why do Wadia Bros. take her up in every picture they produce? Can’t they get other good and charming girls?

Nadia is a foreign girl. People suspect her of having come from some circus. As long as Wadia’s think that Nadia is beautiful, it does not matter much to us. I personally think that in all the jungle pictures that Wadia has produced, Nadia as a suitable heroine. A more charming girl, as you require, would not fit in with the jungle.

From: K.M.K. (Hyderabad).

Whom do you find reduced nowadays:—
Uma, Gohar, Gulab, or Indubala?

I am not an insurance agent to know their exact weights. From the looks of them, I think they are fast competing with one another in growing. You can judge for yourself when they fill up the screen in their next pictures.

From: A.V.S. (Masulipatam).

Is Mr. Chandulal Shah going to star Gohar in his future films?

Of course, what else can he do! Especially after seeing the stuff that Chaturbhuj Doshi brought from Calcutta.

From: D. S. (Indore).

In “Premveer” a Huns picture, Ashalata does not sing at all. What is the idea in misleading the people?
The songs of Ashalata have been taken by the "play-back" system, which process I have explained earlier in these columns.

In which of the two arts—direction and acting—is Mr. Barua more competent?
He is competent in both, but more so in direction.
Do you believe that the Bombay Talkies are acting rather unwisely in producing pictures so quickly?
I don't because they are maintaining a top heavy expense every month, and if they are ever to submit a plus report to their directors, they must put some more speed in their production. The greatest mistake which they are, however, committing is in concentrating on a single artiste.
Why no Indian film producers ever care to make short educational films?
Because most of them are themselves uneducated and they can only produce something which they themselves can understand.

From: B.S.B. (Bangalore).
I wonder why the Directors themselves act in the pictures?
Perhaps to establish new traditions in aping.

From: Bekhabar (Shajahanpur).
Where is Shanta Kumari of "Khune Nahaq" fame?
She is keeping house and cooking meals for Recordist Y. S. Kothare at Poona. A wise girl to keep the home fires burning.

From: J. S. S. (Bareilly).
What languages can the following Directors speak and understand easily—1. Mr. M. Bhavnani, 2. Mr. Chandulal Shah, 3. Mr. P. C. Barua, 4. C. M. Luhar.
As far as I know these people speak the following languages, but I can't say whether they understand what they speak. 1. English and Sindhi, 2. Gujarathi and English, 3. Bengali and English, 4. Gujarathi and English.
What sort of relation exists between the hero and the heroine after studio hours? Does it depend upon the discretion of the director or upon the will of the heroine?
I can't understand what exactly you mean, as your question is not clear and precise. However, if you mean "good relations" they will always depend upon the will of the heroine—she being a woman who always has the last word.
Why do actresses in general become fatter and ugly, within the first few years of their career?

Because they live on the producers?
How old is Miss Padma these days and excuse me for bad manners to ask how much is she getting?
A woman is as old as she looks, and this girl must be about twenty three years old. By the time you read this she will be a month older. As regards her salary she just gets what she deserves, provided she gets it at all.

From: N.D.G. (Katni).
In most of the Ranjit pictures I find the repetition of plot, dialogues and scenes, which strikes me as rather monotonous. Why do these people not try to improve by trying new stories and new talent for their pictures?
When people suffer from monomania, they become slaves to a certain idea. If you tell them to improve they just won't listen. As they are paying for the game, why should we worry.

I have all the qualifications of an actor and I want to know how I can join the cinema line as such.

Different men different methods! I shall tell you how some of the present day actors have got into it and you may choose your own way. Method No. 1. This kind almost usually has a good looking sister or a closely related beautiful female to chaperon and sponsor the claims of the candidate. Thus prosecuted, the producer becomes an easy catch.
Method No. 2. After finding a tin god from amongst the distributors—mind you, he must have a big voice which can be heard a mile away—all that is to be done is to act as his ward and throw yourself on his tender mercies if necessary by cleaning utensils in his house and giving him a massage at late hours in the night, till this person takes you to a producer and dumps you as a birthday present on him. I know two such actors who have climbed to fame effectively this way.
Method No. 3. Knocking about and around the studio for months and throwing disarmingly smiles all about till you get one in the eye of some director who looks at you suspiciously for months. One of the primary things you will have to do for him is to buy his 'pan' and knock about with his love letters.
Method No. 4. Get into the house of some successful heroine, and if you catch her eye for your looks climb to stardom with the help of her sari.
Method No. 5. Write a straightforward application to the studio proprietor and wait for the reply that never comes.
“Old Order Changeath Giving place to New”  
“LORD TENNYSON”

Here is something New--Fascinatingly Novel But under the old Banner which always guaranteed Entertainment with Quality.

A New Riot of Colour and Pageantry--presented with a novelty of expression unknown before in film-making

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Directed by: Mr. BHAL G. PENDHARKAR with

* Settings That Beggar Description
* Scenes That Frighten Imagination
* Story That Defies Conception
* And Direction That Demands Admiration

SARASWATI CINETONE’S PRIDE PICTURE

Distributed By: KAPURCHAND LTD.,
New Queen's Road, Bombay 4
Goldwyn Regards "Hurricane" As a Star-Building Picture

Chose Unknown Jon Hall for Hero Role Over Big "Name" Players

Hollywood’s well established axiom that the star makes the picture sometimes works in reverse.

Just often enough to be the exception that proves the rule, it’s the picture that makes the star.

These exceptions have been popping up ever since the infancy of the picture industry. A few have been fortunate accidents. Far more have been the happy result of shrewd showmanship.

Realizing that their greatest stock in trade is stellar personalities who possess the box-office appeal to lure paying customers to the theatre, producers have deliberately cast unknown players of exceptional promise in pictures which, because of dramatic power, magnitude, timeliness or type of characterization appear to be natural star creators.

It is not necessary to slight any cinematic period in mustering an impressive roll of star making pictures. Such silent films as “The Four Horsemen,” which made a star of the late Rudolph Valentino, and “The Big Parade,” which lifted the late John Gilbert into the top flight of box-office attractions, are typical.

To come down to the modern sound era, there’s “Flying Down to Rio,” which created not one star, but two, in Fred Astaire and Ginger Rogers.

There’s also “David Copperfield,” from which the youthful Freddie Bartholomew emerged a full-fledged luminary, and “Captain Blood,” which draped the stellar mantle about Errol Flynn’s broad shoulders.
And now there's "The Hurricane," Samuel Goldwyn's film version of the novel by Charles Nordhoff and James Norman Hall, authors of "Mutiny on the Bounty," which is currently on the New Empire Theatre, Bombay and should make a star of John Hall.

Hall, a cinema unknown is being hailed as a "new Goldwyn discovery." In that category he joins an illustrious list of predecessors, who in their time, were "new Goldwyn discoveries". As the native hero, "Terangi," he has drawn one of the prize acting assignments of the year, a role that has all the natural markings of a star creator.

Goldwyn who could have had most any big name player he desired for this part, deliberately chose an unknown. He did it for two reasons. First of all, he considered Jon Hall an ideal "Terangi." The boy has a magnificent physique, is handsome and tests proved that he can act. He was born in Tahiti, has lived there much of his life, and is an expert swimmer, diver and surfer. He also knows the South Sea Island natives as one who has never lived among them never could.

The producer's second reason was the positive belief, born of his long and successful experience, that in "The Hurricane" he has a star-building picture. The story, published serially in a national magazine and in book form, has been read by millions. It possesses all the elements of romance, drama and glamorous background which spell popular appeal and, topping all these, magnificent spectacle.

Goldwyn figured that by placing an established name player in the "Terangi" role, he would, of course, have a great picture.

By giving that part to an unknown he would still have a great picture and a new star. Needless to say, Jon Hall is under long term contract to Goldwyn.

Screen Beauty Feared Typing in Native Roles After "Jungle Princess"

When Dorothy Lamour finished her first picture "The Jungle Princess," she swore she'd never wear another sarong.

"I couldn't even stand the thought of putting on my bathing suit," she said. "I wanted clothes, pretty clothes and lots of them."

Then came the opportunity for her to play opposite Jon Hall as "Marama," and she snatched it, sarong and all.

"I couldn't pass up that chance," she said. "It's the sort of opportunity that comes once in a lifetime. So here I am gone native again—and loving it."
“Nandakumar” produced by Pictures in Tamil, is going to be the greatest history of Tamil pictures in Southern India. The prize of producing so good a picture is almost frightening considering the amount of expense and the labour expended in its production.

I have had the pleasure of some very big successes in Hindi and Telugu, but I doubt whether I have seen a greater picture like Nandakumar in recent times. I am not sure whether a picture like this will be produced in some time to come.

The mob scenes in the picture are so unique that they almost blow your breath away with admiration.
Rajalakshmi, as “Yeshoda”, herself in giving sweet and lious music which haunts for days on end and the lit- low Master Mahalingam as na”, is simply ideal with his and frolics which creep into heart and stay there with an on, leaving behind an ache is at once soothing and per- t.

Directors of Pragati Pictures be congratulated on their rise in giving to the Tamil picture the like of which not seen before and in est- ing a standard of production will not be easily reached by producers in South India.

Baburao Patel.
Editor.
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Kay Francis Violates Hollywood's Rules and Gets Away with it

By: Arthur Zellner.

Kay Francis is a rugged individualist.

Maybe not so rugged, but certainly an individualist.

She doesn't give a hang what anybody thinks about anything and there's your thumbnail sketch of one of the few interesting glamour girls.

But the lovely Kay is too many-sided to be dismissed with a generalization.

The best-dressed girl on the screen, she goes about between pictures in almost slovenly slacks. She gives a director a tongue-lashing and then jumps into her car and rides 40 miles to call on a minor employee she has heard was in need. She dislikes people who are over-confident, yet she, herself, is definitely self-assured.

She is the very rare combination of fast thinker and slow talker. Usually it's the other way 'round'. Her mind is always active. She is never mentally relaxed, although physically she appears to be entirely so. She sits quietly knitting between scenes and then says something that obviously has required complicated though processes.

One day she was sewing while the director was making scenes with other members of the cast. Apparently, she was absorbed in her work and completely relaxed. When the scenes were over, she called the director. Then logically and in detail, she analyzed the entire story of the film, explaining where certain characters were inconsistent and certain scenes wrong. Her analysis was so coldly accurate that the Director had to agree. Part of the script was rewritten forthwith.

The rule of Hollywood abides little violation. Kay is an exception. To understand her, one must, of course, understand the rule. Hollywood does things to people. It changes their outlook, their habits of life, their social consciousness and their modes of thought.

The picture colony itself is small enough for everybody in it to know, more or less, what his neighbour is doing. The same openings, the same cafes, the same general round attract them. They attend each other's parties and adopt each other's fads.

Business and social preferment are for those who "run with the pack". Going Hollywood has come to mean making one's self over to conform to what Hollywood expects of its habitues.

There have been independent spirits who have appeared to resist the making-over process. Some resisted for a while and then gradually surrendered to expediency. Others refused to compromise and eventually disappeared from contention.

Many of the latter returned to the East disappointed perhaps to write bitter memoirs of their life in pictures.

Kay Francis, probably, is the only person to reach success in Hollywood and hold it without surrendering a whit of her independence.

She goes with people she likes, and ignores those she dislikes. She attends parties of her own choosing. She repays her own social obligations with one big party a year, usually so novel and interesting that it is an event.

The same friends she made when she first came to Hollywood are her friends now. She adds to the list slowly, because she has practically no casual friends—only close ones. She plays no politics. Makes no gestures to win approval.

While working on a picture, she goes out only on Saturday nights. That occasions arise when it might be good business to make exceptions to this never change it.

She reverses the general rule of being sweet to the important ones and harsh with the unimportant. She is much less considerate of her director than of her wardrobe woman, who idolizes her.

When she finished "First Lady", which is her most recent production for Warner Bros. everybody from the prop man to the assistant director chipped in for an expensive gift. She gave a party for the crew and kissed the frightened underling who made the presentation.

That's the kind of a girl Kay Francis is.
TWO MELODIOUS CROONERS

SHANTA APTE & RAMCHANDRA MARATHE.

Their melodious music will haunt you for a long time when you meet them next in “Gopal Krishna” a Prabhat Picture.
Triumph of 'KISAN KANYA' The
Gala Premiere under the distinguished patronage and in the
HUGE CROWDS S

Imperial's 1st colour picture and incidentally the first ever produced in India, "Kisan Kanya" had the most enthusiastic reception imaginable on Saturday the 8th when it opened under the distinguished patronage and in the presence of His Excellency the Governor of Bombay and Lady Lumley.

For hours in advance the streets were crowded and the theatre was packed to capacity and from the sea of human heads to be seen everywhere it looked as if all roads led to the Majestic Cinema.

On Sunday a terrible traffic jam was experienced by the Police authorities, as continuously for hours trams and cars were delayed as the crowds refused to move.

Tickets were not available for a large number of people owing to the limited capacity of the theatre and thousands had to go back disappointed throughout all the four shows of the day.

It was a rare sight for film enthusiasts to see such huge crowds being drawn to the theatre on the opening days of the first colour talkie.

"Kisan Kanya" is produced by the Imperial Film Company with the Hollywood process called Cinecolour. It is the first full length picture in the world produced with this process, and the Imperial people have exclusive rights of production by this process in India and Far East.

Talking of colour, from what people saw of it, it is a confirmed success and is likely to revolutionise the future of the film industry. With the innate love of colour that we find in Indians, the colour introduced by the Cinecolour process, which is true to life in almost all respects, is bound to affect the success which the black and white pictures have enjoyed hitherto.

"Kisan Kanya" is a story of our villages. It portrays vividly practis and So large with the pr our aga a typic the pr the sto turn b which in the the ph one fr

A ty dar is due to the lagers and B as the village roman story, never the din of a portra a 'goot ten fip' portra which story o
The writer has given a heart to the villain and the final sequences in the picture more or less glorify the ‘goondas’ of India.

Bansari was a maid-servant in the house of the Zamindar who oppressed his tenants and robbed whenever opportunity presented. His wife Ramdai, superbly acted by Zilloo represents this being religiously inclined. In the midst of several disturbing situations made interesting by suspense and pathos, the romance of Bansari and Ramu proceeds to one grand climax till Ramu is arrested on a false charge of murdering the Zamindar. Ramdai, the Zamindar’s wife, knowing who had done the murder and realising that the innocent life of Ramu would be taken goes to Randhir, the villain, and pleads before him in the name of Bansari, the girl who is loved not only by Ramu but also by Randhir.

The final climax is reached where Randhir with a bravado characteristic of him, confesses his guilt and Ramu is released. Subsequent scenes urge the necessity of village uplift and point out forcibly the duty of moneyed people towards the poor villagers of India.

Bansari, the ideal Kisan girl of India is beautifully portrayed by Padmadevi, that Bengali artiste, who has reached the heights of stardom in several pictures before; while Gulam Mohammed as Randhir gives a superb performance of a villain with a heart.

Capably directed by Mr. Moti B. Gidwani, “Kisan Kanya” presents an enterprising picture with an elevating theme at once great and clever.
RATANBAI

This glamorous woman who captured the fancy of screen fans in "Yahoodi-ki-Larki" will be soon seen in "Prisoner's Wife" & "Dulhan" both Imperial Productions.
Garbo and Charles Boyer
Triumph on Screen

Offer Magnificent Portrayals in "Marie Walewska", Handsomely Mounted Drama of Napoleon and the Polish countess Who Clung to him
Through Victory and Defeat

With matchless portrayals by the magnificent Garbo and her new starring partner, Charles Boyer, "Marie Walewska", the stirring story of Napoleon and the one woman he loved, comes to the screen to provide entertainment far away from the ordinary run of motion picture fare.

Here is a drama which presents not only a romance that rivals the greatest in history but reveals with a penetrating intensity and warmth of understanding the figures of the power-mad emperor who handled the fate of nations like pawns on a chessboard and the young Countess who left behind the protection and position of her home to follow the man she loved.

Not even in her triumphant "Camille" has the incomparable Garbo risen to the heights of acting which she reaches in her new role as the Countess of Walewska. Here we have a Garbo who dominates not only her tragic scenes but reveals a full command of comedy and lighter moments. Boyer, likewise, proves that he was the ideal choice for the powerful role of Napoleon. With the aid of the makeup department he bears an uncannily realistic likeness to the historic general and adds to the authenticity of his performance in every gesture and nuance of voice. It is a portrayal that will not be rivalled for some time to come.

The story of "Marie Walewska" traces the effort of Poland to enlist Napoleon's aid in their difficulties with an aggressive Russia. When on a visit to Poland the Corsican becomes infatuated with the young Countess Marie Walewska, Polish statesmen entreat her to use her influence with Napoleon in order to guarantee his help. The patriotic Countess encourages Napoleon's advances but ultimately discovers that what she had

GRETA GARBO & CHARLES BOYER in "Marie Walewska" a M.G.M. Picture.

considered to be an act of patriotism and devotion to her country is in reality inspired by love of Napoleon himself.

The backgrounds before which the action of "Marie Walewska" moves combine the spectacular and beautiful. Brilliantly conceived settings reproduce such arresting scenes as the ballroom of the Pontiatowski palace in Warsaw, the beautiful Finckenstein Castle in Prussia where Napoleon and Countess Walewska lived for a time, the last headquarters of the doomed general on the island of Elba and the gripping scenes of Napoleon's tragic retreat from Moscow.

No inconsiderable credit for the success of "Marie Walewska" is due to its keen-sighted director, Clarence Brown, who filmed many of the earlier Garbo hits and who once again shows his ability to make a flesh-and-blood living story from an historical romance.

Also deserving of appreciation is the excellent cast of players chosen to support the stars. Out of a group of some thirty-two speaking parts there shine such portrayals of distinction as Reginald Owen's impersonation of Talleyrand, Alan Marshall's Captain D'Ornano and Henry Stephenson's Count Walewska.
When

T. P. RAJALAKSHMI

Sings!

Gifted with a divine voice
She will thrill a million hearts!

in

Nandkumar
(IN TAMIL)

Ably supported by:

MASTER MAHALINGAM

The picture with its unseen spectacle and undreamt of grandeur is really a pageant with enough of song hits that will wake you up and sink their message into your heart.

Produced at:

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BANGALORE.

— TO BE RELEASED SHORTLY —

Don’t forget the next attraction
“Just for the Craze”
A SOCIAL HIT.
T. P. RAJALAKSHMI

With her divine voice she draws melody from your heart in "Nandkumar" a Tamil Picture produced by Pragati Pictures.
SURPASSING THE GREATEST THRILLS THE SCREEN EVER GAVE YOU!

WATCH FOR THE OPENING

At The EMPIRE THEATRE, Bombay, on 21st January
Shirley Temple is Beloved “HEIDI” in Her Greatest Role

Shirley Temple more glorious than anyone has ever known and a beloved story that has enthralled millions the world over will arrive shortly in Bombay in the never-to-be-forgotten picture “HEIDI”, Johanna Spyri’s enchanting tale brought to such laughing, loving life by Twentieth Century-Fox that it touches the deepest corners of the heart.

Everywhere readers in all languages have been charmed by the warmth, tenderness and beauty of the Swiss Alps and all the colourful folk dwelling up just under the stars, into whose lives “HEIDI” brings tenderness and mirth and courage. An embittered mountain-top exile is reclaimed from his fierce hatred of the world by the heroine, who brings him a new zest for life, and a young girl is given strength and the will to walk again in the story that has thrilled readers of every country.

“HEIDI’, one of the world’s famous stories, had to wait for its star before it could be brought to the screen, declares Darryl F. Zanuck, and the reason is evident. Shirley was cast in the title role in response to the thousands of movie fans who besieged the studio with requests that she play the part.

Heading the cast is Jean Hersholt, famous veteran actor who gives his greatest characterization as the grandfather of “HEIDI”. A taciturn recluse dwelling high in the Alps, the character is the most difficult he has ever had to portray, Hersholt says, because the burden of the delineation is placed on physical mannerisms and attention to details of action and dress.

RATAN BAI SCORES ONE MORE TRIUMPH:

Ratan Bai, that versatile artiste of the Imperial Film Company was recently invited by the Government of the Punjab to give a performance of singing at the Variety Theatre in the All India Exhibition of Arts and Industries, which is being held in Lahore. The experiment was rather bold and novel and especially so in case of screen stars, because the audiences attending such exhibitions do not generally like the illusions which they hold of screen stars to be destroyed, by looking upon them in actual life.

But in spite of misgivings, both actual and imaginary, Ratan Bai did receive a great spontaneous welcome and her performance proved to be an unqualified success.

In the words of the Civil & Military Gazette: “The performances of Ratan Bai were a treat. She rendered her songs so beautifully that she produced an atmosphere that remained wanting in the case of Salgai. She had not been for sometime in the forefront of the cinema world, but her appearance in Lahore was really an eye-opener for many. She has really developed talent and it seemed that she had in her histrionic ability which had not so far been fully developed. She is a star of the future, if suitably supported and ably directed.”

In addition to all these praises Ratan Bai has managed to bring back with her a handsome and well weighing gold medal as a memento of her visit to Lahore.

Who doubted Ratan Bai’s abilities? Certainly not we!
THE UNDISPUTED BEAUTY OF THE SILVER SCREEN—
THE PEERLESS LEELA
WILL BE SEEN IN ONE OF HER FINEST CHARACTERISATION IN

CINETONE'S

KANHOPATRA

Distributed by: PEERLESS PICTURES, 116, Charni Road, BOMBAY
Imperial Film Co.:

Heralded by unique publicity never before done in the history of Indian films, Imperial's first cinecolor picture "Kisan Kanya" was released on the 8th under the distinguished patronage and in the presence of His Excelency the Governor of Bombay and Lady Lumley at the Majestic Cinema. All roads seemed to lead to the Majestic Cinema, for furlongs around it looked like a sea of human heads paralyzing the traffic and throwing the whole atmosphere into an uproarious disorder. "Kisan Kanya" is a confirmed success and as such it will influence the future of the colour films in India.

At the studios a second colour picture "Mother India", is being shot by Director Gunjal, while Director Sethy is shooting "The Actress" with Padmavati, the Colour Queen in the stellar role.

Another picture for the Colour Queen is called "Why" which is being produced by Behram Marzban. Director Hafsi, after completing "Prisoner's Wifes" is already on a new picture. Altogether the Imperial Studio is a crowded beehive of industry with a number of pictures ready and in the making.

Ranjit Movietone:

Director Ezra Mir is giving finishing touches to his "Bhola Shikar" while Jayant Desai has progressed well with "Prithvi Putra". The new director Mr. Manibhai Vyas has already shot some scenes of his first picture "Bajigar". With all these activities about, Director Chandulal Shah is preparing for his new picture "Barathi Maiya", in which Rajakumari and Gohur are expected to work.

Sagar Movietone:

"Eternal Music" which was released in Bombay during the month did not draw so well as was expected. And now the stage is set for the release of "Vatan" directed by Mr. Mehrboob. Another picture which is ready at the studio is "Dynamite", while Director Badami is shooting "Three Hundred Days and After", with Sabita Devi in the lead. Young Mr. Virendra Desai is directing his first social picture called the "Gramophone Singer".

Here's a spectacular shot from "Gopal Krishna" a Prabhat Picture.
This studio at present seems to be going through rather bad days as there is an unusual crop of accidents taking place in the studio. Mr. Surendra who met with an accident recently is still in the hospital and is not likely to come out for some time. With rumours and whisperers about, the atmosphere of the studio has become rather tense for the nerves for proprietor Chimban who has not been keeping well for some time. It is unfortunate that this good man should get in return so indifferent co-operation from his staff after all the good treatment that he has been giving to them for years.

Bombay Talkies:

"Jeevan Prabhat" which has proved an immense draw is still running at the Minerva Talkies in Bombay. This picture of Bombay Talkies is likely to attract popular attention all over India owing to the heavy element of entertainment in it. At the studios, just at present, things are at a stand still, as the foreign technicians have gone on a well earned leave to the Continent and are likely to return some time in the month of February, when the new 1938 programme of productions will go into shooting. Needless to mention that dear old Devika is also resting.

Wadia Movietone:

"Lutaru Lalna" and "Rangilla Mazdoor" are fast nearing completion. The first picture features the popular Nadia. "Too-fani Tarzan" which ran well in Bombay is reported to have been well received all over.

Minerva Movietone:

"Meetha Zahir" (Sweet Poison), is now in the editing room and Mr. Sorab Modi is thinking of producing another social picture featuring Nassem and Jagirdar and I wonder whether they are going to put any 'poison' in it also.

Saroj Movietone:

Two Directors Mr. Chowdhary and Mr. Saki are busy with two pictures under the personal supervision of proprietor Nanubhai Desai. There is also a whisper in the studio that Zia, that frontier director is likely to start a new picture, 1938 promises to be a hopeful year for old Nanubhai.

Prakash Pictures:

"His Highness" in spite of some heavy publicity was not patronised by the higher classes and looking at the quality of the picture, the producers seem to have gone some steps backward. At the studio a new picture is being shot with the usual staff and with the name of "Stage Express".

Paramount Pictures:

"Golden Gang", a thriller will be completed by the time this is in print. Director Kanjibhai is shooting "Aflatoon Aurat" while Director Essa has begun a new picture called "Hooded Terror". In the midst of these productions, proprietor Kikubhai Desai is preparing for "Aflatoon Aurat" probably by going in search of one.

General Films:

"Chandrarao More", their maiden production in Marathi was released at the Royal Opera House on the 8th to a very appreciative house. At the studio Director Atorthy is still with the early scenes of his "Uneducated Fool". Director Kardar who was specially brought from Calcutta to take up some big production in hand is still in the preliminary stage with his picture "Bagban" or "The Gardener". We shall tell you when he starts shooting actually. But in the meanwhile, Bimla Kumari and some other girls are already in Bombay for the picture.

MARY MAGUIRE
A Warner Star.
Vishnu Cinetone:
“Talvarka Dhani”, a stunt picture is getting ready for release on the day of Bakri Id. It is intended to release this picture in half a dozen stations in the Punjab.

Bhavnani Productions:
“Amar Prem”, the picture which Mr. Bhavnani was shooting at Kashmir has now been completed and will be seen on the screen very soon.

Mr. Bhavnani with his usual enterprise is now thinking of producing “Daughter of Zambo” another jungle picture and for which he intends to go to the jungles of Nepal to secure a realistic atmosphere.

Sangeet Film Co.:
Bai Jaddan Bai that able proprietress of this company is seriously thinking of shifting her activities to Bhopal. We wish her well.

Mohan Sound Studios:
“Chabukwali”a ‘quickie’ with plenty of action is fast progressing in its shooting from day to day. The programme for the next picture is not yet fixed up.

Nataraj Films:
By the time this is in print, their maiden picture called “Sathi” will have been censored and ready for release. The picture features Durgabai Khote, Mubarak, Nayampally and others and great things are expected by the producers in the way of box-office success.

POONA
Prabhat Film Co.:
Writing more about “Tukaram” and its unique success is like painting the lily. The picture has secured such overwhelming popularity amongst all classes of people that it threatens to run for a long time to come in different parts of the city. This superb production of Prabhat can never be forgotten.

In another part of the city Director Shantaram’s “The Unexpected” is creating new records from day to day and proving itself to the cine fans a store house of marvellous entertainment, coupled with an elevating moral. It is difficult to tell at this stage for how many weeks exactly this nature will run at the Krishna Talkies, where it is running.

Reports coming from different parts of India about “The Unex-

pected” are remarkably flattering in as much as the picture is claimed to have given better returns at every station than any other picture before.

At the studios, Directors Damle and Fatehlal are fast completing their mythological picture “Gopalkrishna”. They expect to release this picture in Bombay somewhere in the middle of February. From some of the photographs printed in this issue exclusively by us, you will find that “Gopalkrishna” is going to be a rare entertainment to film fans.

Director Shantaram is busy and you would like to know with what he is busy, but we won’t tell you this time.

Jaishree Films:
By the time this is in print their maiden picture “Nandkumar” with its traditional grandeur and spectacle will be on the screen to delight a million fans. To realise exactly what that old artiste Keshavrao Dhaiber has done and given for the picture, you must only go and see it. It is very rare that we come across such super productions produced with greater care from all sides. The future programme of Mr. Dhaiber is not yet fixed up, but it is reported that he will take up even a greater subject than “Nandkumar” as his next picture.

Saraswati Cinetone:
Veteran Dada Torney seems to have decided to hit out the box-offices, the way he is going
on securing very attractive batch of artistes. Two sweet girls in Miss Devi and Miss Chanchala, have particularly attracted my attention and I should think them to be worthy recipients of a smile from any beau geste. Settings designed on a scale hitherto unattempted are getting ready to frame the glorious subject called “Gopichand”.

In choosing a popular legend with its historical background Dada Torney is not only giving a picture throbbing with plenty of incidents, but in “Gopichand” he is presenting a subject that will provoke philosophical ideas in the audiences. There is hardly any doubt that “Gopichand” is going to be a hit of the season as the megaphone is in the hands of Mr. Bhal G. Pendharkar.

KOLHAPUR.

Huns Pictures:

“Jwala” that sensational story written by Khandekar is now being shot in the last sequences by Director Vinayak. All the trials taken at the studio go to confirm the great performance of Chandramohan, which this superb artiste has given in this picture, with a sincerity that proclaims his histrionic art. Ratnaprabha has given some rare music which will prove very popular with the people. The picture is expected to grace the screen sometime in the month of March.

Shalini Cinetone:

“Kanhopatra” is awaiting release in Bombay. It will come to the screen at the Majestic Cinema after “Kisan Kanya”. But in the meanwhile Peerless Pictures, who are the distributing agents of this picture are busy carrying out some advance bookings of this devotional talkie.

CALCUTTA.

New Theatres:

The studio people had a gala day on the 28th December when His Excellency the Viceroy and Vicerine visited their new studio. Sir N. N. Sircar who received their Excellencies on behalf of the concern conducted the distinguished guests through the studio explaining to them the finer intricacies of film production. A small variety programme with a few songs and dances managed for the occasion proved particularly pleasing to their Excellencies.

On the production side “Yidya pati” which has been released in Bombay is drawing huge crowds due to its marvellous quality. In the studios, Director Niten Bose’s “The Motherland” is making fast progress with the interior shootings, having completed the outdoors. Director Roy’s “Abignan” has already reached half way while Director Barua is busy with a new social script.

Film Corpn. of India:

Director Parry Davies has been very busy since his arrival in India. The scenario of the first social story “Hope” has been completed and the shooting will start straightaway in the month of February immediately on receipt of the machinery from England and America.

Profulla Pictures:

Their next picture is called “Meghmalay” an interesting story in Bengali and Hindi taken from the times of Buddhism. The picture will be su-
OIL. 3 No. 9

SOUTH INDIA.

Pragati Pictures:

That super picture in Tamil "Nandkumar" will be soon presented to the censors and is expected to be on the screen during the month of February. With T. P. Rajalakshmi and Master Mahalingam in the picture every one expects a great success for the same at all places wherever it goes. For sheer spectacle this superb production begs description, and the producers must be congratulated for their ambitious enterprise in giving to South India a picture that will not be forgotten for a long time to come.

Mahalakshmi Sound Studios:

They have recently secured the rights of "Balayogini" an attractive story in Telugu.

Vel Pictures:

"Vellala Maharajah" a Tamil picture ran for four weeks at the Broadway Talkies and now it has been shifted to the Saraswati Talkies in Perambur. These people have shifted their studio to Guindy now, and they will soon take up producing "Valli's Wedding", if their present plans and intentions mature.

Olympic Pictures:

A press show given on the 26th November at the Minerva Talkies of "Minor Rajaman" directed by Raja Sandow was responsible for a difference of opinion regarding the merits of the picture. Whatever that be, the picture is expected to go on well as old Raja Ranja Sandow happens to have a bit of a following in the South, and the story of the picture happens to be written by Vaduvur Doraiswamy Iyengar.

National Movietone:

Nearly after an year now, these people have been able to complete their picture "Raja Mohan" and it is likely to be released at the Gaiety Talkies by the time this is in print.

Chintamani Pictures:

Director Y. V. Rao who made a name in "Chintamani" has now started a production company of his own and has taken up "Baktha Meera" as his first one.

Motion Picture Producers' Combine:

After giving away "Balayogini" to Mahalakshmi Studios, the studio has been engaged by Orr's Columbia Talkies who are producing "Vishnu Leela" under the supervision and direction of Raja Sandow. Another picture going on in the studio is called "Orphan Girl" by Jupiter Pictures, while United Artists have "Sevasadan" in hand in Hindi. the directors are thinking of producing one of the old pictures in the near future.

Sound City:

Our friend Mr. A. Narayan who was at one time in Bombay seems to have made his business a profitable one with the help of some friendly Chettiars. If what we hear from reports is true, old Narayan has turned his studio into a factory for production of cheap pictures with small profits.

Standard Pictures:

This company who were shooting their picture in the Imperial Studio in Bombay have now completed it and taking it down to the South and name it "Dharmapuri Rahasyam". The secret will soon be out immediately the picture is on the screen.

Will you keep quiet when you see someone with a stone doing that? Come and see it in "Kanhopatra" a Peerless Release.
Symbol of Supremacy

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"His Master's Voice"
ROUNDB THE TOWN

VIDYAPATI.
Produced by: New Theatres Ltd.
Released at: Roxy Talkies, Bombay.
Date of Release: 4th Dec. 1937.
Bombay Circuit Distributors: Kapurchand Ltd.
Casts: Prithviraj, Pahari Sanyal, K. C. Dey, Kananbala, Chhaya Devi, Leila Desai, Md. Ishaq, etc.
Screen Play: (By Devaki Bose).
A beautiful scenario is responsible for the harmonious and almost poetic presentation of this story. Devaki Bose as a writer has surpassed himself in giving us an almost perfect picture this time. It is easily the best he has produced so far.
Language: (Hindi) (By Kedar Sharma):
Beautiful dialogues which fit in with the situations spread all over the picture, lend to it a distinction which very few of our present day pictures possess.
Music: (By R. C. Boral):
Boral has once again done the trick by providing a splendid fare to music lovers. Popular and classic tunes vie with each other for applause. The background music, being subtle and soothing, is uncannily appropriate in certain situations.
Photography: (By Yusuf Mulji):
Enterprising and soothing to the eye.
Recording: (By Loken Bose):
Quite distinct and praiseworthy.
Laboratory: (By Subodh Ganguly):
Almost perfect.
Editing: (By Subodh Mitter):
Good throughout, but admirable in the last reel.
Direction: (By Devaki Bose):
The director himself, must have been perhaps the first man to be disappointed after seeing the full trial of the picture. I am the second one. The soaring ideal, which this great man had set himself, was dissipated to a great extent owing to the limitations of Pahari Sanyal. Not that Pahari Sanyal had not given his honest best, but it is simply not in him to become Devaki Babu’s “Vidyapati”. Devaki Babu has begun where several directors would like to end. And after “Vidyapati” even I, cynic, critic and what not that I am called, will admit Devaki Bose as truly a great director.
“Vidyapati” is a poem of art written on the canvas of life with a blazing philosophy of eternal love. In bringing “Vidyapati” to the screen Devaki Babu has given to it a new soul.

Here's a beautiful still from “Gopal Krishna” a Prabhat Picture.
The pity, however, is that few, even amongst the intellectuals, can reach the heights of the director, even to get a nodding acquaintance with the throbbing soul of the theme.

Performances: Pahari Sanyal, after my foregoing remarks, is certainly good—though with limitations. His music was neat and clever but his voice lacked the divine melody which is an essential for a role like this. Kanan Bala gave a very popular performance, and at places she has given admirable glimpses of Devaki Babu's genius in direction. Chhaya's performance was clever. A new one who caught the eye was Md. Ishaq with a beautiful diction and suitable action to back.

And now, Prithvi, going from one good performance to another better. This man has changed beyond recognition. He has now become a polished artiste. And there are few to touch him in his performance, which is excellent and admirable.

Nemo, the slap-stickers was not bad. Rampyari's appearance was revolting though her small performance was not bad.

Costumes & Settings: Attractive and suitable.

Special Effects: Some of the shots of "Vasant Utsav" provide a variety of technique.

General Remarks: Just see this picture if you call yourself a film fan of some status.

Publicity: The publicity that ushered this picture was rather clever and was in a large way responsible in attracting the intelligentsia of the city.

Box Office Value: Success for a picture like this will entirely depend on the class of audience a theatre is used to receive. For intellectuals it is a treat. But in any case the picture should be booked, even by giving the distributors a minimum guarantee. If you lose in the bargain, but I doubt if you will, consider the deficit as your contribution towards producing such a great picture.

It is a picture to be proud of for every one connected with the industry.

Reviewed by Mr. Baburao Patel.

"HIS HIGHNESS"

Producers: Prakash Pictures.

Released at: Super Talkies.

Date of Release: 4th Dec. 1937.

Bombay Circuit Distributors: Evergreen Pictures, Bombay.

Star Value: Dogs 'Tommy' and 'Tiger' and Horse 'Bahadur'.

Other Cast: Jayant, Sardar Akhtar, Gulab, Shirin, Uma-kant, Lalooobhai, Ismail, etc.

Screen Play: By Batuk Bhatt.

I have not yet come across another story which was more unsuitable for filming purposes. The man who has written this one, can hardly be called a screen writer. The subject matter and the plot development are both rotten and puerile.

Language: (Urdu) (By Anuj): The dialogues which are silly most of the time are written in verse, thereby robbing the entire picture of even a trace of reality.
RAMON NOVARRO
THE MODERN SHEIK
STEPS OUT
IN HIS PONTIAC

But you need not envy him. You too can buy a similar PONTIAC of METRO MOTORS.

BOMBAY * POONA * AHMEDABAD * SECUNDERABAD

(See Ramon Novarro in "The Sheik Steps Out" a Republic Picture)
I have toured extensively throughout India visiting every province in the country. The waste and destruction of perishable foodstuffs that I have seen would amaze you. I have seen thousands of maunds of valuable food lying rolling on the ground. This is due to the fact that there being no refrigerated transport worthy of the name. The losses in shipment of the finest quality peaches are so great and consequently the prices offered to the growers are so low, that more than half the fruit is not worth the picking; whole crops sometimes going to waste.

The gigantic possibilities of fruit farming are perhaps illustrated by the fact that in one tiny corner of India more than 50% of the total value of Rs. 6,00,000 worth of fruit annually go to waste. Such a state of affairs multiplied thousands of time might come near to presenting a true picture of the present day waste and emphasises the prospect of immediate prosperity with the aid of FREEZITE transportation.

Speaking on behalf of the Company with which I am associated

I can say that we are out, not only to make a commercial success of our undertaking but to render a service to the community. I ask all those in authority thoroughly to investigate this matter of FREEZITE transportation of perishable foodstuffs with a view to assisting the millions of agriculturists in India to a healthier, happier and more prosperous life.

Write to me personally and I will help and advise you:

B. S. James

MAJOR JAMES SPEAKING ON BEHALF OF—THE DRY ICE CORPORATION OF INDIA, LTD., CADELL ROAD, DADAR, BOMBAY.
Music: (By Shanker Rao and Lalloobhai): Imagine music in the mouth of Shirin Banu and you can realize what a mess the two music directors have made of the whole affair. The background music is bad even as a noise.

Photography: (By S. L. Borker). Far from satisfactory. Some 'pam' shots are tried with a nervousness too apparent. Some of the shots were taken with a loose camera grip, giving the picture an annoying flicker.

Recording: (By Batuk Bhatt and L. J. Bhatt): This bracket of recordists seem to have taken up great pains in recording every atmospheric noise clearly, but have somehow forgotten to register the dialogues and songs clearly. The recording is too bad.

Direction: (By Balvant Bhatt): If this is what Balvant Bhatt can do he should not risk directing another picture. Not a single scene in the picture gives us even a nodding acquaintance with the art of direction.

Performances: Strange as it may sound, both the dogs and the horse have given a better performance than all the artistes put together. It may be, because they could not be 'directed' and pursued their own native intelligence. Jayant has become too fat for the screen and most of the weight which he has collected seems to have settled on his face. Shirin Banu is just awful. Her face, figure and voice all proclaim that this Banu is no good for pictures. Her attempt to sing a song with a "Shanta Apte" dance technique is perhaps the most ridiculous apology I have had the misfortune to see on the screen. Gulab had not much to do. Saroop Akhtar played merely a complimentary role and her musical talents were not properly exploited. Jal Writer certainly has a face for the screen, but no expression or poise. He needs a little more experience.

The dance by Yvonne Harroll was not well shot. The girl looked 'sexy' on the screen, but this element was not well exploited.

Ismail and Lalloobhai were stupid.

Costumes & Settings: These have no particular school or reason.

Special Effects: Two dogs and the horse.

General Remarks: This picture is rare in as much as you will never find so much crass stupidity rolled together in so many reels in any other picture. It is boring beyond endurance.

Publicity: Big and erratic publicity launched the picture in Bombay.

Box-Office Value: If I were in the business of exhibition, I would give a picture like this a wide berth.

RECKLESS ROGUES.

Producers: Ranjit Film Co.

Released at: West End Talkies.

Date of Release: 4th Dec. 1937.

Bombay Circuit Distributors: Ranjit Movietone, Dadar.

Star Value: Madhuri.

Other Cast: E. Billimoria, Ishwarlal, Dixit, Ghory, Bhupatrai, Ram Apte, Khatoon & Others.

Screen Play: No one seems to be particularly responsible for the story of this picture, which is more or less a gangster drama with an element of kidnapping and blackmail, and with plenty of slap stick situations. The whole thig is nonsense pure and simple. The scenario is very faulty throughout, making the picture boring at several places.

Language: (Urdu) (By Muni-shi "Arzu"): There is hardly any scope for the writer, who has previously given good work in another picture. The whole affair is so slap stick that a writer like "Arzu" is wasted on a picture like this.

Music: (By Jnan Dutt): There is not a single tune in the whole picture which is attractive. All the four singers Kalyani, Vahidan, Kantilal and Shajahan just
lack the voice that is necessary for good music. They attempt to sing some classic tunes, but all of them practically fail to please. Looking at their faces is a job by itself and the music coming out of their mouths does not leave a good impression. Background music is silly.

**Photography:** (By Sazu Naik) Is good in parts.

**Recording:** (By C. K. Trivedi) Quite decent.

**Performances:** Madhuri as Bansari, the sister of a racketeer has gone back a lot in her performance. She is just no good in this picture. Her cameraman has not been kind to her and at places she looks rather bad. Her dialogues have not improved at all, on the contrary, they sound ridiculous in view of the progress that other artistes have made with their dialogues. E. Billimoria is looking definitely old and weak, especially so when he removes his coat and moves about in shirt. The half-starved look about him does not contribute to the fanciful worship of a hero. To give him hero roles in future will be a risk. Ishwarlal is quite good, but he indulges in plenty of erratic and stagy actions. Dixit has given some good work in places, but at places he is stupid. Ghory is silly. Ram Apte is tiresome. Bhupatrai is monotonous, Khatoon is no good. Her singing fails to impress.

**Direction:** (By Jayant Desai) If Jayant Desai stops directing future pictures we shall be much obliged. What he has done in this picture is just not direction —admitting though that there was not much to direct in the story itself. The whole affair is too slap stick and silly enough to call for the services of any good director.

**Costumes:** Suitable.

**Settings:** Couple of them are quite good, but they were not taken nicely by the director.

**Special Effects:** Nil.

**General Remarks:** It is a pity that Mr. Chandulal Shah who is credited with an unusual amount of commonsense and business acumen should indulge in producing such silly pictures from month to month and spoil the public taste in addition to trading away his own interest. It is high time that he puts a stop to the slap stick production and takes up some more serious subjects in hand. We expect this from a man of Chandulal Shah's calibre and intelligence.

**Publicity:** Entirely useless and not such as to draw any crowd.

**Box-Office Value:** As a short change programme the picture may be booked but under no circumstances by giving a minimum guarantee.

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**Now in the 12th Triumphant Week!**

"DEVIKA RANI makes Bombay Screen mad"

Is the unanimous verdict of all who saw her great picture — some once, several twice and others several times.

**JEEVAN-PRABHAT**

THE PICTURE WORTH SEEING SEVERAL TIMES

With a Brand New Supporting Cast:

RENUKA DEVI & KISHORE SAHU

Now Running at

MINERVA TALKIES

BOMBAY TALKIES LIMITED

MALAD
Your Prospects for February
(By Vasant Ladoba Mhapankar)

PALMIST & ASTROLOGER, MALVAN-DEWOOVADA.

(Phonetic key applicable to Christian names:)

Mesh (Aries): Names beginning with: chu, che, cho, la, ly, lu, le, lo, aa.

Vrishabha (Taurus): ee, oo, aye, o, wa, wi, wu, bay, bo.

Mitthun (Gemini): ka, ki, ku, gha, chha, kay, ko, ha.

Karka (Cancer): hi, hu, he, ho, da, di, du, de, do.

Sinha (Leo): ma, mi, mu, me, mo, ta, ti, tu, te.

Kanya (Virgo): to, pa, pi, pu, sha, ta, ha, pe, po.

Tula (Libra): ra, ri, ru, re, ro, to.

Vrischika (Scorpio): na, ne, nu, no, ya, yi, you, ni.

Dhanu (Sagittarius): ye, yo, bha, bhi, bhru, dha, pha, bhe.

Makar (Capricorn): bho, ja, ji, kha, khi, khu, khe, ga, gi.

Kumbha (Aquarius): gu, ge, go, sa, si, su, so.

Meen (Pisces):

MESH (ARIES):
General Outlook: Your ruling planet is Mars. Your most fortunate day in the week is Tuesday. Your lucky stone is the diamond, while your best colour is crimson.

This month is going to be troublesome for you, because Mars is aspecting rather badly with your Moon. You will be hard up most of the time and your health will be indifferent. You will particularly be troubled with some skin disease. In the matter of races, speculation and shares you should be very careful during the month.

The first fortnight will be a very difficult time when your creditors will worry you, but during the second one you will get slight relief, particularly from friends. On the whole the month is one to be very careful about.

For Ladies: My dear, it is rather a bad month for you from every point of view. Not only will you be suffering in health and mind, but people will go out of their way to accuse you of things. So you had better be careful.

Dates: In spite of bad times throughout the following dates will give some relief: 2, 9, 11, 15, 19, 20, 24 and 25.

Vrishabha (TAURUS):
General Outlook: Your ruling planet is Venus and your most fortunate day is Friday, while your lucky colour is dark blue and the stone you should use is the sapphire.

Rather a good month for you. Things are going to improve quite a lot from day to day. Your troubles will start evaporating slowly. Your business will show some progress. For people dealing in cotton, silk, medicines, perfumes and stationery, this month is definitely good.
For Ladies: Both the girls and women are going to enjoy this month in as much as all their hopes will take concrete shape. There will be plenty of smiles and happiness in the home.

Dates: Some of the very good days are 4, 11, 13, 17, 27, 7, 15, 24, 25 are moderately good.

MITHUN (GEMINI):

General Outlook: Your ruling planet is Mercury and your most fortunate day is Wednesday while your lucky colour is yellow. The stone you should use is the emerald. This month may not affect your health, but it will certainly affect your mind. You will be worried quite a lot. Up to the 12th your own health will be slightly troubled and you will be hard up after having paid all your savings to others. The outlook in general will not be so satisfactory owing to numerous misunderstandings in the home, in business, and between friends. You should particularly take care of your pockets as there is a chance of somebody relieving you of your money.

For Ladies: This month indicates plenty of mental worry in the matter of home expenses. Things will not turn out to your satisfaction and you will have to borrow money from your neighbours and carry on.

Dates: Some slightly good days are as follows: 6, 7, 12, 13, 15, 24 and 25.

KARKA (CANCER):

General Outlook: Your ruling planet is the Moon while your most fortunate day is Monday. Your lucky colour is violet and the gem you should use is the Agate.

You shall somehow escape a scathing this month. During the last three and a half months, the bad times that you had spent are going to dissolve themselves into a period of hope and smiles. But still you will have to go through some difficulties as before you enjoy the full glory of day light you must go through the darkness of dawn. Still, on the whole, it is not a bad month and it holds some promise of hopes and activities.

For Ladies: This month is particularly good for the health, and all your mental worries will evaporate slowly. Pecuniary difficulties will be lessened, though in the latter half you might spend slightly extravagantly.

Dates: 4, 5, 8, 9, 15, 17, 26, 27, 28 are good days and the rest are slightly troublesome.

SINHA (LEO):

General Outlook: Your ruling planet is the Sun, and your most fortunate day is Sunday. Your lucky colour is Orange while your lucky gem is the ruby.

Very sorry to tell you that this is going to be a troublesome month for you, in as much as there is a chance of some injury through accident by fire. Your health will not be satisfactory during the month as your digestive organs will be considerably disturbed.

From a monetary view point the month is very bad. So be on your guard. Cultivating a religious outlook might help you if you are so inclined.

For Ladies: This month is bad for you, my dears, as not only will you be worried mentally, physically and monetarily, but your own prestige will be at stake.

Dates: Some slightly hopeful days are as follows: 2, 6, 10, 11, 17, 19, 20, 24, 25.

KANYA (VIRGO):

General Outlook: Your ruling planet is Mercury and your best day is Wednesday. Your lucky colour is Dark Yellow and the fortunate gem is the Sardonyx.

In this month you will spend a comparatively good time, physically, but you will be unbalanced in

Can you recognise her? She is Ashalata in "Jwala" a Huns Picture.
mind. There will be plenty of occasions when you will feel for your actions and people will blame you for several things for which you have not been responsible.

From a monetary viewpoint you will somehow make the two ends meet, but the only relieving point is that your friends will help you. There will be no rest or consolation for you during the month and when people insult you will get upset and do something irresponsible. Particularly in the second half of the month don’t worry about travelling as some trouble is indicated during this period.

For Ladies: You should not quarrel with your husband during the month. You should somehow try to maintain a good atmosphere in the home as that will greatly help your husband. I think this is rather impossible considering the fact that you are a woman and you would not require much for a quarrel. Still try your best and I wish you very luck.

Dates: Some of the relieving dates are 4, 9, 13, 19, 20, 22 and 27.

TULA (LIBRA):

General Outlook: Your ruling planet is Venus and your fortunate day is Friday. Your lucky colour is pale blue while the fortunate gem is chrysolite.

Go and face your enemies this month and give them a challenge any way you like. They dare not touch you in any respect, but look out for your health up to the 12th as some slight trouble by way of colds and coughs is indicated. On the whole, the month is good and your monetary troubles will disappear. If you have got something in view, go ahead and don’t stop.

For Ladies: Up to the 12th the time is rather full with small trifling worries but after that everything will go on all right and you will have perfect happiness in the house.

Dates: The following dates are very good: 2, 6, 7, 11, 14, 15, 16, 22, 24 and 25. The rest are moderately so.

VRISCHIKA (SCORPIO):

General Outlook: The ruling planet is Mars and your most fortunate day is Tuesday. The lucky colour is dark red and the fortunate gem you should use is the Opal.

Awake, arise and go ahead, should be your motto this month and if you follow it your friends will support you. Up to the 12th, however, some slight illness is indicated but thereafter nothing. In the first fifteen days a slight journey is suspected and if you travel you might come back successful. All that you negotiate this month will be successful and you will not experience the same disappointment which you had during the last two months. Monetarily things will start improving. So go ahead. The month promises to be good on the whole.

For Ladies: What you went through during the last two months will slowly disappear and this month will be considerably much better in mental and material happiness.

Dates: 4, 8, 9, 12, 13, 17, 18, 24, 25, 27 are good days. The other days are slightly troublesome.

DHANU (SAGITTARIUS):

General Outlook: Your ruling planet is Jupiter and your most fortunate day is Thursday. Your lucky colour is purple and your fortunate gem is Topaz.

You will be troubled this month with family worries. Your relatives particularly, will make him out of your home. Don’t travel this month as this is a bad month for travelling. Some family quarrels are indicated, as well as sickness in the house, not to mention your visits to the Doctor.

Look after your business as it will need looking after, though there is no risk of any big loss. Plenty of expenses during the month, still you might be able to earn that money. Leave out races.
and speculation from your calculations.

For Ladies: You will have plenty of mental worry during the month and people whom you have helped in the past will turn against you and make things unpalatable. Your relatives will particularly, add to your offences.

Dates: 2, 6, 7, 11, 15, 17, 20, 27 are slightly good days. The rest are bad.

**MAKR (CAPRICORN):**

**General Outlook:** Your ruling planet is Saturn and your fortunate day is Saturday. Your lucky colour is dark green and your fortunate gem is the Turquoise.

A very good month, my dear friends are not only going to support you, but give you a push. Some important things will be done this month and thereby you will not only earn plenty of money but you will also get plenty of respect. Your enemies will run away from you. Your relatives will start smiling. Quite a good month. So don't worry.

For Ladies: Don't worry, you won't be left out from the lot of the men. You are going to smile this month quite a lot and you will not only keep good health but there will be perfect peace in the house.

Dates: 2, 4, 9, 13, 17, 21, 22, 23, 26, 27, 28 are very good days. The rest are not bad.

**KUMBHA (AQUARIUS):**

**General Outlook:** Your ruling planets are Saturn and Uranus. Your most fortunate day is Saturday. Your lucky colour is light green and the stone you should wear is Amethyst.

Though the month is not so bad as the previous one still it indicates slight worry during the first fifteen days. Thereafter things will improve. From a monetary view point you will somehow make the two ends meet. There will be plenty of compromise in the family, in the business and in your profits. Just when you expect a thing you might lose it.

A bit of care would not be out of place. This is a peculiar month in this respect though in certain matters it is good, while in others it holds disappointment.

For Ladies: Rather a funny month for you, as just when you expect something good around the corner, you will meet with disappointment. To be careful is the best way out.

Saigal in “Dharati Mata” a New Theatres’ picture directed by Nitin Bose.

**Dates:** 4, 6, 7, 11, 15, 24, 25 are slightly good. The rest of the days promise a compromise and disappointment.

**MEEN (PISCES):**

**General Outlook:** Your ruling planets are Jupiter and Neptune and your fortunate day is Thursday. Your lucky colour is silvery grey, while your fortunate stone is the bloodstone.

Think, think, think, as long as you like, even till your head goes mad with it. This month is definitely bad for your health. Mental worry of all sorts will make your life miserable. You will have plenty of head aches and plenty of responsibility in your business and in the home. Everywhere you will find opposition, especially from your business associates. In the second half, particularly there will be monetary difficulties. Take particular care this month of your elder brother if you have one. He is likely to rob you of some money, and compromise your position by getting you involved in commercial enterprises which will prove to be unfortunate. The second half is bad for your wife’s health. The only people who will be useful to you during this month will be your friends. They might help you with money and relieve you of financial embarrassment. For God’s sake don’t travel in the second fortnight as that period is very bad for travel. Your servants and employees will act funny with you and will conspire with your competitors. On the whole the month is bad and if you are foolish it will only be too bad.

For Ladies: Beware of the second half which indicates direct trouble to your health. As it is the month holds enough worries mentally. You will be a tired woman by the time you come to the end of the month.

Dates: Some slightly good days are 6, 7, 9, 13, 17, 22 and 27.
Howlers of the Month

Mr. Chandulal Shah and Miss Gohar, two partners of Ranjit Movietone are reported to have seen at a private trial "Kisan Kanya" the first color picture of the Imperial. At the end the colour is reported to have left her face and settled on his. Success is always like that. It takes away the colour of some and makes others red with rage. They say that poor Khan Bahadur blushed and old Broacha lost the opportunity of recording the same in Cine-Colour. Oh! these are just family tragedies of colour.

Talking of Broacha, I am reminded of his latest advertising idea of using the "forbidden apple" as a bait for his first colour picture. Had Adam known the use Broacha was going to make of the incident, the blighter would not have eaten the blooming apple, Eve or no Eve.

Maya Bannerjee, Sagar star, is evidently becoming a popular hostess, the way I see Yakub's, Mehboob's and Kumar's cars being parked from day to day opposite her residence at Club Road, Byculla. It always pays rising artistes to become popular with their co-workers. It is no use hiding virtue beneath the apron of an old mother. If smiles can get smiles in return, why shouldn't a young girl smile at the world?

It is however a strange coincidence that all those cars can also be seen at young Pramilla's house off and on. Evidently Yakub, Mehboob and Kumar seem to be a friendly sort and believe seriously in their social obligations. What I can't understand is all of them going together. Anyway it is a good spirit of fellowship and must be encouraged. By the way, why not take old Chaturbhuj Doshi along someday. He must be feeling rather lonely.

Hafisii seems to be fond of the name 'Ratan' rather than of the person. He has gone out and brought in another Ratan whom the Delhi papers call the "Chhoti Ratan". As a woman Chhoti Ratan may be alright but how long will it take her to come within striking distance of the Big Ratan, the artiste?

Between the two Ratans, poor Hafisii is certainly going to have plenty of excitement. I, for one, would not be in that position and as a close friend I wish Hafisii every luck. The man who should worry is the old Khan Bahadur and not you and me.

Old Chowdhary—once of Imperial but now almost forgotten—is trying to stage a come-back by going to Poona to direct a picture for Saraswati. Who said that Rose was not going with him? Of course, she is going, probably in advance. Don't be silly, I am worried about Dada Torney one of the few friends I really respect.

Rumours say that "Film City" will be shifted to the Alkaa studios in Parel. What a change over? Are they also taking Atorthy there?

By the way, Atorthy is seriously thinking of changing the title of his picture "The Educated Fool". Is it because people have spotted him so soon? Why not change it to "The Uneducated Fool"? Indeed, why not? It is all the same as long as the hero is a fool.

Ex-director Nana Sarpotdar's "Guest House" in Poona threatens to become a 'duelling' ground for angry lovers if what we heard of a recent incident is true.

It seems that hardly a fortnight back two love sick swains (one a producer and the other an actor) fired by their intensity of common love for a screen fire fly, who has now thrown herself into the embrace of a third man, came to grief. Following the natural evolution from words to blows, the bottles, always a handy accessory, were soon flying about in the air, bumping against swollen heads and breaking them open.

The row at last ended because people suspect that old Nana Sarpotdar gave his own ideas of love and love-making. I am sure that the very impotence of Nana's theories must have stopped the combatants in utter disgust for Nana's orthodox views.

The humour, however, is in the news that the prize bird of the 'duel' was snug in the arms of
someone else in Bombay. Aren't
we living in romantic times?

"Baburao Patel runs amok" writes D. C. Shah in "Sunday
Standard" in pushing up the
claims of our girls to 'stardom'.
What about the others who run
after him?

Waxing eloquent old Shah (of
course, D. C. not Chandulal
Shah) says that he has never
come across a more unchivalrous
attack. Chivalry and Shah! What a bathos of ideas! For a
man who looks more like a caricature than otherwise, chivalry
must be an annoyingly new thrill. Let him actually meet some of
our girls and if he doesn't put his tail in and cry off, I'll eat my
hat.

In writing "India Has No Stars" if Baburao Patel (according to D.
C. Shah in "Sunday Standard")
has libelled the ladies of the In-
dian filmdom, then D. C. Shah
who has broadcast the libel to
the world and in saving has kill-
ed the 'beauties' is more guilty.
Who is the greater iconoclast?

The men who didn't read
Shah's flank attack on Sunday
was Chandulal Shah and Cha-
turbhui Doshi. They had proba-
bly no need to.

The infection of condemning
Baburao Patel for his attack on
the fair 'innocents' is spreading
and the second important man to
catch it is 'Chandul' of "Jama-
bhoomi" a popular Gujarati daily.
Unless some of the producers
read the invectives in their own
native language, how can they
be consoled? I suggest their
starting a Kathiawar daily with
its peculiar dialect profuse with
choice words that give an extra
kick. "Chandul" calls Baburao
Patel the "Alauddin Afgan" of
the film industry who has pulled
down the "temple of stars". Be-
ware of this "Afgan", he might
carry some of the precious 'idols'
away with him to grace his own
'harem'. By the way, did I for-
get to tell you that this "Alauddin
Afgan" of our film industry keeps
a small 'harem'?

With a thundering bang that
frightened Bombay, "Kisan Kan-
ya" India's 1st colour talkie open-
ed at the Majestic in the presence
of His Excellency the Governor
of Bombay and Lady Lumley.
The absentees were: Sulochana,
Ratan, Hattisii, Pramilla, Chatur-
bhui Doshi, Madhuri, D. Billimoria
and Nanubhai Desai. The rest of
the world was there.

Here are Some Impressions of
the world premiere of "Kisan
Kanya" caught by our humorist:
Don't take them seriously:

KOKILA & LEELA CHITNIS In "Gentleman Daku" a Royal Release.
A Poem of Art and Philosophy—
Which Gives New Tone to Your Soul—
And a New Purpose to Your Life!

Director: Debaki Bose

Immortalizes the romantic message of Poet Vidyapati on the Celluloid in a pathetic picture that vibrates every heart string

Vidyapati

Produced by:
New Theatres Ltd.
A RAMNEEK PRODUCTION

with:
KANANBALA, CHHAYADEVI, PRITHVIRAJ, P A H A R I SANYAL, K. C. DEY, LEILA DESAI

NOW IN 7TH WEEK AT

ROXY CINEMA BOMBAY
Daily 5-15, 8, 10-30
Matinee at 2-30 on Holidays
A TALE OF TWO LOVERS
Told against Tumultuous Background of War

GENERAL FILMS’ Mammoth Marathi

CHANDRRAO MOORE

India’s Greatest War Picture
Now Running to Crowded Houses at
ROYAL OPERA HOUSE

The Ultimate in STUNT Drama
To be Released on BAKRID at 10 Important Stations in Northern India
A Breath-Taking Incredible Whirlwind of Hair-Raising Adventures

BANKE SEPahi
A delightful Cocktail of Tarzanish, King Kongish and mirth filled entertainment

Directed by: R. N. VAIDYA (of Wadia fame)

Featuring: Manchi & Shahjahan (“Hunterwali” fame)
Baburao, Bulbule & Sampson (“Mastana Mashuk” fame)
and a galaxy of other stars.

A VAIDYA PRODUCTION

For Booking apply to:
R. S. CHANDAN MULL INDRA KUMAR,

Chandi Chowk, DELHI.

Chandon Road, LAHORE - 3 Synagogue Street, CALCUTTA - BANGALORE - Lamington, Road, BOMBAY
1. Sabita Devi profusely congratulating Padma Devi and looking with a cock-eye at Baburao Patel. Baburao Patel looking blank as if incapable of understanding the 'gesture'.

2. With his right arm in the sling Chimanlal Desai could not go near the Governor. How could he shake hands?

3. Yusuf Fazalbhoy coming late, during the interval, with the air of Chandrarao More who refused allegiance to Shivaji. But unfortunately the Governor was busy talking with Sir Prabhashankar Pattani.

4. Mr. Polishwalla not looking pleased with himself, perhaps lost in the thoughts of what he had left behind at Delhi. The crowds seemed to fail to cheer him.

5. Two minutes, before the Governor's arrival, Khan Bahadur Ardeshar Irani was found missing. Rustom Broacha ultimately discovered him 'talking' to his collar stud. The old man is not so much used to the stiff collar.

6. The other partner Abdulally talking about the street publicity and wondering whether the Governor had seen the new eight-sheet poster.

7. Russi Broacha wondering what the Governor would think with so many ill dressed producers about. Did he remember the old proverb: "Name your friends and I shall tell you what you are."

8. Kevalchand (Kapurchand's junior edition) was perhaps for the first time in a suit. The "La-limli rug" which he wore seemed to add weight to his personality.

9. Kapurchand wiping a tear at the 'unexpected' success of "Kisan Kanya" and looking daggers at Ebrahim of All India Talkies Distributors.

10. Cassamally of All India Talkies being hidden in his big Rolls Royce. When the Rolls came in, people wondered why it was empty. They were disappointed when Cassamally quietly

"You have got a whole army gunning for me But, Princess! . . . . . . . . . You are worth it"

MIEHB OOB
This time gives you a costume picture with a staggering cast.

W AT AN
Starring
KUMAR - BIBBO - MAYA
BANNERJEE - YAKUB

SAGAR'S TOP NOTCH PICTURE
Supreme Release

Now running at the Imperial Cinema

ETERNAL MUSIC
stepped out of it. "Where the devil was he? was the general remark. A miracle man, this Cassamally!"

11. Chunibhai Desai, telling people that "Kisan Kanya" was his picture, ultimately people believed him as they were anxious to see the picture.

12. Behram Murzban putting his hand in the trouser pocket fearing perhaps that if the Governor saw it he would shake hands and say: "Hullo Behram, old man, where were you so many days?"

13. Sir Pheroze Sethna looking anxious with the burden of the whole show. By now he knows the Indian producers pretty well.

14. Simon Parreira (Evening News) and Clara Mendonca (Times of India) that bracket of journalists belonging to the same stable for the first time sitting together missed "Kisan Kanya" and were heard talking of 'Viyapar'. Till the last they didn't seem to discover that they were not at the Roxy.

15. The Associated Press Madras representative explaining the story to his wife in Tamil interrruited with the sound recording of 'Kisan Kanya'. Baburao Pai, who was sitting very near, kept all the time guessing as to what language the picture was produced in.

16. Sabita's mummy (Mrs. Gazpar, I think her name is) looked wild with rage because she had to step out on the Gargao Road to find her daughter's car, all the time wondering what the devil! "Chiman" and "Chun" her pet names for Seth Chumanial and Seth Chunnall were doing.

17. Mr. Baburao Patel, our Editor, looked lonely as he was the only film journalist invited. He looked half-frightened all alone in the midst of a large number of wild and primitive looking producers.

18. Rai Sahab Chunni Lall was conspicuous by his absence. With the Governor coming he probably thought that no one would notice him.

19. Another distinguished absente was "mumulam" Babu Seth Mamooti. The publicity had frightened him away to Kather, The sight of the crowds would have perhaps put him into bed for months. By the way, what is Barua doing about 'Rajar Jayanti'?

20. Mr. Baburao Pai moved around with a nonchalance that suggested an intimacy with several similar functions. Right, he had the Viceroy to see 'Tukaram'.

21. Chandulal Shah counting (mentally) the full pages of papers 'wasted' for the publicity of 'Kisan Kanya'. He couldn't see the huge crowds that were drawn to the theatre.

22. Someone suggested (I suspect D. K. Parker our publisher) presenting some copies of filmindia to His Excellency, but when the 'stars' and producers stood up it looked like a threat of a walk-out, the idea was dropped.

23. "These people are mad" said those who didn't get the tickets.

24. Police Commissioner Smith thought the occasion to be a picnic for taking amateur snaps. He had come with a camera to "shoot" and not with a revolver to maintain law and order.
‘TUKARAM’ Abdicates

After a glorious reign over the hearts of millions...!

And We Must Find.... A SUCCESSOR

To carry his message of love to those affectionate millions...!

Here he is:

**Gopal-Krishna**

The picture that will prove... India's Modern Idyll of Immortal Love.

with

**SHANTA TE** (as ‘Radha’)
**Ramchandra Marathe** (as ‘Krishna’)

AND A HOST OF OTHER PRABHAT STARS

Directed by:—**DAMLE & FATEHLAL**

HE IS COMING AGAIN

—**VISHNUPANT PAGNIS**—

IN

**BHAKTA SURDAS**

A PRABHAT SUPER DEVOTIONAL

Printed and Published by D. K. Parker at New Jack Printing Works, 75, Apollo St., Bombay 1 for Filmindia Publications Ltd.
It was the colour of the apple that tempted Adam.

And with colour the history of man began.

Imperial makes new history with Kisan-Kanya.

1st Colour Talkie of India.

Now Running at Majestic Cinema, Bombay. Remember it's a "Supreme" release!
Service that's BAUER'S
Satisfaction that's YOURS

Read the following unsolicited Testimony from a “BAUER” Customer

VARIETY HALL TALKIES

Coimbatore, 18th January 1933.

Dear Sirs,

We have very much pleasure in informing you that the BAUER TALKIE MACHINE supplied by you to our Ernakulam Theatre, MENAKA TALKIES, have given us utmost satisfaction.

The reproduction is very good and perfect and at the same time pleasing to ears.

We need not here tell you that we have been the first exhibitors to bring into India BAUER TALKIE EQUIPMENT and they have served us well and almost all exhibitors in South India are using Bauer.

The latest Models of BAUER are improved in every respect and the sound system is also of the latest High frequency system and we can recommend in short, each and every brother exhibitor to go in for BAUER always.

Assuring you of our best co-operation at all times,

Yours Very Truly,

(Sd.) S. VINCENT,
Mg. Proprietor.

Buy “BAUER” and be Victorious

INTERNATIONAL TALKIE EQUIPMENT COMPANY

187 Hornby Road, BOMBAY
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Howlers of the Month

Studio Close-Ups

*

Seven

Art Plates

THE DIFFERENCE WILL AMUSE YOU!

GODREJ SANDALWOOD TOILET SOAP

This soap contains the celebrated Mysore Sandalwood Oil and other rich ingredients. Ladies take delight in using it on account of its excellent fragrance and beautifying qualities.

Important: For genuineness look for the imprint of "Chavi" brand.

SOLE AGENTS:
NADIRSHAW, PRINTERS & CO.
Factory: GODREJ SOAP LTD. DELISLE RD., BOMBAY II
AN ASTOUNDING NEW RANGE OF 1938 MODELS

12 H.P. Drophead Coupe.
SUPER TWELVE Saloon.
TEN H.P. Saloon.
SUPER TEN Saloon.
BANTAM 9 H.P. Saloon.
BANTAM De Luxe Saloon.
Seven cwt. Delivery Van.

COMFORT — RELIABILITY — ECONOMY.

YOU ARE CORDIALLY INVITED FOR A TRIAL RUN.

Sole Distributors:
A. HYLAND LTD. Hughes Rd., BOMBAY
AN APPEAL TO GOVERNMENT

A recent fire in an Ootacamund theatre once again brings to mind the tragic memory of those fourteen human lives which were lost in a theatre fire at Hyderabad only a little over a year back.

Fires of this nature keep on breaking out in theatres with a tragic regularity that threatens the safety of millions who attend the shows from day to day.

One can well imagine the horror of such fires, when in a single fire as many as fourteen human lives had to be sacrificed.

For a long time now, we have been reminding the authorities to look into this all important matter of theatre fires, but as yet nothing seems to have been done.

Cursed with its notorious lethargy the Government machinery has been too slow in this
matter to which it ought to have devoted special attention as the problem concerns the safety of large numbers.

By now it is a patent fact, that all these fires which originate in the projection room, are mainly due to the negligence of the men who handle the films.

An efficient operator is responsible enough to realize the serious nature of this peculiar job and will always be careful in the discharge of his duties.

But every operator is not efficient enough to meet the full requirements of this responsible post in a cinema theatre.

India claims to-day over 1,100 permanent theatres in addition to over 500 travelling cinemas, and it is absolutely necessary now to determine the standard of efficiency for the operators and issue them efficiency certificates. Unless this is done almost immediately, the authorities will be flirting with a constant risk to several human lives.

As matters stand at present, any Tom, Dick or Harry can become an operator if he happens to have a little insight into the mechanism of a cine-projector.

It is almost maddening to think that the safety of millions should be entrusted to these inefficient hands by a government that promises to watch the interests of Indians and prescribe to them new codes of civilization.

The operators must be licensed immediately whether the owners like it or not, if the Government is anxious to insure the safety of our theatre goers.

Will the Government do it?
Mr. V. SHANTARAM

Director and partner of Prabhat Film Co.  Who doesn't know him?
AUZURIE
This famous dancer gives a beautiful dance in "Watan", Sagar's Muslim photoplay which has proved so popular.
ALL DUE TO ONE CAUSE

Hidden inside the human body are some most mysterious cells which control health, energy, physical and mental powers, strength of body and nerves. Every aspect of life depends on the activity of these cells and the fluids called Hormones produced by them.

OKASA
Removes This Cause
Keeps You Young,
HEALTHY & STRONG

Biological researches have now definitely proved that to preserve these cells in normal activity means to live longer, to maintain glorious health, to preserve strength of brain and body. Therefore, feed your system with rich and fresh Hormones and keep the cells in normal activity. The best known and the most widely used method of doing this is by means of OKASA which contains fresh cell Hormones in their most active and efficacious form.

WHAT OKASA DOES

TO MEN
OKASA is indeed a blessing for men. It restores lost vitality, removes nervousness, banishes depression and debility, strengthens the heart, the brain and all vital organs of the body.

TO WOMEN
OKASA gives back to women their physical charm and beauty, that surge of life and buoyancy which is their chief characteristic. By its use early symptoms of old-age such as wrinkles, grey hair are removed and other female complaints are banished.

While ordering mention OKASA—for men or OKASA—for women. Available at all chemists:—Small size Rs. 3-12, Large Rs. 10.

For fresh supply and descriptive literature write to:—OKASA COMPANY BERLIN (India) LTD., 12, Rampart Row, P. O. Box 396, BOMBAY.

10 YEARS RECORD OF EFFICACY
A Telephone Ring
Settles Anything

CHARGES FOR EXCHANGE SERVICE

Paid Monthly Rs. 12/- to Rs. 25/-
Paid Annually Rs. 135/- to Rs. 280/-

NO INSTALLATION FEE

HAN D—MICROPHONE Rs. 10/- p. a. Extra

BOMBAY TELEPHONE Co., LTD.,
Home Street, Fort, BOMBAY
A POSER FOR MR. B. N. SIRCAR!

There is some thing wrong with the distribution of New Theatres' pictures in Bombay. It is rather strange that for a producing company which has enjoyed so far such a tremendous amount of success, it should be necessary, even now, to sell their pictures, for the Bombay circuit. It is well known that selling such rights is considered an urgent expediency to relieve financial embarrassment.

We are sure that New Theatres could not be so embarrassed financially after numerous box-office hits which they have produced during the last three years. And in spite of all this success and after attaining an enviable trade name the New Theatres should keep on selling pictures after pictures for different provinces, to different persons, every time, instead of exploiting them through permanent bonafide agents, is a procedure not very much praiseworthy for wise businessmen.

Mr. B. N. Sircar, who is at the head of affairs is naturally responsible for allowing things to drift in this irresponsible way. Irresponsible because, no one seems to feel keenly for the excellent trade name of New Theatres in the Bombay Circuit. Let us take a quick review of some of the recent pictures produced by the New Theatres and released in Bombay. “Manzil” and “Pujarin” were released by the All India Talkie Distributors, “Vidyapati” was released by Kapur-chand, “Anathashram” and “Mukti” have been released by Supreme Film Distributors, and no one yet knows who will release the next one called the “Motherland”. It is suspected that this time the Calcutta Film Exchange will do the trick. All these different distributors have different methods of advertising the pictures.

Some of them are out to ‘make hay when the sun shines’. As long as the trade name of the New Theatres is on the heights of success, every distributor steps out to purchase the pictures and clear his profits without expending much in publicity. Every trade name in the world, no matter to whom it belongs, requires excellent publicity to maintain its popularity. How is it then possible for the trade name of New Theatres to be maintained in the face of the various half-hearted efforts of different distributors.

In the past when New Theatres had no name to boast of, pictures were distributed by the Calcutta Film Exchange in Bombay. These distributors with their pride and methods peculiar to them were largely responsible for establishing the trade name of the producers in this part of India. It must have cost them a lot to do so. But immediately the goal was reached, it is rather strange that the producers seem to have forgotten the services rendered by these people and to meet temporary demands, have sold several pictures to other distributors, thereby allowing an advantage
to others, which should have been rightly the reward of their previous faithful distributors.

With all due respect to the business acumen of Mr. B. N. Sircar we are afraid, that we cannot approve of the policy adopted by the New Theatres at present in selling their pictures to the highest bidder. This is not the way to stabilise the industry and to that extent Mr. B. N. Sircar must bear the entire responsibility, if the future of N. T. Pictures is jeopardized in this province.

It will not be out of season here to mention the fixed policy of Prabhat Film Co., in refusing to sell their provincial rights to any one. As a result of this procedure, which is quite wise, Prabhat has been able to establish a wonderfully successful trade name and at the same time inspire into their agents a pride of the institution which is so essential in floating pictures to success.

We hope Mr. B. N. Sircar should think over this problem seriously and once for all put his house into order.

**STOP SELLING PICTURES!**

Talking of distribution of our pictures and of the present day distributors as we find them, we must sound a note of warning at the way things are allowed to drift in this business of distribution.

The business of distribution is necessarily a technical job and the men at the head should know how and where to book their pictures. Most of the distributors that we find today in the important cities of India, are only qualified enough to be grocers. Some of them cannot even spell the word ‘distribution’, and just because they are in a position to control certain finance, more due to luck than due to merit, they go about the work and turn the entire film industry into an auctioneer’s market.

This sort of irresponsible exploitation of pictures is responsible for the evil of minimum guarantees, which is to-day sapping the life blood of our exhibitors.

After paying large amounts in purchasing provincial rights from the producers, these pseudo distributors ensure their profits by demanding heavy minimum guarantees from the theatre owners.

Due to undisputable trade name of the producers, the exhibitors are compelled to accept heavy minimum guarantees and lose in business in the long run.

---

**DECEMBER BRAIN TWISTER**

The solution

The girls were placed in the following order:

(1) Kitty. (2) Joan. (3) Betty.
(4) Mary. (5) Ethel.

Prize Rs. 10/- is given to
Mr. M. D. Sharda,
Junior Inter Science,
Holkar College,
INDORE.

January Brain Twister
The result will be announced in the next issue of “filmindia”.

---

February 1938
A picture that drags time with it

Now in the 21St Week

THE

Unexpected

It is not merely a picture—but hard and cruel life on celluloid with a theme that frightens one with its reality

Starring:

* SHANTA APTE
* VASANTEE
* SHAKUNTALA PARANJEPE
* VIMALA
* KESHAVRAO DATE
* RAJA NENE

Directed by:
Mr. V. SHANTARAM

At KRISHNA TALKIES
BOMBAY

DAILY 5-15, 8 & 10-30, P.M. MATINEE AT 2-30 ON SATURDAYS, SUNDAYS & HOLIDAYS
TO-DAY — ALL THIS YOU CAN SEE SYMBOLISED ON THE SCREEN IN

PRABHAT'S

GOPAL KRISHNA

The picture that reveals to you the soul of India through ages of her glory

œ

Starring:

œ SHANTA APTE—as "Radha"
œ RAMCHANDRA MARATHE—as "Krishna"
œ PARSHARAM—as "Pendya"

▼

Directed By: DAMLE & FATEHLAL

Who gave us that Record Breaking picture “SANT TUKARAM”

Remember It's a Prabhat Picture

—COMING TO THE SCREEN NEXT MONTH—
February 1938

We know of instances where a single New Theatre picture has been used as an argument and lever to book ten other useless pictures exploited by the distributors.

While this procedure is most censurable, looked at from the strictly moral view point of business, it proves that every atom of influence that a good trade name can offer, is being used up and abused by the distributor to his own advantage and naturally at the expense of the producer.

The system of selling pictures indiscriminately, must therefore, be stopped forthwith, if our business of exhibition and distribution, and for that matter, the future of our film industry, is to be stabilized.

It is high time that good producing companies should establish their own offices in different key cities of India, or appoint permanent agents for different circuits. Unless this is done, we hardly have any chance of surviving the severe foreign competition which we may have soon to contend with in the near future.

A SOCIAL EVIL AT THE BOX-OFFICES.

It has become the fashion for Mahomedan hawkers to sell tickets outside the box-offices of different theatres in the city, particularly on those days when there are crowds waiting to buy these tickets. It is a well known scandal that a ticket worth four annas is sold at eight annas and one worth nine annas is sold at double the price.

This nasty business has been allowed to go on with impunity by the theatre owners themselves. In case of several theatres, we can point out at least two, the managers share profits with these hawkers and facilitate this trade by handing over to these hawkers a certain number of tickets well in advance of every show to effect an illegitimate sale. In both these cases, the proprietors of the cinemas happen to know this bad practice indulged in by their managers and yet they seem to lack the requisite amount of business morality or courage to put a stop to it. Apart from the inconvenience caused, all this spells an insult to the patrons of the theatre.

Some time back the local police authorities had taken this matter seriously in hand and for some time seemed to pursue matters quite enthusiastically to put a stop to this illegal selling of tickets. But of late the police authorities seem to tolerate these things with a cock-eye, with the

---

FEBRUARY BRAIN TWISTER

Prize of Rs. 10-

TO THE 1ST CORRECT SOLUTION PICKED UP AT RANDOM FROM OUR MAIL

The film community at Hollywood is famous for the ease with which marriages are made and unmade.

Visiting the community recently I dined with five stars and their wives and was surprised to learn that each of the five wives had previously been married to each of the other four women's present husbands. In every case, moreover, the re-apportionment of the matrimonial prizes had taken place for all five bridegrooms simultaneously.

I also discovered the following interesting facts:—

1. HAM SANDWICH is married to AL BETROOT's second wife.
2. HERR CARROT's present wife was last married to AL BETROOT.
3. HAM SANDWICH's first wife was HERR CARROT's third.
4. SLAP KICKER's present wife was HERR CARROT's third.
5. TOM SCOTCH's third wife next married AL BETROOT.

Who is the present husband of TOM SCOTCH's second wife?

Only one prize will be given.
Address replies to:
The Editor, "filmindia",
101, Apollo Street, Fort, Bombay.
result that theatre-goers are still blackmailed outside the gates by the ticket hawkers.

Someone must do something about this if our theatres are to give better service to their patrons.

A ‘RETIRED’ MAN’S TRICK:

Sometime back when Chandulal Shah, the male partner of Ranjit Movietone was talking of stopping production and retiring from the film industry, we knew he was pulling our leg. But to show him courtesy we all pretended to believe him.

But we all knew this old campaigner too well. He is not the one to allow grass to grow under his feet.

All on the quiet, he went out and built a large and beautiful sound proof studio and the other day, I think on Sunday the 30th January, he invited nearly a thousand people perhaps to convince them with the news that he had been bluffing all of them all along.

Once again, we all swallowed the stuff to save old Chandulal from certain discomfiture if we had told him that we had known of this new outburst of activity all along.

Ah, the new studio—the new Ranjit studio! It is big and beautiful with such perfect acoustics that even if the director tried a tete-a-tete in whispers with the heroine it would all come out on the sound track as distinct as a song of the lark.

And Chandulal received all with a triumphant air while Gohar looked on with modest approval. It was a triumph for all, including Chaturbhuj Doshi who tried his hand at looking important.

The first picture that is going into the new studio for production is “Bharath Maiya” starring Gohar and it is going to be a real quality picture. Bravo, Chandulal!

THE MEN WHO BUILT IT!

... By the way we mustn't forget to tell you who built this beautiful studio, which as a construction, is almost perfect.

Messrs. Bhagat & Sons, our local Engineers so well known for the big jobs they have handled in the past, were responsible for the entire steel construction, which to say the least, needs correct precision in the case of such a big studio.

The Electric equipment and fittings were the responsibility of the Crown Electric Stores, Government Contractors and seeing what they have done we think they have done their best.

And we now come to the most important part of the film studio—construction. The Acoustics! Always a ticklish question with studio owners, Chandulal Shah went out and got rid of the worry by adopting “Heraklith” and giving the contract to the Asbestos and Belting Co., Ltd., to fit the same. And now “Heraklith” has secured a standard of acoustics which will for the first time make whispers sound like whispers on the Indian Screen.
USE ONLY "PARAMOUNT" LAMPS
When you think of any ELECTRICAL Work
Please Dial 25572

ALL KINDS OF ELECTRICAL
LIGHTINGS & WIRING WORK
executed with utmost care and precision—
ALL ELECTRICAL INSTALLATION WORK
OF
THE Ranjit's NEW Sound Studio
Specially Designed and carried out by:

Crown Electric Stores,
155, Lohar Chawl, - - - - - BOMBAY
(Govt. Licensed Contractors)

HERAKLITH
was selected to ensure perfect acoustics
IN THE
RANJIT'S NEW SOUND PROOF STUDIO, BOMBAY

THE ENTIRE STUDIO WALLS HAVE BEEN INSULATED
BY
THE ASBESTOS & BELTING CO., LTD.
ASIAN BUILDING, NICOL ROAD, : : : BALLARD ESTATE, P.O. BOX 339, BOMBAY
Steel That Spells Prosperity
WAS SUPPLIED BY
BHAGAT & SONS

RANJIT'S NEW STUDIO WAS A PROBLEM IN STEEL CONSTRUCTION

But no problem in steel is too big for Bhagat & Sons, whatever the job, you can always trust Steel structure work to the firm with our long experience.

If your studio is to be up-to-date, strong and reliable don’t experiment with steel. Its strength lies in correct construction and not so much in its weight.

NEXT TIME YOU BUILD A STUDIO—ASK US HOW TO DO IT.

Remember We Built the Ranjit Studio

A Topical that will whip your box-offices
It's an opportunity for wise showmen

INTERNATIONAL WRESTLING TOURNAMENT TOPICAL

International Wrestling Tournament Topical in 4 reels with commentary and sound effects comprising of over 12 bouts. Chief bouts being sensational:

1. Between Von Kraemer (famous German Wrestler) and Santa Singh (well known Indian Pahelwan).
2. Harbans Singh (India’s idol) and King Kong—Emil Zayea.
3. Harbans Singh and Wong Buck (Chinese Champion)
4. Sardar Khan Pathan and Jeji Goldstein (Palestine).
5. Sardar Khan and King Kong.
6. Chinaman and Koreschanko (famous All-in wrestling).

Others include bouts between European Wrestlers and famous Indian Pahelwans.

Bookings Through:
SUPREME FILM DISTRIBUTORS
Lamington Road, BOMBAY.
From: R. N. (Bhopal):

What are Sulochana and D. Billimoria doing now as I hear that they have left the Imperial Film Co?

Yes, they have left the Imperial Film Co., and are thinking of producing their own picture in the Paramount Studio in Andheri. Rumours say that they have even called back Director Nandlal from Madras where he has been selling raw films instead of exposing them. Well, all that we can do is to put in a prayer for old Nandlal.

You generally give photographs of actresses in your paper. Why don’t you give some of the actors?

Quite simple! Because most of my readers are men, and they do not care much for the faces of their own kind. If I get more girls as readers, I shall certainly hunt out for the photographs of some of the boys to please them. In the meanwhile, I have to request you to find some girls in your district to read “filmindia”.

From: A.T.A. (Bombay):

Whom do you consider the best actor from the following: Mazhar Khan, Prithviraj, Gulam Mahomed, Chandramohan and Yakooob?

Of course, Prithviraj. But Chandramohan is not far off if well directed.

Whose voice is the sweetest from amongst the following: Mollina, Ratnaprabha, Kananbala, Ashalata and Maya Bannerjee?

Kannabala has the sweetest voice with Ratnaprabha a close second. Mollina dances better than sings. The other two have just broken reeds.

Why didn’t Devika Rani reply to my request when I asked for her life story?

The story is not yet finished and sweet Devika is adding new chapters to it from day to day. You will have to wait till it is finished, but mind you it might take years.

Who is the best dancer in the film industry besides Auzurie?

I don’t like that ‘besides’. Personally I think that though she is popular, Auzurie is not a top grade dancer. Have you seen Mollina and Leila Desai dancing? If not, go and see them and tell me what you think of them.

From: R.L. (Cawnpore):


I am giving you the addresses provided you promise not to write any love letters to them, not because you should not love them, but because these girls will get frightened if someone starts making real love to them, as they are so much used to the counterfeit variety.

1. c/o Sagar Film Co., Nepean Sea Road, Bombay. 2. c/o New Theatres Ltd., Calcutta. 3. c/o General Films Ltd., Tardeo, Bombay. 4. Dhanraj Mahal, Apollo Bunder, Bombay. 5. c/o New Theatres Ltd., Calcutta. 6. Vincent Road, Dadar, Bombay. 7. Altamount Road, Cumballa Hill, Bombay.

From: A.S.D. (Amritsar):

I need a thorough training in Cinematography and Sound engineering. Do you think I should proceed to America first or should I take the training somewhere in India?
I advise you to take the primary training in India and then proceed for a finishing course to America, unless of course, your old dad has left you plenty of coin to enable you to fly to America straightway.

From: N.G. (Sahibganj):
I want to be a cinema actor, but they say that the line is very corrupted. What is your opinion? I advise you to become a priest.

From: P.L.N.R. (Masulipatam):
Is it true that Shanta Apte is growing fat? I shall weigh her up and tell you next month.
Is Ashok Kumar related to Devika Rani? Yes, he is but I won't tell you how.

From: H.K.S. (Ludhiana):
What is Technicolor and Cinecolor?
These are two different processes invented by two different persons in America for producing pictures in natural colours. For pictures produced by technicolor you can see some of the foreign productions such as “Trail of the Lonesome Pine” and “Becky Sharp”. If you see “Kisan Kanya” the first colour talkie of India you will know the results of Cinecolor.

At what time and on what date was Miss Shanta Apte 17 years, 3 months 5 days 4 hours and 6 minutes? The time you sent this enquiry happened to be the fortunate minute.

Who is directing “Jwala”? Vinayak or Chandramohan?
Vinayak is directing the picture, probably because Chandramohan hadn’t enough experience in direction.

From: G.R.K. (Nellore):
I wish to send some suggestions to Mr. Shantaram on the life of Lord Buddha. Do you think he will receive them in a friendly way?
Nothing like trying. So far I have never heard of him being impolite or unfriendly.

From: K.S.R. (Secunderabad):
Please let me know the age and biography of Director Mehboob.
He is the only man who knows about himself as Mehboob happens to be practically unknown in modern life. As a chance you may try writing to Chimanlal Desai of Sagar who claims to know more of Mehboob than the man knows of himself.

From: S.J. (Pudukotta):
In which picture Devika Rani is seen at her best so far?
I have been seeing her better and better with every picture. The best is still hidden and I am waiting to see it someday.

From: G.K. (Madras):
I am an admirer of Vasant Desai who is a great singer. Why is he not given the chief role of an actor in a Prabhat Picture?
One must know acting to become an actor.
I want to join Prabhat or New Theatres as an actor. I am good at music and can act to the best of my ability.
Motilal of Sagar also thinks so. If he can do the trick, why not you. But you need plenty of luck.

From: K. B. M. (Hyderabad-Sind):
Will you favour me by sending a tricolour photo of Mr. Barua?
If you want to see old Barua in colours you must go down to Calcutta, and you will find him in three different colours at three different times—the morning, the afternoon and the evening. But if you want all these colours together meet him late in the night.
Someone whispered in my ears that Padmavati is related to you. Is it true?
You have long ears. Better clip them.

From: K.S.P. (Cocanada):
People say that Shanta Apte is somewhat related to Director Shantaram?
People are fools.
It is Just Celestial Music

When

T. P. RAJALAKSHMI
Sings!

Gifted with her divine voice
She will thrill a million hearts!

in

Nandkumar

(IN TAMIL)

Ably supported by:

MASTER MAHALINGAM

The picture with its unseen spectacle and undreamt of grandeur is really a pageant with enough of song hits that will wake you up and sink their message into your heart.

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Silver Jubilee Talkies ... MADURA
Diamond Talkies ... KUMBAKONAM
Paramount Talkies ... BANGALORE City
Lakshmi Talkies ... BANGALORE Cant.
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❄

❄
A New Story—
With New Stars—
Led by LEELA—

And framed in a gorgeous setting
Which for its colour & grandeur
Beggars description!

GOPICHAND

The story of a King, who on the heights of glory, accepted poverty in the shadow of his throne

Starring:— Miss LEELA

Supported by:— DEVI, CHANCHALA, CHANDRAKANT & LONDHE

Directed by:— Mr. Bhal G. PENDHARKAR

Now in the making this new picture will establish a new standard of production

SARASWATI CINETONE
'phone 255 — POONA — Virbaug

Distributed by:
KAPURCHAND Ltd., : : New Queen's Rd., BOMBAY—4
February 1938

How do you like Leila Desai on the screen?
Much better than in life.

What is your opinion about her acting when compared to that of Shanta Apte?

Never indulge in comparisons, especially between two girls. The fact that both are young and good looking is enough for you and me.

From: A.V.S.R. (Masulipatam):
Is Padma Shaligram married to Raja Pandit?
No, she didn’t think it worth while.

Don’t you find Devaki Bose a real genius and do you admit him to be the greatest director in India?

One of the greatest if you don’t mind and who doubted his genius? I only object to it when he doesn’t make it paying.

From: B.T. (Tirupur):
In your December issue Judas has classified Mr. Devaki Bose as one of the best four directors of India when his pictures such as “Seeta”, “After the Earthquake”, “Life is a Stage” and “Sonehra Sansar” have failed consecutively in contrast with the success achieved by the other three directors.

The commercial success of a picture does not necessarily define the greatness of a director. If that had been so the directors of “Toofan Mail” and “Hunterwalli” would have been called the greatest of living men. Some of the failures which you quote have been really great pictures.

From: Sita G. Shahani, B.A. (Hyderabad-Sind):
I consider you to be the best of all the editors of film magazines published in India and as such I expect you to answer any questions put to you by your readers. Why did you then evade answering my questions by giving an “explanation” in your December issue?

My dear Sita, I wish I could reproduce your whole letter in toto as the same is very beautifully worded and well reasoned out. But I have to cry for want of space. However, I like the kick your letter gives me and would do anything to deserve the certificate you promised me as coming from a Hyderabadi Amil girl graduate. I am sorry that with the small space at my disposal, I cannot argue out things with you regarding several dramatrical points you have discussed in your letter. Besides I do not think it would be so much useful, for, even after getting a hoarse throat in convincing you, you being a woman will still have the last word to say. If you however permit me to reproduce your letter of the 27th December I would allow some of my other readers to reply to you in an open forum. But mind you, I must have a photograph of yours to illustrate the article. In the meanwhile I have to inform you that in your previous letters you have asked me details about birth dates, heights, and all sorts of personal information about actors and actresses in our industry. Tell me how am I ever to give these details when some of the persons concerned do not themselves know when they were born.

In India, no records of such intimate details are kept by the studios.

You accuse me of not printing full scale photographs of New Theatre artistes. I wish you had known some of the exact conditions under which film journalists have to work to give some sort of an illustrated magazine to their readers. I regret to express here that in the matter of photographs, the least co-operation is received from New Theatres. First thing is that they do not have sufficient number of good photographs and secondly they do not care to pass them over to the papers. The photographs that you so often see in “filmindia” are collected after an extensive tour of “begging” and if that’s the case with “filmindia” the most popular paper, you can well imagine the plight of others. The fault is with the producers who have not yet realized the necessity of a fan following for their artistes.

From: Azad (Aligarh):

I am very fond of reading cinema magazines such as “Dipali”, “Rup Rani” and “filmindia” but from all these I have selected “filmindia” to be the best cinema magazine. I always go to the Railway stall and buy it for six annas and after all this devotion of mine I think I want to know who
is the best singer from amongst K. C. Dey, Saigal and Pahari Sanyal.

Saigal is more melodious, but not a big musician, but owing to the sweet melody in his voice he is the most popular. K. C. Dey is certainly a better singer with a voice that is suitable for thrilling songs. Pahari Sanyal has talent for music but not big enough to be great.

Why did Mr. Himansuraj allow his wife to act with Ashok Kumar?

_Probably because he does not like to act with her himself._

From: S.L.N. (Karachi):

Is Kumar the real name of the man who is playing the hero in “Watan”?

_No, that’s his screen name. I think his name is Mijian._

Where is Raja Sandow who was with Ranjit?

_He is directing a Tamil picture called “Vishnu Leela” in Madras._

From: P.K.S. (Allahabad):

_Which of the following actors should be best suitable to play opposite Devika Rani: Saigal, Barua, Jal Merchant, Ishwarial, Motilal and Ashok Kumar._

_Null. Though Barua might give a better performance than hitherto playing opposite the sweetest girl of our screen._

_What are the qualities of a star, probably you don’t know them yourself as you have considered only one quality, i.e. from the view point of the commercial success of a picture. If this is the only quality of a star, I would like to know whether Miss Nadia is a star._

_The first essential for a star is to know acting to the point of living her part in the picture. The second essential is that she should be a box-office draw. These two things can define a star. Who told you that Nadia is a star?_

_Why do you call “Kisan Kanya” to be the first Indian colour picture when Prabhat “Sairandhri” and Ranjit’s “Soldier’s Sweetheart” were released first?_

_“Sairandhri” though it was shot in India was processed in Germany and all its copies were also printed overseas. So to that extent it was not an all Indian enterprise. “Soldier’s Sweetheart” was a hand coloured picture. “Kisan Kanya” is the only picture which has been produced and processed entirely in India with the Cinecolour process._

From: S. N. (Patna):

_Do you think “Seeta” and “Savitri” to be failures?_

_The first one was a commercial failure. The second one did not prove a great success as was expected._

_Who is the greatest character actor of India?_

_MR. Baburao Pendharkar. Very few people can reach the heights of this man in a costume role._

_Whom do you think to be the most beautiful actress of India?_

_If the word “beautiful” is to embrace ‘personality’ in addition to physical charms, then Devika Rani is easily the best._

From: G.R. (Cuddapah):

_Is Leila Desai an educated girl?_

_Yes, if reports are to be believed. But remember that girls are educated only as far as they can be._

From: B.M.P. (Nandurbar):

_For seven years I have been working as the manager of a cinema but now I want to better my prospects by joining a firm of distributors. Can you suggest something?_

_I approve of your ambition. Your experience as an exhibitor will be useful to some clever distributor who is anxious to know some secrets of upcountry exhibition. I suggest your writing to Seth Chunilal Desai, Proprietor of Supreme Film Distributors, Lamington Road, Bombay, and I am sure he will straightway give you a traveller’s job to go with his films. Seth Chunilal happens to be one of the foremost distributors who have shown rare acumen of business in piloting successful ventures. Being soft hearted, he doesn’t refuse anyone anything—even money._
The Hits that are on the way to You from the
4 Aces of the Motion Picture Industry

THE GOLDWYN FOLLIES
(A Musical in technicolor)
(Adolph Menjou, Helen Jepson, Ritz Brothers)

COWBOY AND THE LADY
(Gary Cooper, Merle Oberon, David Niven)

THE DUCHESS OF BROADWAY
(Cast not announced)

NOTHING SACRED
(technicolor)
(Carole Lombard, Fredric March)

ADVENTURES OF MARCO POLO
(Gary Cooper, Sigfrid Gurie, Basil Rathbone)

HONEYMOON IN RENO
(Merle Oberon)

UNIVERSAL

SQUEAKER (Diamond Trust)
(Edmund Lowe, Ann Todd)

OVER THE MOON
(technicolor)
(Merle Oberon)

MUTINY IN THE MOUNTAINS (technicolor)
(Sabu, Paul Lukas)

FOUR FEATHERS
(Robert Donat)

FIRST AND THE LAST
(Vivien Leigh, Laurence Olivier, Leslie Banks)

DIVORCE OF LADY X
(technicolor)
(Merle Oberon, Laurence Olivier)

SOUTH RIDING
(Ralph Richardson, Edna Best, Edmund Gwenn)

PARADISE FOR TWO
(Jack Hulbert, Patricia Ellis, Rex Harrison)

GAIETY GIRLS
(technicolor)
(Binnie Barnes, Sydney Howard, Rex Harrison)

STORM IN A TEA CUP
(Vivien Leigh, Rex Harrison)

I MET MY LOVE AGAIN
(Joan Bennett, Henry Fonda)

I LOVE AS I PLEASE
(Madeleine Carroll)

A KISS IN PARIS
(Madeleine Carroll)

ARABIAN NIGHTS
(technicolor)
(Sylvia Sidney, Charles Boyer, Madeleine Carroll)

THE MAN WITH TEN MODELS
(Charles Boyer)

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BOMBAY—LAHORE—CALCUTTA—MADRAS—RANGOON
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"His Master's Voice"

What is the chief characteristic of Shantaram’s direction?
Sincerity of purpose and an effort to give his level best every time.

What is the percentage of educated and uneducated actors and actresses in the Indian Film industry?
Educated ½ per cent, the rest uneducated.

From: S.M.H. (Bangalore):

Will you please give me some information about Nalini Turkhud? Why did she leave Prabhat?
She is now the managing partner in Jayshree Pictures, Poona. When a person leaves a job, it is either due to some disagreement or for better prospects. I suspect the former reason in case of this lady.

From: Sita P. Malkani (Hyderabad):

In the Illustrated Weekly I read an article by Miss Pramilla under the heading “Becoming a star isn’t easy”. Do you think all that she writes is correct?
I think that it is rather premature for Pramilla to write on this subject. She is not yet a star herself as no picture of hers has been released with Pramilla in the heroine’s role. So far she has only been doing minor parts and for her to talk about this subject is rather presumptuous.

Why don’t we have Indian News reels and shorts like those given by the foreign producers?
Don’t be impatient. In the very near future, Prabhat is going to give us news reels and other educational shorts.

From: M.S.N.M. (Bangalore):

Is Sabita Devi a Brahmin girl?
Yes, a ‘Brahmin’ amongst the Jews.

From: A.H. (Rangoon):

In replying to Miss Malkani in your previous issue you have said: “If a prominent man had written for a photograph, these girls perhaps would have sent him a dozen instead of a mere one”. After this I wrote to glamorous Devika Rani, Sagar’s pet Sabita Devi and New Theatre’s novice Menaka for their autographs and according to you I ought to have received a “dozen instead of a mere one”. But I never received even a reply. This proves that the Indian stars have a lot more to learn in the way of courtesy. They not only ignore their fans but rather do not even care so long as they are in good books with their directors.

My hat off to you. Agreed.

From: V.K. (Madras):

How much will it cost a person who is new to the business to produce a good Indian picture?
All his life’s savings, and I am not sure whether the picture will be good after all that.
Do you know why the Cinemas in Madras are bad?
Because you people don’t ask for better ones. Stop visiting the old theatres and those responsible will give you new ones.

From: Medico (Nagpur):

What has become of Miss Kamala B.A. who used to write very interesting letters for “Filmindia”?
She has got herself married, and now she writes letters to her husband.

From: A.S.R. (Bellary):

Who is playing the important role opposite the Colour Queen Padmdevi in “Kisan Kanya”?
Gulam Mahomed and he is doing it pretty well.
Ratan Bai is superior to Sabita Devi and Madhuri in acting as well as singing. Don’t you think so?
I do, but Seth Chimanlal of Sagar and Chandulal of Ranjit don’t.
I read in the papers that Motilal is going to leave Sagar and join Saroj?
He ought to, as he will fit in better at the other place.

From: N.K.T. (Bhopal):

Please help me in getting the latest photograph of Mollina.
I am sorry I can’t help you in this, because if I write to her instead of sending the photographs, she might come down to Bombay.

From: D.V.S. (Bangalore):

Reviewing the film world a friend of mine said that “prostitution” is as sacred an institution as “marriage”. What do you think of it?
I don’t know much about the “sacred” part of it, but I know that it is as important as the other one.

From: S.K.B. (Poona):

In the Indian stunt pictures, we generally find several scenes which are quite impossible. Do you think that this is due to bad direction?
Certainly. The producers who produce such pictures are themselves impossible men and they think that stunts should be divorced from common sense.
KUMAR—BIBBO—MAYA—SITARA

What a sweet torture with three sweeties defending. They actually do so in "Watan", Sagar's latest success.
Congress has set a new pace in the Nation’s politics and Administration

Sagar has set the new pace in the Nation’s Entertainment mode and purpose

Nationally Released.......... A picture with a patriotic purpose

WATAN

Starring:— KUMAR — BIBBO — MAYA & YAKUB

Direction:— MEHBOOB

Now Running at IMPERIAL BOMBAY

The Seal
A square deal to the Public
A round guarantee to Exhibitors
A straight — Line of genuine wholesome down right Entertainment

SABITADEVI
Will inspire modern generation in
300 Days and After
Three Hundred Thrilling Days and a Girl........
and a Millionaire........

Directed by: SARVOTTAM BADAMI

DYNAMITE
SURENDRA & MAYA

Direction: C. M. LUHAR Bsc.

Gramophone Singer
Surendra—Prabha—Bibbo
Direction—V. C. DESAI

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IMPERIAL FILM CO., BOMBAY
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This sweet girl gives a good performance in "Watan" Sagar's latest Mahomedan picture.
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This attractive artiste gives an attractive performance in "Repentance" produced by Tara Films of Bombay.
Once again New Theatres give their best to the Gala World!

But this time it is unique entertainment with an elevating theme which sinks into your hearts and stays there inspite of yourself.

Director Nitin Bose Glorifies the frown of Mother Earth and Frames the Anger of the Gods in an unforgettable spectacle in

The MOTHERLAND
*(DHARATI-MATA)*

Starring old favourites

- SAIGAL
- UMA
- NAWAB
- KAMLESH KUMARI
- AMAR MULLICK
- AND OTHERS

Music By:
PANKAJ MULLICK

who draws his tunes from Nature to bewitch Humanity with their eternal melody.

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of a modern city family;

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of a cast of great performers;

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WITH A MAGNIFICENT MESSAGE
ALIKE FOR THE MILLIONS AND
MILLIONAIRES.

SOHRAB MODI And NASEEM
with
Jagirdar, Sadiqali, Shanta Dutt, Eruch
Tarapore, Sheela, Sadatali.

MEETHA ZAHAR
INDIA'S DRAMATIC PLEA FOR PROHIBITION

Produced by:
MINERVA MOVIE TONE

Photography:
Y. D. SARPOTDAR

Directed by:
SOHRAB MODI

Can Poison be Sweet?
“Yes!” says Sohrab Modi! It's His Discovery—
And now he has thrown it open to you at the

MINERVA TALKIES
LAMINGTON ROAD

Daily: 5-15, 8, 10-45 p.m. Sat., Sun., Hol., 2-30 p.m.
"KISAN KANYA"

Produced by: Imperial Film Co.
Released at: Majestic Cinema, Bombay.
Date of Release: 8th January 1938.
Bombay Circuit Distributors: Supreme Film Distributors.
Cast: Padma Devi, Gulam Mohamed, Ziloo, Nissar and others.
Screen Play: Story by Prof. Ziauddin.
Scenario by: Sa'adat H. Manto.

The name "Kisan Kanya" is a wrong title to the picture, as the story revolves only for a short time round the life of the heroine of the picture. This is supposed to be a story of our villages with a theme summarised by the producers as follows:—"If a man made the city, God made the village." Throughout the picture no attempt has been made to justify this theme. It is strange that the writer who comes from Shantiniketan, which is Dr. Tagore's sanctuary, could not paint rural scenes giving them their true soul and atmosphere. The plot of the story is rather tame and centres round the village 'goonda'. The scenario writer seems to be a new man at his job with the result that every situation has suffered for want of correct development. The scenes have become very sketchy and fail to appeal to the audiences.

Language: (Hindusthani) (By Sa'adat H. Manto): The dialogues are very tame and at no stage in the story are they enterprising.

The dialogue writer is entirely responsible for the weak appeal of the picture. Apart from inefficiency in writing the dialogues the pronunciation of what is there already is much after the Punjab school, with the result that the phonetic value of the language has become definitely poor. In the hands of a better writer with more experience something could have been made out of this story.

Music: (By Ram Gopal Pandey): A couple of tunes in the picture are well chosen, particularly of song No. 4 and song No. 7. But the song composition is so poor that one does not feel like hearing the songs again. The musical accompaniment with the songs is entirely erratic and out of tune. It seemed that every instrumentalist was playing for himself rather than to support the song. Song No. 4 could have become popular had it been taken properly. Unfortunately it was not. There were two persons in the cast who had good voices, viz., Padma Devi and Kesar. But these voices were not exploited properly.

Photography: (By Rustam M. Irani). Quite good throughout and beautiful at places. Certainly an improvement on previous Imperial pictures.

Audiography: (By Jehangir Munshi). Very careful recording seems to have been done at places, particularly in the outdoors. Recording is quite good on the whole.

Cine Color Process: (By W. M. Henius). Whoever is responsible the man has done good work in bringing colour to the screen. The colour in certain places is remarkably beautiful and true to life. On the whole, looking at the picture from the view point of colour, this picture could be called a great step forward, and a successful one, in bringing colour to the Indian screen.

Editing: Not quite happy throughout the picture. The scene at the police Thana has practically been spoiled by the man who edited the picture.

Direction: (By Moti B. Gidwani): At no stage in the story the director betrays any enterprise, intelligence or imagination. The situations have not been developed to their logical conclusion and the whole picture has been shot in rather a straight way. It is a pity that a subject which could have been turned into a picture with a national message has been wasted for want of correct direction. Natural or psychological development is certainly not a feature of this story. The whole thing is too slipshod and sketchy. A couple of scenes, however, are well
directed but that is all that is in the whole picture.

Performances: Gulam Mahomed, perhaps, gives the best performance as he is given the opportunity of acting through the major portion of the picture. Padmdevi gives a very popular performance, particularly in those scenes between herself and Gulam Mahomed. Unfortunately this girl had not much to do, though the title role was hers. Her sweet and melodious voice was not at all exploited by the Director. Those few scenes which Zilloo had, she has done them well. Nissar was a rank failure. Gani as the "Zamindar", was not at all convincing. Sayed Ahmed as the 'Muneem' was quite good.

Costumes & Settings: The costumes in the picture had no particular school or art. They were not selected with an eye for colour. The dress given to Gulam Mahomed was typically Punjabi and the producers seem to have forgotten the fact that a picture has to go outside Punjab to cover the whole of India. Costumes of the villagers looked like those of the farmers of Gujarat.

The settings were prepared in an erratic way. For instance, in the situation where Randhir goes to the house of the zamindar to stab him, the verandah and out door shots of his house suggest that the place's a ramshackle construction in the midst of fields. Actually, when Randhir enters the interiors, a big hall is shown with modern windows and marble pillars. Both the indoors and outdoors in these scenes are inconsistent and this inconsistency is seen through several scenes.

Special Effects: The scenic beauty of the locations in colour is certainly an attraction which should not be missed by any one as this happens to be the first colour picture released in India.

General Remarks: After giving very good technical work in colour, photography and recording, it is a pity that the pictures should fail to appeal due to a weak story, bad dialogues and poor direction.

Publicity: Unique publicity, never before given to any Indian picture, attended the release of this picture for its world premiere in Bombay. And still due to the inherent defects in the story and its treatment it all amounted to flogging a dead horse.

Box office value: Being the first colour picture and as such being a novelty to the audiences, it is bound to attract crowds everywhere and can safely be booked by all theatres, as a treat in colour for their patrons. One thing, however, must be remembered that to achieve the correct transparency on the screen it is necessary that the theatre should be equipped with high intensity arcs.

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“NANDAKUMAR”

Produced by: Jayashree Films, Poona.

Released at: Central Talkies, Bombay.

Date of Release: 15th Jan. 1938.

Bombay Circuit Distributors: Empire Talkie Distributors.

Cast: Durga Khote, Govindrao Tembe, Anant Marathe, Govind Kurvalikar, Keshavrao Dhaiber, Jaishree Kamulkar & others.

Screen Play: (By M. G. Rangnekar). This is a mythological story of Lord Krishna. It runs in the same old rut made by previous productions. The treatment of this screen play in particular is far from being attractive. It lacks imagination and experience. The whole affair looks very amateurish and Mr. Rangnekar who so often criticises others should now learn how to write a screen story. Unless he does so, he should not venture out as a screen writer again. It is always easy to criticise the actions and writings of others and one need not essentially reach a certain standard of efficiency before doing so, but one should certainly know the fundamentals of screen writing before he chooses to criticise others. The screen play given by Mr. Rangnekar in this picture, unfortunately betrays a complete lack of knowledge of the most primary fundamentals of play writing.

Language: (Hindi) (By Pandit “Veer”). The songs and dialogues were poor, apart from the fact that they were poorly spoken on the screen.

Music: (By G. P. Kapur): Some of the tunes were quite good, but most of the ‘community’ singing was not so attractive. Defective recording has taken a lot away from the inherent qualities of the music.

Photography: (By S. K. Pai). Quite good, though rather amateurish.

Recording: (By Y. S. Kothare). One of the greatest defects of this picture is the recording part of it. Sheer negligence seems to be responsible for bad recording at regular intervals throughout the picture. At certain places, recording seems to have been good and carefully done while at other places, the sound levels between two continuous dialogues seem to differ.

Editing: (By M. T. Limaye). Lacks enterprise.

Direction: (By Keshavrao Dhaiber). Barring the mob scenes which are rather well done the direction seems to be weak and amateurish. After giving high hopes Mr. Keshavrao Dhaiber has let us down rather badly. With
greater care the picture could have been much better directed.

Performances: The biggest farce of the whole show was Govindrao Tembe. Whoever told any one that this man can act? We cannot find any excuse for giving this man any role in this picture. Durga Khote is not so good as she seems to have been left all to herself rather than been directed. Taking a comparative review of the performances given by the artistes, we should think that little Anant Marathe has beaten the whole lot of them with his native intelligence, while Jayashree comes somewhere second to him. Nanasaheb Chapekar is silly, probably because his role demanded that attribute.

Costumes & Settings: We doubt the school of the costumes, but at places some of them were attractive.

A couple of settings were beautiful but not well taken.

Special Effects: Mob scenes in the picture are certainly an attraction though they hardly have any relation to the main plot.

General Remarks: After seeing the picture we think that Mr. Kesavrao Dhaiber has lost one more opportunity. We only hope, and even pray, that he does not lose another.

Publicity: Rather indifferent publicity ushered the picture in Bombay. And this publicity was in a way responsible for the lukewarm support which the picture attracted.

Box office value: The picture might run well in places where devotional subjects of this type are liked.

“WATAN”

Produced by: Sagar Movietone, Bombay.
Released at: Imperial Cinema, Bombay.
Date of Release: 22nd Jan. 1938.
Bombay Circuit Distributors: Supreme Film Distributors.
Cast: Kumar, Bibbo, Yakub, Maya Bannerji, Sitara, Sankatha and others.

Screen Play: (By Mehboob and Vajahat Mirza). This is one more story of the Tartars. With Wadia Movietone, Saroj Movietone, and Nanubhaits and Advanis, doing service for the Tartars for a number of years we had thought that all their stories had come to an end. But Sagar gives us a surprise in giving one more when we least expected it in the midst of their social successes. The only difference this new variety has given is that the whole row is about the motherland instead of religion or Islam. The story has the usual situations centering round a rebel from justice and a maiden in love. The whole affair is very much common and has been seen, to be accurate, about 510 times before. And there is not even a suspicion of anything novel in the picture.

The continuity in the early stages is not very happy in as much as the writers have failed to introduce the numerous characters in the story to the audiences. This introduction creeps in casually in the later stages of the story. Repetition of several situations becomes slightly boring before and after the interval.

Language: (Urdu) (By Vajahat Mirza). It was very refreshing to find good Urdu coming from a Bombay Producing company. The dialogues of this picture, though not very intelligently conceived are very well worded and did not fail to make an impression on the mind. The dialogue writer, who is new to the trade seems to have done well considering the fact that this is his first picture.

In the composition of songs, though the versifying is good, still the songs lack the fragrance of a new thought or a new idea. Some of the lines of the songs are just verses and not poems. Still Mr. Mirza has a good future before him if he does not spoil himself with this taste of small success.

Music: (By Anil Biswas): The tunes this time, contrary to the style of Sagar are not so attractive though two songs sung by Sitara are quite good. The songs given to Maya are awful apart from the tunes being band it the girl sings them in a most pathetic way, and these songs are supposed to be songs of joy. The background music provided with the riding scenes is silly. The songs which Bibbo sings, every one of them, is bad. Music has not helped the Director much in this picture.

Photography: (By Faredoon A. Irani): Beautiful. In places too beautiful for words. The picture is practically the cameraman’s show. His personality and excellence seemed to have been stamped on it from the first foot to the last one. Mr. Irani is responsible for creating a wonderfully pleasing optical illusion which is responsible for the success of the picture in a large way. Some of the war shots, not those picked up
from foreign ones, are marvellously taken.

Recording: (By Chandrakant Pandya). Quite good.

Laboratory: Quite nice.

Editing: (By Shamsuddin Kadri). Appropriate and rather enterprising. The war scenes are slightly erratic.

Direction: (By Mehboob). As we have remarked before, pictures of this type are the forte of Mr. Mehboob. He seems to revel in them and gives his best every time and we still think it will not be wise for him to handle a social picture which requires greater flights of imagination and psychological understanding. Pictorially the director has achieved much in this picture and we should think that he is to-day the best man in Sagar knowing the pictorial value of a picture. In some of the scenes he has used the camera to good purpose. Had it not been for the inherent lack of development in the original scenario we could have called the picture a better effort in direction.

As it is Mr. Mehboob himself is responsible for these weak links.

Performances: Kumar is easily the best. And this is his best picture since he arrived in Bombay from Calcutta. We have always said that this artiste had a lot of talent in him, but it was unfortunate that no one could make use of it. It was left to Mehboob to do so. In a double role Kumar has given a very convincing performance. His dialogues are superb. We however do not approve of the way he tilts his face up and distends his nostrils. He should try to check this habit. As an actor Kumar is easily the best man Sagar has got today, including all the old timers and we hope that if favouritism does not step in, Kumar will step out on the ladder of success far ahead of others. His make-up in the old man's role was not convincing.

Yakub has given his usual good performance and this time he puts in some more spice into it by giving a song which was quite well sung. In fact, taking a comparative view of things and considering that the girls have sweeter voices and better chances than men, Yakub could be said to have sung the best of the whole lot.

Sankatha was quite forceful and convincing. Siddiqui seemed to fit in with the silly part. Mirza was bad. His stained teeth were revolting. Pande was quite good. Kayamali was no good. Sitara, amongst the girls topped the show by giving a very pleasing performance with a bit of music and plenty of lusty actions. She provided the sex side of the picture. Bibbo looked haggard and a misfit in the role of a princess

February 1938

FILMINDIA

RAMCHANDRA MARATHE & PAR SHURAM give marvellous performances in "Gopal Krishna", a Prabhat Picture.
who was supposed to be beautiful. Her music failed to please.

Maya has not shown any improvement after "Jagirdar". Her actions were stereotyped. Her dialogues were not distinct. Her pronunciation was defective and her music was far from satisfactory.

Azurie's dance was quite good, as an entertainment. But it lacked school.

Costumes & Settings: Quite attractive and at places beautiful.

Special Effects: The war scenes were well taken.

General Remarks: There is plenty of entertainment in the picture, and it should be called a good picture picturelarily. There is a slight drag at places, but it is excusable.

Publicity: The publicity of the picture was rather indifferent and tame, and it was not in keeping with the traditions established by Sagar during the last year. The advertisement copies in English papers were erratic and had no connection with the plot of the story. The names of political leaders of the country were used with impunity to sell a trade product. We can not call this a graceful gesture coming as it does from a company with a certain amount of national mindedness.

Box office value: The picture will run well almost at all places and particularly in the Punjab.

"MUKTI"


Released at: Lamington Talkies, Bombay.

Date of Release: 15th Jan. 1938.

Bombay Circuit Distributors: Supreme Film Distributors.

Cast: Barua, Kanan, Menaka, Nawab, Jagadish, Bikram Kapoor, Pankaj Mullick, Kalyani and others.

Screen Play: (By P. C. Barua). This is a story of unrealities. It is more idealistic than practical. It is more a dream of the artist in Mr. Barua than an episode of his practical experience. The whole affair is rather far fetched. In presenting a theme of this sort, Mr. Barua has tried numerous small experiments some of which smell of local colour. It is intensely difficult to present a subject like this in a picture and to that extent Mr. Barua has succeeded in doing so.

Language: (Urdu) (By Asgar Hossein Shore). The dialogues are good and almost beautiful in certain places. Some of the songs are beautifully composed.

Photography: (By Bimal Roy). Beautiful and soothing to the eye. Some of the outdoor shots are very enterprising.

Recording: (By Atul Chatterjee). Quite good.

Editing: (By Kali Raha). Calls for further study.

Laboratory: (By Subodh Ganguly). Very nice.

Direction: (By P. C. Barua). What faults can one find in the direction of Mr. Barua? The only difference of opinion that one can have with him is in his treatment of a subject or in his view point of presentation.

Performances: Barua fitted in very well as an artist in the picture. His performance was quite good, though it had nothing special to enthuse over. Kanan was also good. Nawab gave a performance of his usual popular type carrying the applause of the masses. Jagadish did not convince. Bikram Kapoor was apologetic. Pankaj Mullick sang beautifully. Menaka as Tharna was quite convincing.

Special Effects: Some of the out door shots with elephants in them are attractive.

The theme of the story is provocative and is good for those who indulge in thinking as a pastime.

Two songs sung by Pankaj Mullick are worth hearing twice.

General Remarks: Barua should remember that a picture is also a commercial proposition and he should bring his themes down to the level of mass mentality so that the picture should appeal to the masses and carry its message to every home and in doing all this, prove a paying proposition to the producer. With "Mukti" he is showing signs of going the way of Devaki Bose.

It was a mistake to release the picture at the Lamington Talkies in Bombay where the sound production is not so sympathetic apart from the fact that the actual screen is much smaller than the standard one which we find in other theatres. The beauty of the scenes had, therefore, to be seen and appreciated in a sort of contracted condition.

Publicity: The publicity of this picture was not at all satisfactory and there are several reasons for this. In any case, the publicity did not help the picture at all.

Box office value: By an intelligent audience the picture may be appreciated, but certainly not by the masses, as it is too difficult for them to understand the trend of the philosophy underlying the theme. Minimum guarantee is likely to prove a risk in case of this picture.
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The Beauty that conquered the Beast

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Directed by: BHAL G. Pendharker

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“CHANDRARAO MORE”

Produced by: General Films Ltd.
Released at: Royal Opera House.
Date of Release: 8th January.
Bombay Circuit Distributors: General Films.
Cast: Oundhker, Datar, Nandekar, Marutirao, Dinker, Ameena, Jayshree etc.
Screen Play: (By Vishnupant Oundhker).

Since the first historical picture of the time of Shivaji was produced by the Maharashtra Film Co., of Kolhapur, numerous pictures have come to the screen with almost an uniform background and a monotonous repetition of situations. This picture is just one more from the series. It has all the time-worn situations which have done faithful service through years for difficult producers and productions. The continuity of the picture could have been improved with more carefulness.

Language: (Marathi). (By Oundhker).

The dialogues are good but the diction of the same has that peculiar tone associated with the writer of the dialogues.

Music: (By Korgaonker): The musical fare provided in this picture is quite attractive. Songs given to Marutirao are rather nice and they are well sung.

Photography: (By Kukade): Quite enterprising and good.

Recording: (By Surrayal): Quite distinct.

Laboratory Work: Quite good.

Editing: (By: Barodker): Stereotyped and lacks imagination.

Direction: (By Arolkar) The picture is shot ‘straight’ without the director displaying any pretentions for imagination or intellectual development. Several situations which could have been improved have turned out to be tame owing to lack of correct direction.

Performances Both the girls, viz., Ameena and Jayshree over acted all the time. They bent a lot unnecessarily, laughed a lot unnecessarily, played a lot unnecessarily and did a lot of things also unnecessarily which were not necessary for the picture. The director had probably told them, that all this, was acting, with the result that two good girls who could have acted well were wasted. Oundhker in the title role was too subdued. Datar as Shivaji seemed to be too well fed and had less speed in his legs. His dialogues lacked character. Marutirao sang well. Dinker was the best in the whole lot. His slap-stick performance very well fitted the situations.

Special Effects: The war scenes are certainly an attraction.

General Remarks: We welcome the success of this picture not only because it is the first successful picture from the producers, but because it happens to be the very first coming out from the Film City, after a long sequence of failures. With the success of this picture, the Fazalbhoy Bros. have proved it to their critics that it is the men behind who are responsible for the failure rather than the studio.

Publicity: The picture was well ushered.

Box-office Value: The picture will run well at all places due to its patriotic appeal to young and old alike. It is worth booking with a small minimum guarantee.

“THE NIGHTINGALE”

Produced by: Ranjit Movietone.
Released at: West End Talkies.
Date of Release: 29th January 1938.
Bombay Circuit Distributors: Ranjit Movietone.
Cast: Madhuri, E. Billimoria, Ishwarlal, Charlie, Ghory, Kesari, Ram Apte.
Star Value: Mehroo the monkey and Limo, the dog.

Screen Play: This is one more of the ‘nonsense’ series which Ranjit has been putting up before the public for the past year. We are told that this is the last in the series, and next season Mr. Chandulal Shah will be at last giving us some sensible pictures. The plot of this story has no reason or excuse, and to look out for continuity of thought or action in a plot of this nature will be rather foolhardy. The picture, however, has plenty of entertainment—most of it slapstick—and it is suitable for school boys and girls.

Language: (Hindusthani). (By Munshi Arzoo). Some of the dialogues are very good, while the others are indifferent. The songs are well versified but not intelligent.
Music: (By Jnan Datt). The music in this picture is certainly an improvement on all others given by Ranjit. Some beautiful tunes have been wasted on light situations. The girl who sings—I think her name is Wahidan, though I am not sure—duets with the fat Bengali fellow has a very thrilling voice which can be used to good purpose in future pictures.

Photography: (By G. G. Gogate). Quite satisfactory.

Recording: (By P. C. Subedar). The recording is rather indifferent in the early scenes, most of the songs taken out-doors are not well recorded. A little more care could have improved the ear value of the picture.

Direction: (By Jayant Desai). This picture provides one more argument to our old statement that Jayant Desai should not direct any more pictures, unless he is out to do some serious work. The direction of this story is a poor farce. Numerous illogical shots have been introduced into the picture without any rhyme or reason. We are still wondering why those two dancers singing songs Nos. 2 and 4 have been put into the picture and how do these dances support the main theme of the story?

Performances: All the applause from the audience is shared by Mehroo the monkey and Limo the dog, leaving nothing except jeers and ridicule to the rest. Incidentally these two animals have paid their way well. Madhuri with the increase in her weight has certainly added to her sex attraction, but screen artistes are always better preferred when they weigh less. Madhuri’s dialogues have not improved at all. Her face which has gathered plenty of upholstery is not now suitable for holding any expression. Her old quick movements are now felt by their absence. She is no longer the fire-fly she used to be once.

E. Billimoria is quite good, but better than him is Ishwarlal. The unit of comedians had pathetic work to do. Ram Apte was seriously competing with Mehroo the monkey.

Special Effects: The slap stick element of entertainment is undoubtedly an attraction. A couple of songs are worth hearing.

General Remarks: It is high time that people from the film industry take a deputation to Mr. Chandulal Shah and request him to save us from any further stuff of this nature. With his resources, this old campaigner can always give us better pictures with more quality and sense.

Publicity: Very indifferent and rotten.

Box-office Value: The picture will run well at places where light stories of this nature are liked. It is however not worth risking a minimum guarantee, though it can be called a good bi-weekly programme.

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Exploitation of Indian Films Outside India

By Mr. Baburao Pai, Famous Pictures, Bombay.

Everyone in the industry knows that there is to-day a widespread feeling of uncertainty and unsteadiness respecting the exploitation of Indian films outside India in places like Africa, Mauritius and Reunion, Fiji Islands, Singapore and British West Indies, where our films find scope for exploitation. This is certainly not due to the absence of opportunities—but chiefly owing to the lack of confidence and push on the part of the Indian Distributor, which account for the present unsettled conditions of this phase of his trade.

Our film distributors—not to speak of the producers have only a nodding acquaintance of the nature and conditions under which our films are sometimes exhibited in these far off lands. There are very few or none at all who maintain a direct representation. A few who were enterprise enough to maintain something like that had to discontinue it with the advent of economic and trade depression. Consequently, pictures in some cases, are being sold whenever possible or exhibited in these countries through the medium of local agents, whose business is to procure pictures for regular screening in these places.

There are of course a few distributors in Africa and other places for Indian films who have a trying time in the midst of foreign competition and Government restrictions respecting the reception and exhibition of Indian films. The customs duty, recensoring charges, railway freight, non-availability of theatres, are just a few of the embarrassments. In addition, each distributor has to become a member of an organisation (which controls exhibition of Indian films in Africa), and he has to screen his pictures according to turn. This is a serious handicap—since in some cases the distributors are obliged to return the film unscreened particularly if the film is rented out for a short period. When we survey this array of restrictions, encumbrances and obligations—it is no wonder that the businessmen in those places always have to tell you a very pessimistic story regarding business.

Owing to these difficulties, the overseas market is scarcely in a position to offer a decent return for Indian films, with the result that many promising pictures are held back. In South Africa for instance, Indian films fetch only 17 per cent of the gross business made, out of which sometimes one has also to spend for re-importation of the film. What is it due to? The answer is, customs duty and Censoring charges which take away almost all the profits. Sometimes, the Censor Board is so strict that pictures are banned outright without the least consideration to the fact that an enormous amount of money has been already spent out of pocket by the businessmen for simply presenting the film for the Censor's examination! As a result of these blood-sucking restrictions and conditions, Indian films in South Africa very rarely find a way, although this is an important province well populated by Indians, who are unfortunately prevented from enjoying film-entertainment, which as a matter of fact, has become a sheer necessity in all countries.

Occasionally, Indian films (in major cases only the best) are shipped through local agents for exhibition in the overseas market. These agents are self-centred and interested more in their personal gains than anything else. This practice has more or less become common and has placed the Indian distributor in a dilemma regarding outside business. There are still a few I think who contrive to sell their pictures outright which I consider quite fortunate—under existing circumstances, because a lump amount is got straightaway which may not be available by renting as usual. This also helps
the man at the other end, as he can exploit the picture conveniently. If the Indian distributor wants to gain something substantially out of overseas exploitation without sale—he must be prepared to detain his films on the other side for a long time. As he has no representative of his own he is unwilling to entrust this to strangers. Granted, one has got a reliable party to do his job, he cannot detain films particularly in Africa for more than two years during the course of which time only the most influential party can show a picture in all the centres in Africa.

In spite of all the handicaps prevalent, trade depression, unemployment etc., it is gratifying to note that our films are still in great demand in the above-mentioned countries, as the Indian population is always eager to see them. Exploitation fields of Indian films in the above-said places, need no exploration or simulation. Entertainment in almost all countries has now become an unavoidable luxury and it is so for our Indian brethren too in the places under review, inspite of serious handicaps. What we now require is an unanimous attempt to eliminate the difficulties in the way of our exploitation by taking up the matter with the Government. We may thereafter concentrate on standardisation of exploitation. In this attempt at standardisation, we are not likely to be benefitted immediately but in the long run we shall be. It is sufficient for our purpose that an order of importance can reasonably be established amongst ourselves.

We have already realised the evil effects of malpractice such as offering competitive prices and thus destroying our mutual business. By a wise step even at the present moment, the future may am not denying the help they got from the Government) to maintain a successful chain of their exploitation throughout the world.

We shall be justified in a solid move to influence the Governments concerned to adopt such measures as will contribute to developing Indian film distribution in other countries.

Product, consumption and demand are not private matters. As long as the world is full of people no one can barter his products at will. If he does so, the results are detrimental. What I venture to suggest is that our overseas business should have a common protective institution—a medium which should advise the members upon all embarrassing situations and influence the Government to remove the obstacles in the progress of the industry. If this agreement is reached we shall have achieved one of our objectives to standardise this business to the advantage of not only the tradesmen here, but also those overseas and thus jointly shape the destiny of the trade. Without such an institution we have not the opportunity to examine every possible side—nor can one alone do much to accelerate, modify or adjust things to advantage. Associated on the other hand, with his colleagues, in a body (and pooling the resources with M.P.S.I.), each of us will be in a position to contribute his best to direct this important part of our business to better and lasting advantage.
ANNA STEN—The Glamorous Russian

Anna Sten, the glamorous Russian star of the Garrett Klement film, “A Woman Alone,” was born in Kiev, Russia.

When her father, a ballet dancer, died, in 1922, Anna had to support the family. In her spare time she studied for the stage, but she soon had to give up this training to work in a restaurant.

A group of child performers with whom Anna was associated played in another town. Their work interested the director of one of the State-endowed theatre companies of Stanislavsky, who had them coached for a presentation of Hauptmann’s “Hanneles Himmelrath,” and Anna was given the leading role.

Her performance won for her admission to the Film Academy, and at eighteen she appeared with one of the Stanislavsky companies in Moscow, acting in plays by Masterlink and Pirandello.

ANNA STEN

"Too Fat!"

Anna then took film tests with the Sevkino company, and passed with flying colours. She was sent to join a unit working in the Crimea. To keep warm Anna bundled up, and was very nearly rejected for being "too fat!"

After making several films, including “The Yellow Ticket,” at the Machapron Studios, Moscow, she went to Germany to appear in “The Brothers Karamazov,” “The Tempest” and other successful pictures.

Her work in these productions interested Sam Goldwyn, who put her under contract. She made her Hollywood screen debut in “The Lady of the Boulevards”. This was followed by “We Live Again” and “Wedding Night”.

She then came to London specially to play the role of Maria, a little peasant girl who becomes a great dancer in “A Woman Alone”.

New Thrills Brought to Screen by “Dick Tracy”

The outstanding action thrills of the season highlight the swift-moving plot of the Republic serial “Dick Tracy”, soon coming to the screen.

With machine-gun rapidity the daredevil detective and his federal pals perform hair-raising stunts as they battle the Spider gang and its sinister leader, The Lame One.

Nine separate, desperate hand-to-hand battles are fought by Ralph Byrd, who portrays the title role. And since movies nowadays demand realism there were no punches pulled by Byrd or George DeNormand, Phillip Mason, Al Taylor, Loren Riebe, or Buddy Roosevelt, the quintet of leading henchmen of The Lame One.

Other breath-taking thrills include:

The wrecking of a car driven by Carleton Young which sees the machine go hurtling over a 200 foot bank and bursting into flames.

A procession of hundreds of mobilized trucks roaring through the city streets toward the Bay bridge of San Francisco to thwart its attempted destruction.

The crash of a 100 foot tower crane that misses Tracy by a fraction.

Tracy’s leap from a 600-mile an hour speeding car to a hillside.

Tracy’s wireslide stunt, wherein he slides off a boom and rope from a chimney to another building 75 feet away.

The crash of a roaring plane into a railroad trestle.

Enveloping a ocean liner in a smoke screen by the Spider gang who plan the theft of a fur shipment.

A 50-foot dive into the harbour by Smiley Burnette aboard a motor-cycle which leaps off into the river at 50 miles an hour.

A parachute leap by Tracy while holding little Lee Van Atta in one hand.

Tracy losing his balance while running on the narrow ledge of a roof, and hurtling in a 40 foot fall to landing bouncingly on two taut wires.

A fifty foot dive from the stern of a steamer into the ocean while fully clothed by Tracy to escape the clutches of the Spider Men.
Howlers of the Month

News comes that Leila Desai, the New Theatre artiste is expected to go on a dance tour to the Punjab. Quite a natural evolution after film popularity. Others who went before her have given the Punjab College boys good practice in booing and jeering and we only hope that little Leila is not manhandled by these rowdies.

X x x

Mohan Pictures of Andheri are producing some queer pictures. The one that is on now is called "Chabukwalli". The sequel to it will be "Cyclewalli". After the 'whip' the 'cycle' is a useful instrument to reduce space. Why not begin another one called "Nakharewalli".

X x x

It is strange that at the end of every picture there is always a rumour that Director Mehboob is leaving Sagar. The rumour persists during the first week when the picture runs strong due to good publicity. And during the week you can see Mehboob in other studios but his own trying to renew old acquaintances.

All of a sudden Proprietor Chimanlal is summoned back from Bangalore or Hyderabad wherever he is at the time and in an atmosphere of whispers and knowing smiles, the old proprietor goes to work to set things 'right' and soon comes out 'victorious' after giving old Mehboob a rise of a couple of hundreds. And then starts the next picture.

The fun in the whole affair is that all throughout Mehboob himself has not spoken a word. He keeps on wondering, what's it all about?

X x x

Director Gidwani's next in colour is another written by Manto that Punjabi writer and called "Tar-tari Daku". In "Kisan Kanya" Manto gave us a tale of a Punjabi 'goonda'. Funny, the way these Punjab writers prefer glorifying "goondas" and "dakus". Anyway, doing it needs special knowledge.

Director Chaturbhuj Doshi's first and probably last at Ranjit, is "Gorakh Aya", with Raikumari, Sarla and Kapur.

Khatoon: (Excited): "Let Gorakh..."
and Machhindra come, but what about me?"

Chaturbhui: "Now, now, my dear, you will also come but not here. Chandu-kanna won't allow it. He thinks I become sentimental with you about it.

Khatoon: "I don't care what he thinks. What do you think?"

Chaturbhui: Come, come, my pet, you must wait till we start our own picture.

The two inseparables have parted at last. I mean Niranjan Pal and Himansu Rai. There was so much love lost between these two that both friends and enemies were staggered at the news. Friends say that Pal wanted to act the hero in Rai's pictures. Rai wouldn't allow a friend to do that.

The news of the month is that "Motilal decides to stay at Sagar". Where else can he go?

By the way, they tell me and I don't know whether it is true, but it is likely to be so, that Motilal has suddenly become conscious of his nose and carries it most of the time wrapped in a 'kerchief. Does he think that people keep on looking at it after reading our reviewer's remarks about his work in "Kokila"? Come on, lad, don't take these things seriously.

Director Kardar has started shooting "Bagban" at Film City. After four month's waiting, that's an event which needs tickets to watch.

He wouldn't keep quiet. I mean Chandulal Shah of Ranjit. He would teach Khan Bahadur Ardesar Irani for producing the 1st colour picture. So when the old Khan Bahadur was shooting colour Chandulal was quietly building a beautiful sound proof studio. And then the other day he invited a thousand guests to witness his triumph.

Old Khan Bahadur Irani was of course, there. And he seemed to think that Chandulal Shah had wasted just so much money in building a sound proof studio.

In as many words, of course unspoken, the Khan Bahadur even warned Gohar about Chandulal's extravagance.

Gohar looked askance at Chandulal, but Chandulal winked to mean "That's his way, don't worry".

There were many there. But did I forget to tell you that I was there also and right near the door to escape quickly if any one spotted me watching them?

Well, I was there and that's enough—rather more than enough. And there were others and most of them were thinking and as Kevalchand was not there they were all thinking silently. By the way, Kevalchand is the only man in the industry who thinks loudly. You can always hear him thinking and thinking 'vigorously' very often.

And his brother Kapurchand generally thinks politely and gently but I don't know whether he did so this time as he was so near the old Khan Bahadur whose talent for outright "thinking" is so well known and heard by many.

Some of them ought to have thought this way, though I am not quite sure. You may however think so if you like.

Kapurchand: Had I not let him go then, this Chandulal would not have lived to build this blooming studio.

Natverlal: (Solicitor). I had warned you then, that you were becoming sentimental. Sentiment and business can't go hand in hand. Now be careful in future, otherwise that Chimanlal of Sagar will build another sound-proof studio.

Khan Bahadur: For the first time you have given the correct legal advice. Eh, Broacha, (looking sternly) what are you staring at?

R.C.N. Broacha: (Staring at Chandulal's young son eating an apple): "Look, that fellow is eating the coloured apple".

Baburao Patel: (interrupting as usual): "He read your "Kisan Kanya" advertisement and is imitating Adam."

Y. A. Fazalbhoy enters leading Kardar on his arm. In seeing the ceiling of the studio, he was in the danger of dropping into the fountain pit, but Kardar led him aside. And he had led Kardar in.

Y. A. Fazalbhoy: "It's not as silent as our 'Film City'. Wait till my brother gets the new plans from England, we shall build another."

Kardar: "Yes, this is a tiny place compared to what Seth Motilal Chamaria had in Calcutta. His bedroom is much bigger than this".

Now who is that one looking like a white friar. Oh! it is old Mohanlal Dave. He is followed by Narayan Devare, Homi Master
and the “spirit” of Nandlal (who is at Madras). Chaturbhuj Doshi stumbles to meet him.

Mohanalal Dave: “Now that you have been made a director, your next promotion is to become a hero. (Had he Khatoon in mind?)

Chaturbhuj: “I have sunk enough already and I don’t think Chandukaka will ask me to do that”. (Looks about to see where Khatoon is sitting).

Hello, that man looking at the sky must be some one big. Stop, he waits at the door with the air of a conqueror—but no one seems to notice him. There is annoyance on his face. He waits longer expecting Chandulal Shah to run up to the door and fall on his knees with the words “Hail Hitler”, but Chandulal doesn’t look. The simple annoyance has now developed into a complex frown. Not being noticed, that acts like a pin to the vanity balloon. With stamping steps, he marches forward and people know that Nanubhai Desai of Saroj has arrived. He goes to Chandulal and says:

Nanubhai: “You don’t understand, Chandubhai, with much less money I would have built a much better studio. Why didn’t you come and consult me?"

Chandulal: (Apologetic): I did come to you several times, Nanubhai, but everytime they told me that you had gone to Muniee Nathoo’s office.

Nanubhai: (With difference): Oh yes. Cassamally Seth wanted to invest fifty lakhs in the film business and he had called me for consultation. I told him not to be a fool and keep the money for his children”.

Chandulal: “What a courageous advice Nanubhai? You are a marvel”. Nanubhai’s frown disappears and he laughs. Every one heard that laugh and even without looking up every one knew that Nanubhai had laughed.

The brothers were missing. I couldn’t find them anywhere. And then suddenly I heard a sharp sound “Chun!” I knew—I knew where it had come from. But before I could turn round and see things for myself, I heard the response, “yes mummy”.

And then I looked round and saw that everything was alright as usual.

Old Chimanlal Desai was sandwiched between Sabita and her famous mother (“mummy” to all) and on mummy’s right Chunilal was balancing himself on a chair.

Dr. Patel was congratulating himself for having escaped the affectionate mother and the daughter. Some people don’t like attentions and Dr. Patel has always been known for his orthodox views. He preferred to watch things from the other side of the table.

Chimanbhai: “We shall also build a new sound proof studio next year”. (A groan from Kapurchand is heard).

Sabita: “Who groaned?”

Chunilal: It is that fellow Kapurchand. He has got a pain in the side since that Maganlal Desai left him and joined “Supreme”.

Mummy: “Chunilal, what is that Kapurchand doing nowadays?”

Chunilal: “They say he is financing or doing something of that sort”.

Chimanlal: “You leave Kapurchand to me. Even Chandulal and Ardeshar did not know how to handle him.”

Mummy: “Chiman, you look a simpleton, you “off-ton” puzzle me with your remarkable sagacity.”

Bibbo comes on the scene and offers a cigarette to Chimanlal. Though he never smokes, how could he refuse a favour to a lady. With trembling hands Chimanlal takes a cigarette and Bibbo lights it for him. And then between puffs and couches the conversation proceeds.

A little distance away Bulbul (Chimanlal’s managing son) sees all this and hears the coughs and says “That’s his weak point”. His friend remarks “Funny, an old man having a weak point!”

Bibbo: “Who is this Kapurchand? They say he has a lot of money. Why not introduce me, Seth Chimanlal?”

Chimanlal coughs consent.

Mummy: (Staring): “No, no, Chiman, you can’t do that here.

Chimanlal coughs another consent.

Dr. Patel: “I shall give her a letter of introduction to Kapurchand”.

Bibbo: “Oh, how nice and what a courageous man” (glides away without noticing Sabita).

Sabita colours and for the first time she looks attractive. Mummy takes away the cigarette from Chimanlal’s fingers and throws it away with the remark, “Don’t smoke, Chiman, it is not good for your heart”.

“Yes, mummy, And I must live long for you all”.

From a corner of the huge studio came floating the strains of Urdu poetry. It was a strange time and
a strange place, but I smell a 'rat'
as the Urdu was being spoken in
a peculiar Gujrati way.

From a distance I saw—of
course indistinctly as my long
sight is slightly impaired—a
'Romeo' kneeling before a seem-
ing statue of Hercules.

Going near I recognized Shaida,
the Editor of 'Be Ghadi Mowri'
kneeling before old Pramilla's
mother.

And he was reciting Urdu couplets and invoking the spirits of
Maina and Farhad. Pramilla and
Sophie added colour to the poems
by blushing constantly.

That man Shaida is irresistible
when it comes to sampling out
dead and buried poems of
romance. And you can never lose
sight of him, for he can always
be spotted in the midst of multi-
coloured saris. A friend once
jokingly called him a "Durwan of
the Harem" and since then I have
always watched him closely.
Nowadays he has progressed a
lot and does not fancy merely
standing near the door.

Shaida didn't, of course, see
much of the sound proof studio.
He was too busy with his own
sound sounding others.

There were two others—film
journalists of course—and being a
Sunday, they were probably
wearing castor-oil masks on the
face. One was my old friend
Raghuvir Rele of "M.P. Monthly"
and the other was the venerable Jaya-
shanker of "Moj Majah".

In the triumph of Chandulal
they were reminded of the Ramlit
Bulletin which stopped its publica-
tion at the Moj Majah Press.

Right on the trail of these
thoughts young Raghuvir remem-
bered the old flasque of another
film magazine which he was go-
ing to edit and supply job work
to the press.

These two old timers have lost
faith in film producers and distri-
butors and they looked sceptical-
ly at the whole function.

Hafisiji and Ratan had of course
come. They needed only half an
invitation to do so, but with Chan-
dulal's invitation card they would
have travelled a thousand miles
anywhere. You know, Chandulal
has money and a big studio. Is
that not enough excuse for this
pair of enthusiastic artists. They
were there and probably accord-
ing to a pre-arranged plan. Ratan
caught hold of Gohar and Hafisiji
hung on to Chandulal.

People were wondering why
Chandulal was rushing about so
much. They didn't know that he
was probably trying to shake off
Hafisiji.

I noticed Ratan's gilded sari.
Did you? It is a dear little piece
of affair and needs a whole mu-
seum by itself and displays on its
limited map the entire art of In-
dian embroidery.

There was Yakub with some
one else's fountain pen for which
he had no use.

There was Kumar dressed like
a 'tablwalla'—they say it is the
national dress of U.P.—with a gold
wrist watch with which he pro-
ably asked someone else to tell
him the time.

And there was Sagar's Mottil
with the inevitable 'kerchief to his
nose. Wonder, whether this man
is afraid of breathing in germs or
whether he is afraid of showing
his nose. He walked round a lot
and people did see him. Madhuri,
of course, did not.

Jayant Desai was talking with
Madhuri in whispers. And in-
agine it sounded like English. Ma-
dhuri, of course had her hands
full and could not attend to others.
Besides, she had spotted Shaida
looking at her lovingly and pre-
ferred Jayant Desai's English to
Shaida's Urdu-cum-Gujrati stuff
delivered in Maina-Farhad strain.

Sardar Akhtar had also come
and I knew why the prices of
make-up materials had gone up.
She sat amongst the men, but
Gohar realizing the discomfort of
such situations, softly removed
her to the harem side of the show
and Sardar Akhtar never liked
Gohar better in her life. Sardar
smiled gratitude and the smile
spread from one corner of the stu-
dio to the other.

Chaturbhuj Doshi's intelligence
was spread out on a platform for
show. I refer to the Calculcutta im-
portations of artists and music-
cians. Chandulal had done a
bad turn to Chaturbhuj in expos-
ing him thus. The musicians sung
"Vande Mataram" (our national
anthem) and put so much pathos
in it that the whole thing sounded
like a dirge. Even 'Hindmata'
(our national goddess) seemed
weep when Wahidan, Kalyani
and other screen girls threw
flowers in her face.

There was a pathetic interlude
after the national anthem and
every one looked depressed for
no earthly reason. The Bengalis
had once again done the trick.
The pathetic note however, seemed
to suit Khan Bahadur, Chim-
manlal, and Kapurchand very
well. They went out slowly, with
measured steps and heavy hearts.
They had too much emotion
within, which choked the throat
and suppressed the words.

Did I forget Bakulesh, the new
publicity man of Ramlit. He was
distributing press reports which
had been prepared four days
previously. He was so over-
whelmed with the grandeur of
the function, that he had become
too dizzy to walk. He felt that
it was his show, though people
in their utter cruelty did not
seem to realize that.

Surbhai Desai was busy eat-
ing the 'victuals' giving others
the impression that Babuseth
Mamooji was not paying old
Surbhai in time.

And thus ended a great day
for Chandulal Shah and Gohar.
They were all there. And there
was everything for them to eat.
But there was not even a glass
of beer in the whole show—
though it was an evening affair.
I suppose Chandulal and Gohar
couldn't afford beer. They were
too hard up. Well, I am an
optimist and I shall make them
pay for it, even if it be, only me,
to drink the whole stuff out.
NASEEM

This angelic face belongs to the heroine of "Meetha Zahar" a social picture of Minerva Movietone now running in Bombay.
COME, SING TO ME A SONG OF LOVE!

SITARA & KUMAR

Here’s an interesting situation from “Watan” the Sagar picture which is drawing large crowds.
STUDIO CLOSE-UPS

BOMBAY

Imperial Film Co.

By the time this issue is in your ture, "Kisan Kanya" will have concluded its premier run at sixth week of its first release at the Majestic Cinema, Bombay. In point of bringing colour to the Indian screen for the first time, the Imperial Film Company has achieved eminent success as the colour which has been presented on the screen beats several foreign productions in its pastel beauty.

It was however, unfortunate that in spite of technical success of "Kisan Kanya" the picture failed to secure the popular vote owing to a weak story.

At the studios, Director Hafisji is giving finishing touches to his new picture which is likely to be ready by the end of this month. The studio authorities have not yet decided to give another picture to the Ratan-Hafisji Unit.

The second colour picture "Mother India" is slowly progressing under the direction of Gunjal. The picture features Sharifa in the.jpeg
principal role with Pramilla and others in the supporting cast.

Director Setty who has been recently taken up as a new director at the studio has half completed "Actress" starring the Colour Queen Padma Devi with Gulam Mohemad and Gaznavi in the supporting roles.

Another picture with the Colour Queen being shot in the studio is "Why". It is being directed by Mr. Behram Marzban and it will soon go into the editing room.

Just at present Director Gidwani seems to be resting on his oars and probably thinking over his old mistakes. By the time this is in press he will have begun a new picture in colour.

Director Aspi Irani has completed "Vasant Bengali" a stunt picture featuring Husna Banu and Yeshwant Dave.

Important changes are expected in the re-organisation of the studio and a very important person in the studio will soon be out of it for good.

Sagar Movietone:

"Watan" the recent Muslim release of this company drew well for the first week at the Imperial Cinema. Though the picture was well backed by the Mohamedans, the other communities seemed to give it a wide berth, with the result that in the second week and subsequent weeks, the picture dropped gradually in the takings.

At the studio, Director Badami is shooting the final sequences of "Three Hundred Days & After" featuring Sabita Devi. The picture is expected to be released at the Roxy Talkies in the month of March.

Director Virendra Desai has half completed the "Gramophone Singer". The picture features Prabha and Bibbo and is supported by Surendra. Unfortunately no progress could be made with this picture as Surendra is lying in the hospital due to a motor accident.

Harry M. Warner, President of Warner Bros. Pictures, congratulates Paul Muni at the Unveiling of bust of Muni as "Emile Zola", the first one to be erected in the forecourt of the Cathay Circle Theatre in Hollywood. In the future additions in this Hall of Fame will be made of important stars for meritorious work.

"Dynamite" directed by Luhar is lying ready in the tins.

The newly dubbed director Mahendra has taken up a new Hindi subject called the "Postman".

With the completion of the Tamil picture "Jalaja" Director Gharkehan will be leaving the Sagar employment.

Behind the screen and away from prying eyes, rehearsals and secret preparations are going on for Sagar's first International picture in English to be produced by that famous Bengali poet and dramatist, Harindranath Chhottopadhyaya. In connection with this picture it is rather strange that none from the old and faithful artistes in the studio has been taken up for any sort of a role in the International picture. Sabita Devi who speaks beautiful English ought to have been given the principal heroine's role as a reward for her past services in this picture. To give Sabita a cold shoulder, alter all her sincerity of purpose and pride in the studio is, to say the least, rather strange.

Ranjit Movietone:

Proprietor Chandulal Shah seems to have taken it seriously into his head to improve his production plans for 1938, the way we saw his newly constructed sound proof studio planned on elaborate lines. There is a revolving stage for the first time constructed in India, in this studio, and we only hope that its revolutions will not make the Ranjit directors giddy with success.

The "Nightingale" released at the West End Talkies, had a good reception because of the dog and the monkey working in the picture. At the studio Director Erza Mir is editing "Bhola Raja" while
February 1938

"Prithvi Putra" is fast progressing under Jayant Desai.

Director Vyas has made considerable progress with his maiden picture "Bajigar".

Proprietor Chandulal Shah will now be taking up an ambitious subject called "Bharati Maiya" and star Gohar in it.

No activities of the newly christened director Mr. Chaturbhuj Doshi are reported and from his movements we suspect that he is having a hard time in consoling the two partners.

Bombay Talkies:

"Jeevan Prabhat" that excellent social picture starring Devika Rani is still running in the 16th week at the Minerva Talkies, Bombay. The picture is reported to have been received wonderfully well at all centres throughout India.

At the studios the Germans who had gone away on a vacation have now returned and started shooting "Nirmala" a social story revolving round the life of a sophisticated young woman. And this young woman is Devika Rani. The story is written by Mr. Niranjan Pal and was originally a stage drama under the title of "Divorce".

Wadia Movietone:

"Lutaru Lalna" a costume picture produced by this company will be coming to the screen at the Lamington Talkies, sometime in the month of April. Another one called "Rangilla Mazdoor" is in the meanwhile being completed in the studio and will be shown on the screen immediately after the first one.

Saroj Movietone:

Two pictures, viz. "Prem Samadhi" and "Asfana" are being completed very fast and immediately this work is done final efforts will be concentrated on Director Chowdhary’s story. All the talk of reorganising the studio has been for the present held in abeyance.

Minerva Movietone:

"Meetha Zahar", a social story depicting the evils of liquor has been completed and will be on the screen on the 15th of March. A new story with a sensational theme centering round the old proverb "beauty is skin deep" is being prepared by Mr. Sorab Modi as the next picture of the Company. Miss Nasseem the heroine of the company has gone away on a four month’s leave and a new heroine will be featured in this picture.

Prakash Pictures:

"Stage Express" has been practically completed and will be ready for the screen in the month of March. Another social subject called "Poonma" is now being shot in the studios.

Paramount Pictures:

"Golden Gang" and "Allaudin" will be completed by the time the month is over. In addition to this they already have one more 'mask' story ready on hand.

General Films Ltd.:

"Chandrarao More" was well received in Bombay. At the studios, Director Kardar has at last started shooting "Bagban" featuring Bimala Kumari and Yasmin, while Director Atorhiy has already shot ten thousand feet of his "Educated Fool" featuring Shobhana Devi Samarit. Future plans of this company are very ambitious and Director Arolkar will take up a devotional subject in "Sati Vrinda".

Ruby Mayers’ Productions:

Old Sulochana has started on a new enterprise by beginning a picture all on her own. She is shooting in the Paramount Studios at Andheri a social picture called "Prem Jyoti". The cast is composed of old campaigners like D. Billimoria, Jal Merchant, and Jamshedjee with sweet Sulochana in the lead. Mr. Nanubhai Vakil has been entrusted with the megaphone.

Nataraj Films:

Their maiden picture called "Sathi" in Hindi and Marathi has been censored and will be released in the next few weeks. These people will now be shooting a new picture at the Minerva Studios, if their financiers do not give them a slip.

POONA

Prabhat Film Co.:

The "Unexpected" is still running at the Krishna Talkies and it will do so till our next issue is out. At the studios that mythological talkie "Gopal Krishna" is receiving final touches and is expected to be on the screen on the 12th of March. The future programme of the studio is rather ambitious with Mr. Kale producing a social picture and Director Shantaram thinking of taking a grand social theme for his next one.

Jayshree Films:

"Nandakumar" the maiden picture of this company had rather a lukewarm reception in Bombay due to lack of appeal in the story and its treatment. Certain additions are being made to improve this picture.

In the meanwhile Mr. Dhaiber is building up his new studio on the Bombay Road at Poona and will start a social picture called "Bombay" almost immediately.

Saraswati Cinetone:

Director Bhal G. Pendharkar has started shooting "Gopichand" with a very marvellous cast composed of Leela, Devi, Chanchala and others. Huge settings have been constructed to frame this immortal subject and after scrutinising carefully the plans and expectations we think "Gopichand" is going to be a really good picture.

KOLHAPUR

Huns Pictures:

"Jwala" which is expected to be one of the best pictures coming from Kolhapur, is now getting the final touches and is likely to be on the screen sometime in the month of March. This picture which is produced in Hindi and
Marathi stars Chandramohan and Ratnaprabha. Incidentally this is the first picture of Chandramohan in which he speaks in Marathi. Future plans of the company are not yet decided, though the whisps are very ambitious.

Shalini Cinetone:

By the time this is in hand "Kanhopatra" that devotional talkie will be on the screen at the Majestic. At the studios another mythological story called "Dhruva Kumar" has very much progressed with the shooting and it is likely to be completed next month. This is a very popular plot from Hindu mythology having so many interesting situations that the picture is likely to prove a great hit of the season.

CALCUTTA

New Theatres Ltd.:

Director Nitin Bose is editing the "Motherland" which will arrive in Bombay in the month of March. Director Roy is shooting "Abhigram" in the interior.

Film Corporation of India:

The stage is now ready with machinery, directors and the settings to start the first social picture called "Hope". They say it is a story which has a lot to do with village uplift and as such is expected to give pointers to modern youngmien in bettering the lot of our rural population. We only hope that "Hope" turns out to be a fact.

Bharat Laxmi Pictures:

Director Madhu Bose is busy shooting "Abhinaya" starring his lovely wife Sadhana Bose. If this picture which is planned on rather a grand scale only gives two dances of the beautiful heroine it will be worth seeing twice.

Director Dutta has undertaken to produce a musical called "Sura Sagar".

SOUTH INDIA

Kubera Films Ltd.:

These people have started shooting of a mythological story called "Markandeya". As this is being shot at the National Movietone studios at Madras, a good standard of technical efficiency is expected to be achieved.

Vel Pictures Ltd.:

Somehow the idea of producing "Vall's Wedding" has been dropped probably because they cannot find a suitable person for the role of Subramaniya. Instead they are producing in Telugu "Garuda-garva Bhangari".

National Movietone:

Director Fram Sethna has completed "Raja Mohan" and it will be on the screen early in the month of March. The next picture to be taken in hand will be an old subject called "Punjab Kesari".

Motion Picture Producers Combine:

This extensive studio is very busy with a number of pictures. Some of them are as follows: "Sevasadan" with Subba Laxmi in the leading role is being produced by Madras United Artist.

Orr's Columbia Talkies are producing "Vishnu Leela" in Tamil with Raja Sandow as one of the impressive cast.

Director Prakash has half completed "Orphan Girl" for the Jupiter Picture.

Olympic Pictures:

"Minor Rajamani" inspite of Raja Sandow's direction does not seem to have proved popular if reports coming from the South are true. It was released at the Crown Talkies on the 15th January and they say the picture had rather a poor reception. Whatever that be, the producers ought to improve on their previous efforts and give us a better picture next time.

Chintamani Pictures:

By the time this is in print Director Rao will have shot several scenes of "Bhakta Meera". We hope old Rao gets the same success that he got in his previous one.

Raju Theatres:

Mr. Rajagopal Chettiar who has been so well known as an exhibitor from Kumbakonam has now started producing in association with Saraswati Cinetone, Poona. Naturally enough his first will be "Raja Gopichand" in Tamil.

Jaya Films:

This is a new company started by the zamindar of Mirzapuram in his own bungalow as some say. The bungalow must be a pretty big one to accommodate a studio.

The first story is being directed by Narasimha Rao and is called "Krishna Jarasandha".

Mayura Films Ltd.:

Things do not seem to have turned out to expectations with these people hitherto. But their new Tamil picture called "Onward March" is expected to be big as it is being shot in the Sagar Studios.

Karthikeya Films:

Their maiden picture "Sundaramoorthy Nayamar" did not prove a good money getter as was expected. They are however, thinking of producing a big subject in the near future to make up for what they might lose in the first one.

Rohini Films:

Director Reddy is producing "Grihalaxmi" with Miss Kannamma in the lead. Mr. Reddy seems to exercise extra care in taking this picture which procedure, if reports are true, is not quite approved by people around.

Andhra Cinetone:

The studio seems to be buzzing with plenty of activity. Mr. Hiren Bose who was till recently with Sagar will be directing a mythological story in Hindi and Telugu. Our old friend Srinivasan, editor of "Talkatone" will be in charge of the publicity and office, and we can always rely on him to do what others have not done in this field. With plenty of new technicians imported from several centres, the first picture promises to be good technically.

Central Studios:

"Tukaram" which was being produced in Tamil and Telugu has been completed and the Telugu version has already been released in the Andhra District.

Pragati Pictures:

Prominent bookings for the Tamil picture "Nandukumar" have been effected at Madras, Madura, Kumbakonam, Bangalore and Madras. The picture has turned out to be such a grand spectacle that no doubts are entertained about its huge success.
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Two Tri Colour Art Plates
Six Art Plates

Saroj Borkar in "Nirmala" a Bombay Talkies' social picture.
This issue of "filmindia" is dedicated to Mr. Ram Kamble Chief Cameraman of the "Film City" who died in harness on the 26th February 1938 being electrocuted by a studio lamp.

He leaves behind a young widow and a month old child to mourn his loss.

Friends and colleagues will soon forget his memory but his spirit shall warn every cameraman of the lurking death in a burning lamp.

And thus after death, shall he serve as faithfully and honestly as he did when living.

A m e n !
TRAGEDIES IN THE STUDIOS

Another tragic accident took place the other day when Mr. Ram Kamble chief cameraman at the Film City was electrocuted and died on the spot.

It was an accident, just pure and simple. No one can forestall accidents, but a lot can be done to prevent accidents in our film studios.

The question is whether our producers take all precautions to prevent such accidents. We doubt because the number of accidents has been going up day by day with alarming regularity. Not a month passes without some sort of an accident either to an artiste or to some studio technician being reported.

Electrocution is the latest phase of the danger to the lives of our studio workers. Studios need a current of high voltage to shoot their pictures and this current is carried to the several portable lamps with the help of cables covered with rubber. Everything is alright when these cables are new,
but in the studios with the inevitable rough handling it doesn't require many days for these cables to get old and get cracked in several places. It is at this time that the danger is imminent.

Our producers who are worried with numerous financial embarrassments can hardly think of attending to this lurking danger to the lives of their employees.

But some one else must attend to this if human lives are to be saved. And the best people to do this job are the Government. It is high time that some one should be appointed to inspect periodically all the electric fittings and equipment in the studios and certify their condition. The man should have unquestionable integrity and character. He must know his job well and do it conscientiously. And he must be above bribes and drinks. Because our studio owners often bribe away inquisitive officials, with an ease that proclaims them as past masters in the art.

When will the Government appoint this man? We wonder whether they even know of the recent accident. Perhaps the Government is too busy improving the lot of the village farmers to worry about our studio workers. Let us wait and see what is being done.

OTHERS STARVE

Accidents punctuate the course of human life and are looked upon as an inevitable phase of modern civilization. But all accidents, whether small or big, leave behind painful memories and bad scars.

The average studio worker is not much of a well-paid man and hardly gets a living wage. Saving in such cases is out of the question. And when such a man dies suddenly in an accident, he leaves behind several dependents who are thrown on the streets unless the employers grant some compensation for the death.

But employers are not so charitable and the Commissioner of Workmen's Compensation has enough work in the mills to look after our studio workers.

Time and again, we have been writing about the enforcing of the Workmen's Compensation Act, but beyond the Commissioner sending some preliminary forms, nothing seems to have been done.

The Commissioner should have taken steps to inform the studio workers that in case of accidents compensation can be secured from the employers. He has not done so and no one in our studios seems to know of the Workmen's Compensation Act as it exists today.

We should like to know what is the Commissioner doing if not his job?

Answering this question is the responsibility of the Hon. Mr. B. G. Kher the people's Premier.

THE ACT DOESN'T ACT!

The lot of the studio workers is not very happy. They work sometimes for forty-eight hours continuously and get a holiday once in a blue moon. And yet Bombay claims a legislation called the "Factory Act".

They say that the Factory Act has been applied to the film studios. We want to know how it is enforced, when and by whom and in which studio?

Go wherever you like and you will find men overworked and doing jobs at odd hours.

What are the inspectors doing? Ask the studio proprietors. They know exactly what the inspectors are doing. We wish we could tell.
GOHAR

The one and only! Meet her again after a long time in "Achhoot" the next social picture of Mr. Chandulal Shah.
RATAN BAI

In "Prisoner's Wife" an unusual story, this brave artiste has once again given a sparkling performance. The picture is produced by the Imperial Film Co., and is directed by I. A. Hatesjee.
MONOPOLY KILLS COMPETITION

Once again there is a talk in the Bombay Circuit of creating theatre monopoly by acquiring a chain of theatres in different towns.

This monopoly business is wrong in principle. It does not foster honest competition but on the contrary gives the monopolists a handle for illegitimate exploitation of trade advantages.

In the long run every effort at monopolizing is bound to fail, as did the Madan monopoly of theatres, because the affairs become too unwieldy for one firm to manage. But as long as it lasts, it threatens to eclipse all chances of decent enterprise and honest competition.

In the interests of the film industry in general attempts at monopolizing must not be encouraged as at the end of the whole affair the industry instead of registering progress just records a bad set back.

Everyone therefore including the producers, distributors and exhibitors must oppose this move on the part of a few to control the destinies of many.

MANY IRONS IN THE FIRE!

That reminds me of the present race between the distributors of the Indian pictures.

Distribution has become such a riotous business nowadays with distributors falling over one another to secure a picture, that one doesn’t know where the whole thing will end.

Money in hand, of course borrowed, they run helter-skelter to Calcutta, Kolhapur, and Poona to secure a picture putting so much feeling and secrecy into the work that one cannot help pitying them in their erratic search.

I cannot for the world understand why these people are so anxious to secure more pictures every month when some really good business can be done by representing a single producer who gives about four pictures a year.

Distribution of pictures is a specialized business and must not be allowed to assume factory proportions. When it does so, the human element in the business is lost and all the pictures suffer equally.

Personal element in booking pictures is most essential as our exhibitors are hard boiled businessmen who believe in bargaining at every stage of the business.

The business of distribution cannot be made mechanical as has been done in certain films. I know a single firm of distributors booking the pictures of nearly nine different producers.

How can this firm ever give good business to all? The man at the head is always running about looking out for more pictures and is never found in his chair where his producers and exhibitors always expect him to be.

This procedure is disastrous to the producers. They do not get a full measure of response from their distributor, with the result that the ultimate gross collections of their pictures suffer in the long run.
Say,

Mr. Picturegoer,

Listen---

WRITTEN BY MARATHI'S CLEVEREST AUTHOR AND DIRECTED BY THE IMAGINATIVE DIRECTOR WINAYAK,

HUNS PICTURES' JWALA

HAS BECOME A MIGHTY SCREEN DRAMA. AND WHEN YOU RECALL THAT THE GREAT

CHANDRAMOHAN
(with RATNAPRABHA & ASHALATA.)

Star the Roles - then even you ought to know.

COMING AT THE ROYAL OPERA HOUSE
This phase of film distribution must not be encouraged by wise producers if they really wish to win through their business.

Every distributor must feel as acutely for a picture as does its producer. Unless it is so, real good business will only be a matter of luck.

**KNOCKING OUT EVERY POSSIBLE PENNY!**

That takes me on to another phase of film distribution—the publicity of the pictures.

It has become the fashion for distributors to finance the producers and while doing so, they reserve a certain amount for the publicity expenses of the producers’ pictures.

This is again wrong. I think a producer if he is at all proud of his pictures, should advertise his pictures himself.

Find me a distributor, having nine different producing companies doing this job to the complete satisfaction of all. It is almost an impossible task and yet I find it being done with impunity in Bombay.

The publicity work of every one of these producers is badly done. The distributor cleans off a good amount by way of commissions from the papers. But who loses in the long run?

The poor long suffering producer has to pay for all this with his blood.

Only fools amongst the producers can allow their distributors to do this. When distributors try to usurp wrong jobs, they make an unholy mess of the whole affair.

This practice must be stopped if picture advertising is ever to pull out more people from their homes.

**THE MAN BEHIND THE SCENES**

No one can accuse me of being friends with Chandulal Shah of Ranjit. When steel crosses steel, sparks fly all round and are bound to hurt both the sides. This has been the order for the last three years between us.

But every time I meet this man, he is strange in many ways, he gives me a new surprise by presenting an entirely new angle on old affairs.

Once again Chandulal Shah has come out victorious, triumphing over all his so-called enemies and in doing so has saved the industry from a certain crash.

To justify this statement I must go back an year and review the financial condition of our industry in 1936. In 1936 money was scarce in the film market. The only people who could have financed the producers were the Kapurchands Limited. But their affairs had become so top heavy and had gone so much beyond their control that they were absolutely disgusted with the numerous embarrassments of film financing.

Of course, they charged a healthy interest for all their kindly interest they took in the industry, but in spite of the reward that they got they were
really very much tired when they decided to close down their film branch of the business. And one by one, every producer was given due notice and asked to clear his debts and clear out.

Kapurchands had of course, every right to do so, as they were dealing out their own money and nobody could tell them when and how to do so. And besides they were taking great risks. But the action of this important firm of financiers though absolutely justifiable from their own viewpoint had threatened a great crisis in our local film industry. Several concerns were on the point of closing down unless someone came to the rescue with new finance.

It would have suited Chandulal Shah very well to have allowed these concerns to close down and thereby lessen the competition which he as a producer had to face. But he didn’t do so. He had earned plenty of money in the past both through hard work and luck in this industry and he didn’t want to let the industry down by allowing its pillars to crash.

The only possibility which presented itself then was to organise a new financing concern with distribution attached to it.

Chandulal Shah did the trick when he opened Supreme Film Distributors. It is an open secret that all the finance that this new firm deals out to different producers belongs to one man, viz., Mr. Chandulal Shah.

An ordinary businessman would never have gone all out this way to keep his competitors living. But Chandulal Shah did and therefore I call him a strange man.

It worries me, however, as to why he did it. And perhaps it will keep on worrying me for ever. Whatever others and I think about this question, one thing is certain, and that is that remaining behind the scenes unspoken and admired, this one man has given the industry in Bombay a further lease of life for some years and to that extent we must be grateful to him.

RAI, RANI, AND RAI SAHEB

Between Himansu Rai, Devika Rani and Chunilal, the Bombay Talkies have at last done the trick. Three years ago when this concern was first launched sceptics never believed that a film producing company on those lines would ever be successful. But after three years of solid work the Bombay Talkies have earned a profit of Rs. 1,00,471:13:7 and declared a dividend of 7 per cent for all preference share-holders. The capital expenditure of the company must have been great in the early beginning, and it is admirable how they could have liquidated the same and shown a clean profit. And still they have done it and all laurels to them for it. And now you know

MARCH BRAIN TWISTER

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To the 1st correct solution picked up At random from our mail.

The Raja of Timbuktoo has on two occasions presented his wife with pearls—9,382,481 pearls in all. On her engagement he gave her, for each year of her age, as many boxes as she was years old. In each box were as many caskets as there were boxes for each year; in each casket as many strings of pearls as there were caskets in each box; on each string as many pearls as there were strings of pearls in the casket. He gave her a second present on her wedding day planned on identical lines.

The Ranee is young and very beautiful. She was married yesterday.

What was her age at engagement—and what is her age when married?

Only one prize will be given.

Address replies to:

The Editor, “Filmindia”,
104, Apollo Street, Fort, Bombay.
how much one should rely on rumours in the market which condemn people before they really deserve.

With such a brilliant start, the Bombay Talkies ought to do better next year, as by now, they have earned an excellent trade name in the market. And they will do so if what I hear of “Nirmala” is true. After the brilliant success of “Jeevan Prabhat”, Bombay Talkies will be releasing “Nirmala” another social story starring Devika Rani. This story is written by Niranjan Pal and from what I have been told it is his best ever since he began writing. The theme of the story is entirely modern and provocative and ought to supply some exciting material to fans and critics alike. But why should I write more when the picture is soon coming to the Roxy for your eyes and judgment.

NEW STORY WITH A NEW KICK!

I have come across very few people in the film industry with the headlong enterprise that distinguishes Sohrab Modi of Minerva Movietone. There is not the least doubt that this man has got the courage of his convictions and days before when I had discussed with him about producing a picture on prohibition, I didn’t believe that he would go out and do it.

But after seeing “Meetha Zahar” I find that he has done it and done it successfully.

Sohrab Modi has given other producers a sort of national lead in taking up a subject of this nature. In addition to making money as a producer he will be doing some national service which will go down into the history of film making in India.

“Meetha Zahar”, from a view point of theme and moral is a good picture and the Ministers of the Bombay Government who saw it did not make any secret of this fact. They say that enterprise always pays. And it will in case of this man, if he perseveres and tries to give us something new every time as he has done in “Meetha Zahar”.

----------

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with: ILLA DEV, CHARLIE, WASTI, DIXIT, GHORAY, WADIAN ET

Story by: KEDAR SHARMA

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Directed by: EZRA MIR

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From: S. S. R. (Bellary).

One of your readers says that "praise must be given where it is due". Now tell me how you would rate the following artistes from a view point of their talents and looks: Shanta Apte, Leila Desai, Madhuri, Sabita Devi, Kananbala, Uma Devi, Devika Rani and Ratanbai.


But this is from the lot you have planted on me. There are many others besides who are a lot better than some of those mentioned above.

From: Manjeri S. Isvaran (Bombay).

Reading your editorial "India Has No Stars" in the December issue of "Filmindia", I think your ancestors must have been pirates in the Indian waters during the reign of the Guptas, changing their piracy at intervals to the equally interesting profession of marauding the land. You have the freedom and force of a primitive that makes you a plendid anachronism in this sapless, tortured, modern age of nerves. I another primitive extend hand to you in cordial hand shake.

My ancestors were gypsies, but yours can be pirates if you like. Anyway I can't help that. Your sentiments give me a kick and by all means let us shake hands.

From: S. Lal Perti (Lucknow).

What made you omit several names in your article on "stars". What about Barua, Chandrasohan, Jamna and Kanan?

When I wrote on "stars" I was concentrating mainly on their box-office value as such, and contrasting the same with the big salaries which these persons received. I was not commenting on their histrionic talents. In fact, several of those whom I did not mention and who received much smaller salaries are much better artistes than some of those mentioned in my article.

What are the causes of the success of New Theatres and Prabhat?

In case of New Theatres, success is more due to the team play between a number of technicians and directors, not to mention a wonderful batch of artistes.

In case of Prabhat, success is more due to clever commercial organisation of all affairs right from the conception of the story to its legitimate run on the screen.

Sincerity of purpose and the desire to serve art are attributes common to both the companies.

From: Miss R. T. (Bangalore):

How is that Sabita Devi is always given Motilal as her leading man?

They seem to hit off together rather well. Besides Proprietor Chimanlal has not yet discovered that there is another better artiste in his Studio in Kumar. Between the two Motilal and Kumar, the first one seems to be a better salesman and that may be the reason for his getting Sagar's prize girl as his heroine every time.

What is Surendra's nationality and what do you think of his acting?

Surendra is a Hindu from the United Provinces and happens to be a qualified lawyer. From what I saw of him in several pictures, I don't think much of him as an actor though he is a fairly good singer. If he takes back to Law
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Telegram: SOUNDHEAD
there is a better chance of his winning a case with a song rather than winning through a picture with all his music.

How is that Kamlesh Kumari is so rare in "filmindia"? Has she left the screen?

No, she is still on the screen and you'll see her in the "Motherland". It is not my fault that her producers do not give her good publicity. Anyway you will find a photograph of hers in this issue.

From: M. A. Merchant (Bombay).

"I am waiting for Sabita Devi. I have heard that she is very beautiful and I am very fond of her. I want a colour photograph of hers. Can I get it?

Don't believe all rumours. If you however think that she is beautiful then by all means she is, and never mind what I think about it. You will see her very soon in "Three Hundred Days & After" wherein she is reported to have delivered out her best. By the way, in what colour would you like her so that I might try to give you a photograph of hers.

From: K. S. Seshadri (Bangalore City).

Are you sincere in your criticism of Prabhat's "The Unexpected". Do you believe that if someone else had produced a picture of the same type it would have scored an equal triumph?

The triumph of this picture is more due to the jealous nursing which has always been given to the trade name of Prabhat, rather than to the inherent quality in the picture. New Theatres perhaps would have succeeded, while others would certainly have failed. In addition to all this find me a company with better luck than Prabhat.

From: D. S. Dani (Godhra).

Will you please let me know whether there is any relation existing between Surendranath Bannerjee and Maya Bannerjee as I think that the former has brought the latter from Calcutta?

Don't think nonsense. Surendra is not a Bannerjee and the man who brought Maya is a Mohamedan gentleman with a fond name "Prince Yusuf". For God's sake don't mix up people, otherwise there will be bloodshed unnecessarily.

From: R. V. Kunte (Nagpur).

What is the reason of the disappearance of Naini Turkhu? Where is she now?

She is now with Keshav Rao Dhaiber at Jayshree's. Between them they have recently produced "Nandkumar". Their next is going to be "Birth of Shivaji". I do not know whether she will appear on the screen again, but she does enough designing behind the screen for Jayashree's pictures.

From: K. T. Mirchandani (Karachi).

I wrote to Shanta Apte for a photo but she has not replied. What do you think of her?

You may think what you like, but if I write here what I think of her, her brother will perhaps kill me.

From: S. N. Sipahimalani (Hyderabad-Sind).

Is there any college in India to teach film direction?

Yes, it is called the "College of Fools" and is situated at Scandal Point in the land of Dreams.

Is the title of "Mukti" a proper one?

Director Barua found his salvation in naming this picture so. What are you quarrelling about?

From: L. M. Vishindas (Karachi).

Please give me the real address of Shanta Apte and tell me whether she will reply to me or not if I write to her.

Write to her c/o Prabhat Film Co., Poona. See that you put some kick into your letter. If she doesn't reply she will at least get a kick out of it. Try to be affectionate if you can do the trick.

From: Krishna Sarma (Chicacole).

Why do Telugu Picture distributors demand minimum guarantees and big deposits?

There are two reasons. 1. Because the demand is greater than the supply. 2. Because they are afraid of failing.
Will South Indian Pictures ever run in the Northern India?
If you mean 'run well' then no, unless these pictures are produced in Hindi.

What is the great defect with our South Indian pictures which fail?
They lack imagination and are technically poor.

Will you please consult astrologer Mhapanker as to when the Telugu Film industry will be free from the old aged film stars?
Consulted and he says that better days are in store immediately the new ones are born.

Is it possible for me to arrange a Telugu Production under the direction of Mr. Shantaram?
Absolutely impossible for you of all people.

From: Benoy Kumar Dhara (Calcutta).
Whom do you think to be the best cameraman of India?
There is little to choose between Nitin Bose, Krishna Gopal and Avadoot, given the same opportunities.

All my friends say that "Devdas" was a great picture, but I didn't see it. Which do you think is the greatest picture of the day?
It is your misfortune if you have not seen "Devdas". But now don't be a fool and miss "Vidyapati".

I have heard that Don Bradman the world's best batsman has acted in an Australian Film. If it is true what is the name of that film?
I don't know whether it is really so, but if it is so it is of course called the "Bradman Film" in which he must have started batting in the beginning and as surely remained not out till the end.

Can you give me the name of the Indian boy who acted in "Elephant Boy"?
I don't know the real name of the boy but the matter-of-fact Englishmen finding the boy too dark thought of soap and probably named him Sabu.

From: Joher (Bombay).
Why do the Indian Film Companies always take stories from old and dead playwrights?
Because they can always commit the theft without being challenged by the owners.

From: K. P. Mathur (Ajmere).
Who sang song No. 2 in "Kokila" a Sagar picture? I think that the voice was of Sabita Devi, though the words seemed to come from Maya Banerjee.
Your impression is fortunately wrong. Both the voice and the mouth did belong to Maya. If Sabita had sung you could have picked her voice in a million.

From: Mooner Hyder (Patna).
Why does Devika Rani being the niece of a great man like Poet Tagore work in the films?
To serve art and her husband faithfully.
Why did not Jamna act in "Mukti".
Ask Director Barua.

From: G. K. Burli (Belgaum).
I want the address of Miss Nadia, famous Wadia star. Will she be pleased to send me a photo if I write directly to her?
She will send you half a dozen if you only care to write c/o Wadia Movietone, Parel, Bembay.

From: N. A. Siddiqui (Aligarh).
I want information about Sarla Devi. Her age, whether she is married, whether she has got any children and where she is working at present.
Sarla is working in Ranjit Film Co., where she has just completed a picture. She is a married lady with a couple of kids on hand and one expected in the near future. You can write to her c/o Ranjit Film Co.

From: R. V. Rao (Masulipatam).
What are the aims and intentions of the Motion Picture Society of India for the improvement of the Indian film industry?
Their intentions are good but they don't seem to aim so well with the result that they have not been able to hit the bull’s eye, as yet.

From: Ratan Chand, (Port Blair, Andamans).

If I invite Miss Azurie to come and give performances on an auspicious ceremony will she accept it and come to the Andamans—otherwise known as “Prisoners’ Paradise”?

Azurie is too young to be consigned so soon to the Andamans. She will however get a free passage to your place if she manages to commit a murder. But there are no chances of her doing so for Azurie, as I know her, is not likely to fall desperately in love with any one to take human life. By the way why are you angling for a dance from such graceful legs when you must be getting plenty of it from fettered feet. That is if you are doing your job well.

From: D. D. Sastry (Mandepeta).

How can a beginner learn the art of reviewing films?

Read “filmindia” regularly and particularly the section “Round the Town”.

I am very anxious to learn the following things regarding films. 1. Screen Play. 2. Language. 3. Music. 4. Photography. 5. Recording. 6. Laboratory work. 7. Editing. 8. Direction. 9. Acting. 10. Art Direction. How can I do it?

Be born again.

From: K. V. Malkani (Hyderabad-Sind).

You had promised to give a tri-colour photograph of Leela Desai after the release of “Vidyapati” in Bombay. But up to now you have not kept your promise.

The producers are to be blamed for it. They have not supplied a good photograph worthy of a tri-colour block. Besides they have put so little of this girl in the picture, contrary to my expectations, that I did not think it worth while worrying, and to cap all this the picture is being distributed by Kevalchand a man who doesn’t fancy seeing girls in colours.

I have heard that Mr. Barua holds a share in the New Theatres?

Yes, a big one in its present success.

Is “Dharati Mata” a romantic picture?

It is bound to be pathetic any way. If you can find romance in tears, then it is romantic.

From: V. Kannayeram (Madras).

How many actors and actresses are there in Northern India?

None, but the province has sent many down our side to become a public burden.

I want to know the names of the pictures produced in the Northern India.

None worth mentioning and don’t tax your memory by remembering useless things.

I think that Sunita Devi of Bombay Talkies is a charming girl. Can you publish her photo in three colours?

I think she is more than that. I don’t know whether she will show herself out in all colours. But next time I meet her I’ll compel her to give me an aching memory by way of a photograph.

Why don’t you publish the life stories of Indian film stars?

I don’t specialize in telling lies. I’m a journalist.

In India almost all the film magazines publish an annual every year. Why can’t you also do so?

Some of them publish an annual to sell eleven other copies of the remaining months. “filmindia” sells every month so well that it does not need an annual to push it. Besides any single issue of “filmindia” is about ten times better than a dozen annuals put together. Do you agree?

From: Palury Ranga Rao (Kurnool).

In your December Editorial, referring to Devika Rani, you have expressed your pity that one of the sweetest girls of the screen should not get a suitable hero. This you have repeated at several
places wherever there was an opportunity, so much so, that I am touched to the quick. In me, I assure you, the world can find the most able actor and I do not want to deny one to the world and at the same time deny myself the pleasure of dealing with sweet Devika on the screen. So please let me know if the Directors of Bombay Talkies Ltd., will be in a position to accept my services.

Your name doesn't sound very romantic. Anyway, if you are one tenth of what you say then take a ticket for Bombay and present yourself before Himansu Rai and give him a chance to size you up. Remember that Devika is the "forbidden apple" of the Bombay Talkies Studio.

From: “Bekhabar” (Lucknow).

What about my contribution, "an open letter to Feroze Dastoor"?

Feroze Dastoor does not read open letters. Send a closed one.

From: B. R. Modi (Cambay).

I wish to know the exact communities to which the following persons belong. Sabita Devi, Devika, Madhuri, Shanta Apte, Motilal, Jayant & Billimoria.

The first three are actresses and the second three are actors. Therefore the first three are females and the second three are full blooded males.

From: N. V. R. (Razole).

Why don't you give some interesting news and photographs of the South Indian stars in your journal? Have you got any prejudice against them?

On the contrary I think there are better looking stars on your side than anywhere else, though I can't say much about their acting. The trouble however is that I don’t receive enough photographs of these stars from their producers. Unfortunately some of these producers have not yet discovered the invaluable advantage of star publicity.

In your opinion which is the best talkie projector now available in the market?

Considering quality, reliability and service, I think that the Bauer Talkie Equipment is easily the best at the price. Besides when you buy a Bauer you also secure plenty of personal interest and service from their agents which unfortunately is lacking in some of the others.

From: P. C. Cashyap (Khurja).

I have seen Ratanbai in many a picture but I have not yet found in her such great talent for music as described recently by the Lahore folks. Will you please tell me something of her career before and after joining the film industry?

I don't know much of her career before but since her debut in "Raj Rani Meera" she has given good performances in several pictures. The talkies of to-day do not require any high standard of classical music and in comparison with other artistes who sing on the screen old Ratan has certainly some talent for music.

What is your opinion about Mr. J. S. Cashyap, the famous dialogue writer of Bombay Talkies? I think he deserves greater reputation and respect than he gets at present.

Yes, Cashyap is a good dialogue writer and sometimes writes intelligent songs also. But who told you that he doesn't get what he deserves at the Bombay Talkies? I think he is treated well and paid well.

From: V. B. Deshpande (Dharwar).

Is it correct for an actress to act with one person in a film and with quite another in another film. Don't you think that a bad impression is created on the minds of the filmgoers?

Yes, it is correct for her to do so as all the while she is only acting. It could however be all wrong if she did the same thing in real life. Intelligent film goers will always realize this difference in the essentials of the question.

From: B. N. Mital (Allahabad).

What is the direct way to join Prabhat and whom to approach?

I don't know what you want to join them for but the most 'direct' way is to take a ticket to Poona and spring a surprise on Shantaram. I don't guarantee any results though.
...and to the beasts of the jungle it's the call of their king!
...to savage warrior tribes it's the call to battle!
...and to a daring American beauty it's the call of love!

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Just for the Craze
A Social Hit
Howlers of the Month

The rumour is thick that Director Badami is at last leaving Sagar and joining the General Films Ltd. The prize baby has at last found his feet. But this is just rumour.

Badami’s first picture under the new flag is suspected to be “Babies of Bangalore”. They say it is a story of several brothers who set out to conquer the world. Now, this promises to be quite an interesting subject if Badami doesn’t choose to lie for the purposes of the screen. Kapurchand will probably purchase the picture.

The girl who should have followed Badami even to hell as they say, is Sabita Devi. Sabita and Badami have worked together so long and have been such close chums that their association would pay even in a Tamil picture.

Come on Sabita, respond to the call of a comrade if you are ever to be distinguished from others.

With Badami going, Mehboob will be the cock of the walk in the Sagar Studios, unless of course, Proprietor Chimankal goes out and brings home another Bengali director. Anyway, Mehboob will at last get his turn with Sabita for which he has been waiting so long.

I doubt whether Chowdhary will ever go away to Poona to join the Saraswati Cinetone, now that old Nanubhai of Saroj has initiated a propaganda campaign in praise of Chowdhary. This shows that old Nanubhai needs Chowdhary and has learnt to rely on him inspite of himself. This is all bad for Chowdhary’s health just when Rose was looking forward to some exciting times during the Poona season.

Director Gidwani of “Kisan Kanya” “fame” seems to believe in the old proverb: “once bitten twice shy”. He is now writing the scenario of his next one with such enthusiasm and pain that he hardly finds time to go home. Don’t you therefore disturb Gidwani during the day as he is busy but if you have anything urgent on hand meet him after midnight at the studio and you will often find him with Mangalbhoy the Gavat agent who often consoles old Giddy with his presence. Midnight is quiet time to talk with friends and this hour has one point in its favour in the fact that the world is sleeping and one is not disturbed.

Mr. A. McIver, R.C.A. Chief in India going to Europe for a business-cum-pleasure trip provided an occasion for a farewell luncheon at the Taj given by Messrs. R. M. Pancholi and M. A. Fazalbhoy. The invitees were all people in the film industry and the way the dishes were in demand showed that they had all prepared themselves for the luncheon. Quite a successful function, which provided opportunities to our film personalities to exchange ‘ideas’ and ‘thoughts’. The only trouble about these ‘exchanges’ is that I can’t publish them. They were ‘decent’. Every one blessed McIver for being the cause of it all.

Anis Khatoon, one of the Calcutta importations of Chaturbhuj Doshi, seems to be worried nowadays. She feels like a fish out of water in the Ranjit Studio and wants to go back home. I can’t understand why, when I know that Ranjit people are not slack in affections. On the contrary they take pride in being the members of one big family and living...
An interesting situation from “Jwala” a Huns picture coming to the screen next month.

They say that Director Gunjal of Imperial is going to join the Shalini Cinetone. Khan Bahadur Ardeshar the proprietor, is disappointed because they merely say so.

The second cinecolour picture is called “Mother India” with Shariat as the mother and Pramilla as the prize baby of the show. Even if it becomes twice as good as “Kisan Kanya” will it help the Imperial nursery?

Sohrab Mody has given a national lead to the producers by producing “Meetha Zahar” a picture advocating prohibition. Chimnani Desai must chastise this Parsi producer by producing another deriding the advantages of toddy. Sohrab Mody had no right to violate thus the secret code amongst the producers.

Motoring from Andheri to Bombay, one meets several pariah dogs trekking for the Prakash Studios in Andheri. After “Challenge” and “His Highness” this studio seems to have become a sanctuary for all pariahs. And goaded by the proverb: “Every dog has his day”, every dog goes...
that way. The Bhatt Brothers are great dog lovers.

Yusuf Fazalbhoy advises people to go and see "Chandrarao More" to learn technique. We advise Yusuf to go and see other pictures.

Director Shantaram won't produce a Mahomedan picture unless Muslims in India allow him complete freedom of the subject and guarantee "no riots". He is crying for the Moon.

Royal Opera House is preparing for "Jwala" the next Huns picture. We recommend Minimax fire extinguishers as reliable.

Chunibhai Desai moves a lot nowadays in the shadow of Chandulal Shah. Who gets the advantage? Why not flirt once in a while with Brother Chimanbhai?

General Films Ltd., organized by the Fazalbhoy Brothers is progressing well in theory. They have every conceivable efficiency system in practice. What they need now is good man-power to enforce these systems. The present men are like square pegs in round holes. I suppose, the company, is not a training school for amateurs.

Believe it or not "Baby Tarzan" is reported to be the next picture of Prabha Pictures, Kolhapur, with Raia Pandit as the 'Tarzan' and Ashalata as his 'mate'. Baburao Pendharkar will perhaps play the inevitable 'Shikari' and Vinayak may take the character role of a 'gorilla'.

Prabhat has postponed the release of "Gopalkrishna" in Bombay, perhaps to meet "Dharati Mata" half way. That gives Kevalchand food for 'thinking'.

Nataraj's next one, of course, with Durga Khote and Mubarak will be shot in the Ranjit Studio. That is if Sagar does not sign with them for "Prithvi Vallabh". Proprietor Chimanlal is worried about finding a role for Mubarak in "Prithvi Vallabh". The rest of the terms are almost settled. Failing all this, Ranjit will start a new picture called "Malavadhipati". That will finally settle it. It is the same story with another name.

Champion copy writers of the month:

(1) Mr. Bakulesh writing for Ranjit, Supreme, Kapurchand, Nataraj, Calcutta Film Exchange, Globe Talkies and Broadway Talkies etc., etc.

(2) Mr. Nadkarni writing for Prabhat, Sagar, Minerva, Shalini, Western India Theatres Ltd., etc., etc.

And every one of them say that they have their own exclusive man. Read the advertisements and note the periodical repetition of adjectives. The word that glorifies Prabhat fits Sagar equally well. And that is 'clever' publicity in our film industry. They

ood settings and fine photography distinguish "Gopichand" a Saraswati Picture now under production in Poona.
can't even afford to maintain exclusive men.

The Dariani Brothers are still producing pictures. The Motion Picture Society ought to offer a big reward for knowing their secret.

Sulochana is at last going to produce something between D. Billimoria and herself. I do not know what the production will be ultimately named, but old Homi Master is keeping count of the shooting at the long forgotten Sharda Studios.

I wish her all luck for the sake of her husband Dr. Weingarten who seems to be very enthusiastic about Sulochana's new enterprise.

"Coming star of the year is Pramilla" (said of course by herself). She takes a long time coming but when she comes we'll all know.

Friend Kirpam of the "Movies" Delhi has invented a new technique of filling up the pages of his weekly "inconvenience" as he often calls it. The paper looks more like a Braille edition for the blind. Who ever suspected old Kirpam of brains? Oh, the poor innocent!

I wonder whether Kamlesh Kumari is once again to send her printed thanks to the Editors for "greatly appreciating" her work after the release of "Dharati Mata". She did so, rather cleverly, after the "President", but I could not accept the thanks, as my opinion, of her work was not so complimentary. I am prepared to accept the same old letter if she promises not to send another for the new picture.

Mazhar and Charlie in a comic interlude in "Rickshawalla" a Ranjit picture directed by Ezra Mir.

Illa Devi in "Rickshawalla" an ultra modern Ranjit picture directed by Ezra Mir.
They are again together

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“KANHOPATRA”

Produced by: Shalini Cinetone, Kolhapur.

Released at: Majestic Cinema, Bombay.

Date of Release: 26th February.

Bombay Circuit Distributors: Peerless Pictures, Bombay.

Cast: Leela, Londhe, Kolhatker, Dinkar etc.

Screen Play: (By: Bhal G. Pendharkar).

This is the story of a prostitute who rebels against her profession and devotes her life to the service of God. Innumerable obstacles try to prevent her from pursuing her own inclinations and men, particularly those who play the parts in the picture, become almost brutal in frustrating the heroine’s attempt at maintaining her chastity. The treatment of the subject is rather stagy but in a story of this nature it cannot be called quite wrong. Some of the situations are thrilling enough to maintain interest right up to the end.

Language: Marathi. (By Bhal G. Pendharkar).

The dialogues of the picture are beautiful and are constantly punctuated by idioms and well worn proverbs of the Marathi language. The song composition, however, is not particularly intelligent. It is trite.

Music: (By Balaji Chougule).

Some of the tunes are well selected, while the others have done faithful service many times previously.

Photography: (By Machve & Shinde).

Quite good, though not very enterprising.

Chandramohan and Ratnaprabha in “Jwala” a Huns picture.

Recording: (By Shrikhande & Kale).

With a little more care the recording would have become better.

Direction: (By Bhal G. Pendharkar).

The direction of the picture is rather sketchy and weak. Situations which were intensely dramatic have become rather apologetic due to lack of vigorous direction. The frail health of the heroine seems to have damped the ardour of the director. Some of the concluding scenes in the picture especially those in the temple have not at all been well directed. Had the director taken more pains over these scenes they would have helped the picture considerably.

Performances: None of the artistes give any specially good performance, though Leela cannot be called bad. A couple of her songs are well sung and she tries her level best to get into the spirit of the story but just fails to do so. Kolhatker should remember that making faces is not acting. Londhe’s music was good. Dinkar’s slapstick performance got applause.

Costumes & Settings: Quite suitable for the picture.

Special Effects: Some of the trick scenes in the picture will appeal to the devotional minded people.

General Remarks: This is one of those pictures which never allow
On the screen at last...India's first Picture in the American style...Gay Adventure...Hilarious Fun....Fast - Paced Action...Slick Direction and Polished Production

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SARVOTTAM BADAMI

ALKIES
Bombay
the grip on the devotional people to be relaxed. Time and again pictures like this have been very successful in different parts of India and even after exploiting the early runs they keep on drawing crowds seasonally. To that extent “Kankopatra” will have a permanent appeal.

Publicity: Half hearted publicity was given to the picture at the time of its release. In floating a picture of this nature it was necessary to tell the world of its theme and contrast the same with existing conditions in modern life.

Box-office Value: The picture will run well in all Hindu localities, and can be booked safely with some minimum guarantee.

“GENTLEMAN DAKU”

Produced by: Daryani Productions.
Released at: Pathe Cinema.
Date of Release: 12th February 1938.

Bombay Circuit Distributors: Royal Film Circuit.

Cast: Leela Chitnis, Kokila, Yusuf Elfendi, Omkar, Gope, etc.

Screen Play: (By Dwarka Khosla).

It is rather strange for Mr. Khosla to write a screen story. The result is that there is nothing original or novel in the entire story. When people try to take up wrong jobs, they come to grief and this is exactly what has happened in this case. The story of the picture begins with a tame and stolen romance between the son of a family and the ward. There is a secret marriage which as usual is not allowed by the parent who has his own ideas of getting the son married for money. Very soon the girl becomes an outcast and takes to a life of crime in rather a fashionable way and from now onwards the screen play becomes an ordinary detective yarn with a hundred time-worn situations playing their turn faithfully. The whole affair is too tame to deserve special mention.

Language: (Hindi) (By M. R. Kapur).

The dialogues happen to be good in certain situations and not too forcible in others. The songs are silly.

Music: (By Anil Biswas).

The tunes of song No. 1 and 6 are good. The rest are apologetic. The background music is foolish and unsuitable.

Photography: (By Gordhanbhai Patel).

It is surprising to find this clever cameraman giving rather indifferent work for some time past. The photography in this picture is far from enterprising. Some of the outdoors are over exposed. The laboratory work has not at all helped the cameraman. The angles and composition of shots which we found in this picture have been seen before a number of times. The camera work is more disappointing because something big is expected from this cameraman everytime.

Beautiful settings provide an attractive background to a modern story in “300 Days and After” a Sagar picture now running at the West End Cinema, Bombay.
Ann Graham, who appears in Samuel Goldwyn's "The Goldwyn Follies".
Recording: (By Khandubhai Desai)

Very unsatisfactory. Sheer negligence is responsible for absolute bad recording in several scenes.

Editing: (By R. G. Gore).

Quite common place. The first song betrays very bad editing.

Direction: (By Ram Daryani).

Some of the scenes are well directed particularly those in which Leela Chitnis appears. The rest is carelessly done. Trilling but significant mistakes have been committed throughout the picture. To quote one, Leela Chitnis fires two revolver shots at the mirror and the mirror remains untouched till she throws the revolver at it. Admitting that film people use blanks in the revolvers, considering that Leela plays the role of a dacoit and as such is supposed to aim correctly with real bullets, something should have happened to the mirror. That nothing happens is rather strange.

Performances: Leela Chitnis is easily the best. She gives a very good performance but the diction of her dialogues is not very happy. Omkar and Gope are good in their usual slapstick way. Kokila's performance is satisfactory but her dialogues are far from being so. Ramlal and Manek fail to convince. Effendi is tolerable. Majid is rotten. Amir Karnati's songs are both useless and unnecessary.

Publicity: The publicity of the picture was quite good because it was in the right hands rather than in the wrong ones.

Box-office value: Quite a good picture for bi-weekly change and may appeal particularly to school boys. A minimum guarantee will be a risk.

"300 DAYS & AFTER"

Produced by: Sagar Movietone, Bombay.

Released at: West End Talkies.

Date of Release: 12th March 1936

Bombay Circuit Distributors:

Supreme Film Distributors.

Cast: Sabita Devi, Motilal, Bibbo Yakub, Gulzar, Sankatha, Pande and others.

Screen Play: (By Babubhai A. Mehta).

This is a story of a young millionaire who gets disgusted and feels out of sorts because of his immense wealth and because he has nothing to do. He takes up a bet with his doctor and goes out into the world for three hundred days to earn a living without a copper in his pocket. He meets with numerous adventures, some of them very enterprising and ultimately meets his partner of life, to whom he gets married after one great climax of interesting situations.

The story is cleverly written and though it does not boast of any particular theme or moral it is nevertheless entertaining enough at every stage.
March 1938

The continuity of the picture is slightly faulty in the early stages and could have been improved with a little more care.

Language: (Hindi) (By Vijahat Mirza & Prof. Waquif).

Quite good dialogues are presented in the picture punctuated occasionally by some witty passages at arms. The songs are also suitably composed.

Music: (By Anil Biswas).

Some of the light songs are well tuned. Bibbo’s songs are inclined to be slightly classic and needed more rehearsals before the final shooting. Sabita’s songs are not happy and we cannot understand why she should have been given songs at all, to mar or otherwise brilliant performance.

Photography: (Fareedoon A. Irani). Good throughout and beautiful at places.

Recording: The recording of the picture is not careful throughout, with the result that some of the cuts have suffered in quality.

Editing: A slightly drastic editing especially in the early stages of the picture and at places throughout will improve the grip and appeal considerably. A picture of this type requires a fast tempo.

Direction: (By Sarvottam Badal). This is, in our opinion, the best directed picture of Mr. Badal. Some of the situations especially between Motilal and Sabita have been beautifully directed.

Performances: Sabita Devi gives a wonderfully sympathetic performance throughout the picture. In fact she has revealed herself as an artiste of great calibre, and has this time given us clever and so light hearted a portrayal of her difficult role that she easily takes away all the laurels for acting. Her two songs, however, should not have been put in to invite unnecessary criticism. Verily, it was a pleasure to discover a new Sabita in this modern romance and we hope that she gets many such roles in future to endear herself to her million fans who always want something new, something more clever and something more affectionate.

Motilal has done good acting throughout and supports Sabita very well. His dialogues are a treat to hear. They are well spoken and well stressed at correct places. It is however, painful to observe that this good artiste should not look after his face which is showing plenty of patches and blots.

Bibbo and Yakub have not much to do, but they have done well. Gulzar has given a good performance.

Costumes and Settings: The costumes were suitable and attractive. The settings were modern and beautiful.

Special Effects: The story itself provides a novelty to cine-goers and is worth seeing.

General Remarks: This is easily the best picture that has come out from the Sagar studios since they began production. It is clever and novel and miles away from the usual rut. We hope that they show similar enterprise in future by trying to give us more pictures like this.

Publicity: The picture called for better publicity then was given to it prior to release. A picture with this pep was ushered with very tame publicity and to that extent it will suffer.

Box-office Value: As there is plenty of entertainment packed in the picture it will run well almost at all places and can safely be booked by exhibitors all over.

Chandramohan in “Jwala” a Hans picture.
Lifted From The Shops

THE REASON

Dick Gardner tells of the two Broadwayites who were discussing a friend. "I wouldn't trust him if I were you", said one. "He's got a very peculiar personality."

"Yeah?" was the question. "What's the trouble?"

"I dunno", shrugged the other. "But none of his friends hate him!".

STUDY FATHER!

Dora had been a bad girl, and her mother decided that a lecture would do good. She called her daughter to her side.

"Dora," she said severely, "you must stop this abominable flirting. Remember you'll be punished in the end".

"But mother," protested the girl, "I've heard that you flirted yourself, and you've never been punished."

Her mother frowned. "Child" she said, with great solemnity, "some day I want you to make a close study of your father".

FRESH

"This sponge cake is very tough, Mary".

"It shouldn't be, ma'am. I bought the sponge at the chemist's only this morning!".

APOLOGY

A pantomime chorus girl introduced her young man to another chorus girl, with the result that he transferred his affections. The aggrieved girl gave her rival a piece of her mind in a letter which read:

"You Heartless Creature—You knew very well we had been going about together for six months. Wait till I lay my hands on you, you good-for-nothing bleached blonde. I'll scratch your face, pull out your hair, and throw things at you. Yours truly, L—B—.

"P.S. Please excuse pencil."

TAKE IT NOW

She sent her husband to match some scarlet wool, and he brought home purple.

She sent him out to match the purple, and he brought green.

She sent him out to match the green and he brought home heliotrope.

She sent him out to match the heliotrope, and he brought home mauve.

After his next attempt she felt that things had gone far enough, so she knitted the whole bunch into a pull-over for his Christmas present.

GREAT LIFE?

The city clerk had never in his life had more than four-pound ten a week, but now at the age of sixty-five he was able to retire because he had 5000 pounds put by. His fellow clerks gave him a little dinner. In thanking them, he said: "You've all heard, friends, how it is I'm able to retire. I owe it in great part to my own abstemious and thrifty habits. Even more I owe it to the carefulness and good management of my wife. But, still more, I owe it to the fact that a month ago an aunt of mine died and left me 4957 pounds."

HIS GAME

An American tourist had an invitation to shoot over a large estate in England. On the evening before the shoot, he went to see the gamekeeper.

"Say, I'm one of the crack shots in the States," he said. "Tomorrow you will be loading for me, and for every bird I miss I'll give you half a dollar.

After the shoot the gamekeeper went to the local pub and recounted the American's boast to a friend.

"And how did you get on?" asked the other.

"Fine!" retorted the gamekeeper. "If I'd had another blank cartridge, I'd have made a level fiver!"

SPOTTED

Woman (at the Golden Gates): "I have come to join my husband."

St. Peter: "Delighted to meet you, ma'am. What was your husband's name?"

"Joseph Smith".

"I am afraid that will not be sufficient for us to identify him. You see, strange as it may seem, we have quite a lot of Joseph Smiths up here. Are there any other means by which I can identify him?"

"Well, before he died he told me that if I ever kissed another man he would turn in his grave."

"Oh! I know the chap. Up here we call him Whirling Joel".
AUSPICIOUS

"Archie writes to say he's throwing his birthday party on Saturday."

"But isn't that the night of the local 'black-out'?"

"Of course. That's the reason!"

COURTESY

The tourist, trying to be funny, suddenly pointed to a scarecrow and remarked: "I suppose that is one of the natives?"

Smart guide: "Oh, no, sir; just a visitor like yourself."

"G" MAN?

An American sergeant relates this experience during the war. "While watching the German lines through my field-glasses one afternoon, I saw a German on duty, guarding an ammunition dump. Picking up my rifle, I adjusted the sights and fired a quick shot, knocking the cigarette lighter that he was holding out of his hand. Realizing the opportunity to exercise my marksmanship, I took careful aim and fired again—but I'm almost ashamed to tell you the rest of the story. I had to shoot five times more before I spun the wheel on the lighter, lit it, and blew up that dump!"

AND YET!

"Ah, old fellow," said a man meeting a friend in the street. Allow me to congratulate you, "so you are married at last. I hear you have an excellent and accomplished wife."

"I have, indeed," was the reply, "Why she's perfectly at home in literature, at home in music, at home in art, at home in science—in short, she's at home everywhere except—"

"Except what?"

"Except at home."

A DOUBLE JOB

The chief constable of a small town was also an expert veterinary surgeon. One night the telephone bell rang. The chief constable's wife answered it.

"Is that Mr. Jenkins?" asked an agitated voice.

"Do you want my husband in his capacity as veterinary surgeon or as chief constable?"

"Both, madam," came the reply, "We can't get our new bulldog to open his mouth, and there's a burglar in it."

AND NOW!

"A flirt, am I?" cried Mary Anne, under notice to go. "Well, I know them as flirts more than I do, and with less excuse," she added with a spiteful look at her mistress, "I'm better looking than you, much better. An' 'ow do I know? Your husband told me so."

That will do," said the lady of the house frigidly.

"But I ain't finished yet," retorted Mary Anne. "I can kiss you into a cocked 'at. Want to know 'oo told me that?"

"If you mean to suggest that my husband——"

"No, it wasn't your 'usband this time—it was your chauffeur!"

SAID IT

The teacher was putting a question to the class.

"What do we call a man," he asked, "who keeps on talking and talking when people are no longer interested?"

"Please, Sir, replied a boy, "a teacher."

ROUGH HOUSE

"If you want to spend a quiet half-hour," said the native to a visitor, "there is no better place than our art gallery."

FILMINDIA

"Just a minute," replied the stranger. "I've been reading about it in the guide-book. It says that the visitor, on entering it struck by the statue of Hercules. Then he is stunned by the splendour of the great staircase. A picture in the first room is full of punch, while farther on one is crushed by the overwhelming magnificence of another painting. Finally, brilliant colours run riot everywhere. No sir, if a want a quiet half hour, I'll take a boxing lesson."

RIPE

"Joan, darling, you are a veritable oasis in the desert!"

"No, Jack, I'm not as green as all that!"

AND YOU

A chorus girl deliciously pretty but decidedly lowbrow, somehow found herself at a very select party given by a famous Society woman.

The girl, lonely and uncomfortable as a fish out of water, was leaning against the wall, framed against the dark oak, when the hostess took pity on her.

"My dear," she said kindly, "you look like an old Rembrandt."

"Well!, retorted the damsel, sharply, "you don't look too darned snappy yourself."

A COMMUNITY

Fastidious Actor: "Are you absolutely sure these lodgings don't contain a single flea?"

Landlady: (Wearily): "Positive! They're all married with large families!"
KIND WORDS
She: "You say I’m the most beautiful, divine and gorgeous creature in the world? Are you trying to kid me?"
He: "No, I’m trying to kiss you".

TIT FOR TAT
A woman who engaged a Chinese cook asked him his name. "Me name San Toy Lee", he said.
"Ah, your name is too long," the woman replied. "I will call you John."
"All right," responded John. "What’s your name?"
"Mrs. Charlotte Ann Hemingway", she told him.
"Your name is too long," remarked John. "I call you Cholly."

THE PANTS
A distinguished professor of a noted university was delivering an address before a group of businessmen. At its conclusion, a manufacturer joined issue with him.
"Science is of no benefit to me," he insisted.
"What’s your business?" inquired the professor.
"I manufacture braces," was the reply.
"And where would your business be," was the next question, "if the law of gravity was suspended".

DESPERATE
Two girls were discussing men.
"Which would you most desire in your husband—brains, wealth or appearance?" asked Dorothy. "Appearance" responded Alpha, "and the sooner the better".

OLD SINNER
"It’s just eleven, Uncle. Now, how about a spot of night life?"
"Ay, that’ll suit me, lad. I’m quite ready for bed."

THE CURE
"Your wife needs a change," said the doctor. "Salt air will cure her."
The next time the physician called he found the Scotsman sitting by the bedside fanning his wife with a herring.

NEAT
"Spirits are killed by over-dilution," declares a doctor.
Only by a loud and early cry of "When!" can a whisky be saved from a soda-watery grave.

---

Lucky Boy with so many around! Gary Cooper with girls of all nations in Sam Goldwyn’s "The Adventures of Marco Polo". He was a traveller with perhaps a girl in every port.
BOMBAY
Imperial Film Co.

By the time this is in print Director Hafisii’s “Prisoner’s Wife” will be on the screen at the Imperial Cinema in Bombay. Another one which will be shortly released at the Roxy is Director Gidwani’s “Two Women” starring Padmadevi, the Colour Queen. Still another picture running in the town is “Vasant Bengali” directed by Aspi Irani.

At the studios the second color picture “Mother India” is nearing completion under the direction of Mr. Gunial. Two more pictures are in shooting starring Padmadevi, viz., “Actress” directed by Mr. Setty and “Why” directed by Mr. Behram Marzban.

Sagar Movietone:

Director Badami’s “Three Hundred Days & After” was released at the West End Cinema to a packed audience. The picture is ultra modern in its theme and is likely to draw good crowds for a long time to come.

At the studios Director Virendra Desai is shooting the final sequences of “Gramophone Singer”. “Dynamite” directed by Mr. Luhar is awaiting release. Harindranath Chattopadhyaya, that famous dramatist will be producing two pictures at the studio, one named “They Will Not Rest” and the other “Kabirdas”. Both these pictures will go into shooting during the next week.

Ranjit Movietone:

Affairs at the Ranjit Studio are being planned on a grand scale. Director Jayant Desai has almost completed “Prithvi Puttra”, while the last shots of “Baligar” are being taken by Director Vyas. “Achhoot” or “The Untouchable” a superb social subject is now in the scenario stage and will be handled by proprietor Chandulal Sheth himself. Chaturbhuj Doshi is busy shooting “Gorakh Aya’.

Bombay Talkies:

By the time this is in hand “Nirmali” starring Devika Rani will be on the screen at the Roxy Talkies. This is a social story with an entirely new theme and is likely to attract great attention from fans and critics alike.

Wadia Movietone:

“Lutaru Lalna” a ‘quickie’ produced by these people was released at the Lamington Talkies the other day. It drew good crowds. Another one called “Rangilla Mazdoor” will now be awaiting release as almost all the final sequences have been shot.

Saroj Movietone:

“Prem Samadhi” and “Afsana” are still being shot at the studio.

Minerva Movietone:

“Meetha Zahar” was well received by every one at the Minerva Talkies. The picture turned out to be a sensation in view of the present live subject of prohibition. Some of the Ministers of the Bombay Government saw the picture and couldn’t suppress their admiration. The next one which Mr. Sohrab Modi wants to take in hand is “Jailor”. It is a story with plenty of novelty in it.

Prakash Pictures:

“Stage Express” is ready and will be on the screen any day. “Poornima” another social story is being steadily shot in the studio.

Paramount Pictures:

Owing to the illness of Mr. Kilkubhai Desai “Golden Gang” and...
“Allauddin” have been awaiting final touches. They will, however be ready very soon and will be in the town.

General Films:
After the impressive success of “Chandrarao More” there is plenty of activity in the Film City. Director Kardar has gone half way through “Baghban” and will be completing it in the next two months. Director Atorthy is going slowly with his picture “The Educated Fool”, but he hopes to complete the same before the monsoon.

Ruby Mayer’s Productions:
“Prem Jyoti” the first subject which was intended to be shot in the Paramount Studios, has now been shifted to the old Sharda Studios under the direction of Homi Master.

Jagat Pictures:
This Company is managed by Mr. Homi Master and the first picture is called “Chhota Sirkar”.

The picture features Jal Merchant, Leela Chitnis, Jamshedji, Heera and others.

Nataraj Films:
Their maiden picture “Soun-gadi” in Marathi has caused a great sensation in the city owing to its novel treatment of an every day theme. The picture is receiving several offers from distributors and by the time this is in print it will probably be sold away. This augurs well for the future of the company and encouraged by this success they will soon be taking up another superb social story for Durgabai Khote and Mubarak.

POONA

Prabhat Film Co.:
“The Unexpected” is still at the Krishna Talkies and “Gopalkrishna” will soon overlap this picture by being released at the Central Talkies.

At the studios Director Kale has made all preparations for his social subject which will go into shooting during the next eight days. Director Shantaram will take up another social picture before he finally starts with “Buddha The Peace Maker”.

Jawshree Films:
“Nandkumar” has been released in several centres in the Bombay circuit and Keshavrao Dhalber is at present concentrating on building up of his new studio.

The picture which will go into shooting in the new studio is a social subject called “Bombay”.

Saraswati Cinetone:
Nearly 8,000 feet have been shot by Director Bhal G. Pendhar-kar of that superb spectacular picture “Gopichand”. It is certainly going to be a marvellous picture the way preparations have been made for settings and shootings. The cast is very impressive, led by Ratnaprabha, Leela, Chandrakant and Dinkar Kammana, the comedian “Gopichand” is cer-
I wish she hits me, but she won't. She finds Maya safer. Devika Rani and Maya Devi in a light moment from "Nirmala" the next release of Bombay Talkies Ltd.
Miss M. S. Subbalakshmi, known as the "Nightingale of the South" in "Sevasadan" produced by United Artists, Madras.
tainly going to give back to Saraswati what people thought they had lost.

KOLHAPUR
Huns Pictures
"Jwala" directed by Mr. Vinyak will be on the screen in the month of April at the Royal Opera House. The immediate picture that is going into production after the release of "Jwala" is called "Amrit" and it will feature Baburao Pendharkar.

Film Corporation of India:
The shooting of "Hope" has begun with full enthusiasm under the direction of Mr. Parry Davies.

SOUTH INDIA
Kubera Films:
The shooting of "Markandeya", a mythological picture, has progressed considerably at the National Movietone Studios at Madras.

Vel Pictures:
The directors are making suitable preparations for the shooting of "Garudagarvabangam".

National Movietone:
A number of scenes have been shot of "Baktha Meera" by director Rao.

Andhra Cinetone:
His Excellency Lord Erskine, Governor of Madras visited the studio on the 19th of last month and was quite pleased at the hearty reception given to him. The arrival of the Governor was shot in a topical film and has been shown locally. Director Hiren Bose is making preparations for a story in Hindi and Telegu which will go into shooting very soon.

Jyoti Films:
These people have announced with great pride their maiden production called "Shree Ramalinga-swami" in Tamil. High hopes are entertained about the production of this picture and we only hope that they really produce a good picture.

Raju Theatres:
Mr. Rajagopal Chettiar from Kumbakonam has made the same progress with the shooting of "Gopichand" in Tamil as the

(Continued on page 56)
Marco Polo, Romantic Salesman

Adventurer, Explorer, Soldier and Author, Opened Trade with Far East, Changed Course of World History.

"By W. B. HOWE".

Messrs. Marco Polo of Thirteenth Century Venice was the original travelling salesman.

Conjectures on Marco Polo's actual character are numerous, and each is equally certain about one phase of his make-up. He was a sure-fire salesman. He walked and he talked, sweeping all opposition and sales-resistance before him. That, however, is as far as anyone has been daring enough to venture.

Now Samuel Goldwyn, acting on the premise that Marco was the greatest, most romantic travelling salesman, has produced a film that will deal with Marco's epic trip to Cathay, and his adventures there. The picture, "The Adventures of Marco Polo", has in the title role, Gary Cooper.

By placing Gary Cooper in the leading role, Mr. Goldwyn has demonstrated once more his innate genius for putting the right man in the right role. The lanky cowboy, possessed of an ingratiating personality and a care-free manner, is admirably suited for the part of the original travelling salesman.

Marco Polo's actual journey occupied a full three-and-a-half years. Over the seas that lay before the Near East, and over the caravan tracks that led through unknown Asia, over the mountainous borders of outer China, over which there were no trails of any kind.

The vast Mongol Empire was not too hospitable to strangers. There was trouble enough in striving to maintain a constant state of peace amongst the many peoples of the huge country. As a result, all travellers from the west were regarded with suspicion. Marco Polo's arrival at the court of Kabloo (Peking) was not unheralded. He had been under constant watch from the moment he arrived within the borders. The Khan was well served by an efficient communication system that featured a horse post similar to that of our own qondam Pony Express. Eagles as well as pigeons were employed as carriers.

In fact, and in movie fancy, Polo was received coldly, although royally, by Kublai Khan. In his narrative, Polo does not reveal the reason, except that he does mention a universal distrust of foreigners. Sherwood supplies a villain to be the cause of the lack of enthusiasm. One, Ahmed, a Saracen and Vizier to Kublai Khan. Ahmed, knowing the ways of the European, is cognizant of the fact that Marco is in Cathay for commercial reasons, and he realizes that his own racket is in danger.

Despite the fact that Venice in the thirteenth century represented the height of European civilization, Marco Polo was amazed at the splendor which met his eyes. The court of Kublai Khan was the most magnificent of all times, exceeding even that of the later Louis XIV. The Sun-King's court was no doubt splendid, and a worthy rival of that of Cathay, but there were several respects in which it could never hope to vie.
Overawed by all this splendor and evidence of good taste, suspected of contemplating every crime on the calendar, Marco Polo, in a very short time became the favorite of Kublai Khan, his friend and advisor.

The Gary Cooper Marco Polo began in the usual fashion, by keeping the conversation away from business. Then by demonstrating a keen insight into the mind of a woman.

Kublai Khan on being presented with a number of slave girls finds that he is unable to accept the whole offering. His problem is which he must choose. Sensing an opportunity, Marco offers to make the choice. This he does by asking each a question. On receiving the answer, he makes the choice. On explanation, Kublai Khan is very much intrigued by the facile wit of the Westerner.

"How many teeth has a snapping turtle?" That is the question used to determine which of the girls was suited for the Khan. Those who guessed, Marco decided to be unstable. Those who knew were too clever. Those who admitted that they did not know, both honest and of the right frame of mind.

This application of his knowledge of females was used directly in the employ of Kublai Khan. The Khan’s daughter, the Princess Khachin, provides Marco an opportunity to use his cleverness in his own behalf. Marco meets the princess, played by Goldwyn’s new discovery Sigrid Gurie, in a garden and he immediately captures her heart. It is easy work for a man of Marco’s calibre, and indeed he

would be a disgrace to his profession if he failed.

Again, when he is forced to flee to the camp of the rebel Tartar Chief, Kaidu, he brings his sex appeal into play. Kaidu is all for doing away with Marco immediately. He doesn’t fancy Europeans either. He, however, is plagued with an inconvenient wife. When Kaidu discovers that his wife will leave him alone in Marco’s presence, he decides that it would be polite to keep him alive as long as the attraction exists. What a man!

In another direction, both in fact and fiction, Marco Polo showed the true spirit of the travelling man. He kept his eyes open and missed nothing of value. He was engaged in selling himself in order that he might sell his goods. At the same time he did not fail to see what Cathay had to offer him for the European trade. First, there was a Chinese food staple known as spag-het. This, of course is the present day spaghetti, which is now credited as an entirely Italian food. The second contribution has had a far more telling effect on modern civilization, although it was hardly more beneficial. Marco found that the Chinese used gun powder in fire-crackers, merely for the noise-making effect. Marco, true to Western breeding, immediately envisioned great things for gun powder—as a means of mass slaughter, taking war out of the realm of play into that of business.
This last feat is strikingly illustrated in "The Adventures of Marco Polo", by the use of vast amounts of gun powder to blow up the gates of the Khan's palace, Marco lost no time in putting his ideas to work.

The Sherwood version of Marco Polo's life is admittedly not faithful to the very letter. But the tale as prepared for the screen, is not entirely fanciful.

Marco Polo, history's first, is still the world's greatest salesman!!

**GOLDWYN TAKES A REST**

Having spent nearly $10,000,000 during the past year in producing five of the biggest films of his career, Samuel Goldwyn has now gone to the Hawaiian Islands for a month's vacation.

In twelve months Goldwyn has produced five outstanding films. His "Stella Dallas" and "Dead End", already widely shown, have proved among the artistic and box-office hits of the season. Next for presentation was "The Hurricane" a spectacular drama of the South Seas which cost more than $1,800,000.

In the cutting rooms being edited for early release is "The Adventures of Marco Polo" and the producer's musical extravaganza "The Goldwyn Follies".

"The Adventures of Marco Polo" stars Gary Cooper and introduces the Norwegian actress Sigrid Gurie to the screen as a new Goldwyn discovery.

Stars of screen, radio, theatre, grand opera and ballet comprise "The Goldwyn Follies" cast, the list including Adolphe Menjou, the Ritz Brothers, Kenny Baker, Andrea Leeds, Vera Zorina, Helen Jepson, Edgar Bergen the ventriloquist and 'Charlie McCarthy' his dummy, Phil Baker, Ella Logan and Bobby Clark.

**CAROLE LOMBARD HONOURED**

Carole Lombard who co-stars with Fredric March in David O. Selznic's latest colour comedy "Nothing Sacred" will shortly have a bronze tablet erected to mark the house in which she was born in Fort Wayne, Indiana. City officials and members of civic organizations will gather at the old house to witness the erection of the first inscription ever to mark permanently the birthplace of a screen celebrity.

**IF YOU WANT A HOLLYWOOD CAREER**

"If you want a Hollywood career, don't be a recluse," says Pat Patterson, wife of Charles Boyer, featured in Walter Wanger's "82nd Street" cavalcade of the New York night-clubs. "So many newcomers to Hollywood," says Pat, "have a tendency to withdraw into their shells, into a world of their own. They should get out, circulate, associate with others and lead more natural lives. No one can learn to act by shutting himself off from experience. One needs the warmth and understanding of human contacts and problems".

**STUDIO CLOSE-UPS**

(Continued from page 53)

Saraswati Cinetone of Poona with the shooting of the same subject in Hindi.

Rohini Films:

Director Reddy has made considerable progress with "Grihaswamit" with Kannamma in the lead.

Pragati Pictures:

Extensive bookings on the spectacular picture "Nandkumar" have been carried out by these people. There is not the least doubt that this picture will be received very nicely wherever it goes. For sheer spectacle and grandeur there has been no picture produced in the South to beat this one as yet. "Nandkumar" is expected to be a high water mark of Box-office success.

Bibbo in "300 Days & After" a Sagar picture running at West End Cinema
Indian Cinematograph YEAR BOOK

1938

The First Publication of Its Kind in The History of Motion Picture Industry in INDIA

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Editor:

H. R. Desai, B.A.
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WILL BE OUT IN APRIL 1938

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with

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in

MINERVA MOVIE TONE'S MIGHTY MODERN MOTION PICTURE

MEEHTA ZAHAR

Babu Subhas Chandra Bose, Congress President, saw this film and congratulated Mr. Sohrab Mody on his achievement.

Also: Jagirdar, Shanta Dutt, Sheela, Sadiqali, Sadatali.

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GAY DANCES :: SOULFUL SONGS

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Coming at Central Talkies

—BOMBAY—

Prabhat Picture

Gopal Krishna

कृष्ण कृपण
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filmindia

ALL HALFTONE BLOCKS AND COLOUR BLOCKS WHICH ARE MADE FROM BLACK & WHITE PHOTOGRAPHS, APPEARED IN THIS JOURNAL ARE MADE BY:

COMMERCIAL ART ENGRAVERS

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This is Nadia, the famous Wadia star, in “Lotaru Laina,” a thrilling stunt picture drawing large crowds at the Lamington Talkies.

An interesting situation from “Gopichand” a Saraswati Cinetone picture.
How a tropic climate affects your skin

For sometime past Doctors have known that a certain vitamin is beneficial to the skin, helps keep it healthy. This is the "skin-vitamin" and without it your skin grows coarse, loses its texture and is old-looking. That is one reason why women living in the tropics find it necessary to take such particular care of their skin, for it has been discovered that exposure to burning sun and hot dry winds is constantly drying this "skin-vitamin" from your skin.

Pond's new Creams put back "skin-vitamin"

Now to help you keep your skin fresh and lovely the active "skin-vitamin" has been added to Pond's Creams, making them better than ever before! Use Pond's Cold Cream for cleansing and Pond's Vanishing Cream as a softener and powder base. They will make your skin smoother and give it a younger, livelier, glowing look.

Same jars, same labels, same prices

The new Pond's "skin-vitamin" Creams are on sale everywhere in the same jars as before, with the same labels and at the same prices.
PADMA DEVI
The colour queen is no longer with the Imperial—but where is she going next?

SOME ANGLO-INDIAN GIRLS IN OUR FILMS!

There are several reasons why the quality of the average Indian picture has degenerated in recent years.

Every year registers a new fall in the box-office takings, in spite of all attempts to draw people out of their homes.

Those interested in the industry are lulled into a false sense of security by occasional successes like "Tukaram", "Vidyapati" and pictures produced by a couple of leading producers. But they should not lose sight of the large number of pictures which fail with a regularity that is alarming.

A study of statistics will reveal that for every successful picture floated, twenty others have failed miserably.

One of the many reasons that contributes to this appalling state of affairs is the lack of novelty
in our present day pictures. For instance, we shall quote only one aspect which of late has become a craze with several producers in Bombay. We refer to the Anglo-Indian girls who work in our pictures as 'Extras'.

The number of these girls is hardly thirty, but between them they have helped the producers to lose thousands every year during the last five years.

Goaded by the impulse of supplying sex appeal in our pictures, some of the producers departed on the disgusting practice of engaging these girls as 'extras' for community dances and as maids in scanty costumes.

This would have been alright had we had more and new faces coming to the screen from time to time.

But that has not been the case. Identically the same girls have appeared in numerous pictures from month to month in different Studios and their faces have now become as disgusting as old posters on new walls.

And by God, what faces some of these girls have got! Perfectly hermaphrodite, they neither appeal to men nor to women. For a tenner a day which they get, they come with rouge and lipstick, shake their hips and legs, pocket the money and go away.

Utter strangers to art and its appeal these pitiable species of womanhood present a formidable challenge to every thing sentimental, delicate and artistic in human life.

Driven to live on their wits, modern life has made some of these girls the most detestable scums of society. Barring a few exceptions none of these girls ought to have been allowed within a mile of a Studio with any pretensions in catering for art.

And yet, they have regularly provided an eyesore to our audiences—an eyesore that spells a big question regarding the sanity of our producers.

Some of these girls are studies in human ugliness. Starving, they live on their lipstick; pale and consumptive, they glow under the pink of rouge; ill-clad, they betray the ravages of sin on the human body and these disgraceful types are introduced into our pictures to provide the missing sex appeal which perhaps is lacking in our heroines.

Producers who employ such girls must be condemned and doubly so if they are themselves men from respectable families whose lady members see their productions.

So many times, have these girls been shown and reshown, exposed and re-exposed, that by now there is not a part of their body with which even a riff-raff from the street is not familiar.

By now every atom of sex appeal in these girls is dissipated. Some of these girls misbehave so boldly in the Studios while working, that to kick them in the face would be a mercy. We have seen a couple of girls bursting out into sudden affection and kissing the director with a warmth that would have scorched the cheeks of a rhinoceros. And this happened in a Studio that boasts of a clean atmosphere.

We have no objection to a few good girls from the Anglo-Indian community seriously taking up screen as a career. They should be encouraged to a better position than a mere 'extra'. There are already some really useful top liners from this community. But the material we have described above must not be admitted in our studios to suffer a stain of utter debasement in our pictures. They are neither useful to the producers nor an ornament to the honest, hardworking community of Anglo-Indians in Bombay.

We have had enough community dances from these lewd and fetid legs and let us in future have some relief as in that very relief there will be some novelty.

Our producers certainly owe us this much.
Gopal Krishna

Running from 23rd April at: CENTRAL TALKIES, Bombay.
ALL INDIAN PICTURES PRODUCED IN INDIA ARE SHOWN ON

Bauer PROJECTORS

The ‘International’ Projector for National Entertainment
NEW THEATRES IS OURS!

The scurrilous writings of some penny papers in Bombay have been responsible for plenty of bad blood between the New Theatres and the Bombay producers.

Writers who indulge in this sort of irresponsible and scandalous propaganda have blackmail in view. No one ever believes them and at all times they are looked down upon as spongers sitting on the laps of scandal-mongers.

Of the two producing companies that India is really proud of, New Theatres is one. It has nothing to fear from such vandals who make journalism an excuse and turn it into a questionable profession of wits.

New Theatres has as many patrons in Bombay, or perhaps more than in Bengal. New Theatres pictures are popular and they deserve to be so by virtue of their excellent quality.

New Theatres pictures are patronised all over India and pictures with such nationwide appeal can never be produced with a provincial bias at the headquarters. To accuse New Theatres of provincialism is to spit at the Sun.

To build blackmail on a flimsy foundation is not a work of an adept in the game. It is an amateurish procedure, which attracts more ridicule than attention.

New Theatres has plenty of artistes who are not Bengalis. And most of these artistes spell the present day prominence of this successful film company.

New Theatres is as much proud of them as the rest of India is and no one has any cause to complain, as New Theatres has been giving clean and popular entertainment.

With New Theatres a picture has always been greater than its artistes. "The show must go on" has been the watchword in the career of New Theatres and there is no time and place in its life for petty provincialism.

SHANTARAM'S PRIDE IN NEW THEATRES.

When this has been the case all these years, I cannot understand why New Theatres and its invaluable artistes should have stood up and taken notice of the dirty and malign propaganda which has no other source but its own.

It is presumptuous for New Theatres to suppose that rivals in trade have inspired this propaganda. It is not so and New Theatres owes them all an apology—a humble apology which has been for ages the privilege of the really great.

New Theatres has no other rivals but Prabhat and from the writings in the "Amrit Bazar Patrika" one is forced to conclude, however unwillingly, that Prabhat has been at the bottom of the whole affair.

Like New Theatres, Prabhat has also no time for such petty jealousies. To Prabhat, a healthy competition like New Theatres' has always provided an incentive for better work.

"Amrit Bazar Patrika" has sadly erred in giving a wrong impression to the people. B. N. Sircar is a personal friend of mine and I know him to be incapable of being party to the insinuation of the "Patrika". If the "Patrika" has committed an honest mistake, it is all well and good, but if that is not so, Sircar should be the first one to apologise to Shantaram.
Favourites who Have Earned the Applause of Millions in the past

* Chandrakant - Leela
  * LONDHE - Ratnaprabha
  * Dinker Kamanna - Usha

And All Of Them Together

— IN —

The Greatest Spectacular Picture of the Year

GOPICHAND

In Two Versions—Hindi & Marathi

Directed By:

MR. BHAL G. PENDHARKAR

Modern Art for the 1st time frames the ancient grandeur of India in a flaming setting that baffles description.

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Under the personal supervision of

MR. R. G. TORNEY

Produced By:

SARASWATI CINETONE
PHONE: 255 - POONA - VIRBAUG

Distributed By:

KAPURCHAND LTD.
QUEEN'S ROAD - BOMBAY

Miss USHA

Miss LEELA
Shantaram is as proud of New Theatres as Sircar is and I know it from the numerous discussions I have had with him. In fact, Shantaram did not know of the whole affair, till I read to him the time-serving penny papers. Shantaram doesn’t read these gutter rags and Sircar also should not.

The unfortunate episode must now be closed between the responsible parties and no further publicity should be given to useless weeklies which are not even worth the paper they are printed on.

One thing, however, I mustn’t forget to mention and that is, the next time New Theatres talk of rivals they mustn’t use the plural. New Theatres has only one rival—Prabhat. If the “Elephant” will some day blow the “Trumpet”, our pictures will conquer the world. But, perhaps, I am dreaming. Still let me do so, as it is a beautiful dream. Miracles do happen even in modern times.

**DISNEY’S NEW “CARTOONS”**?

Walt Disney’s “Snow White and the Seven Dwarfs” is the work of a genius. It is undoubtedly a great achievement. Every one congratulated Walt Disney. And old Disney deserved every good word said of him. But I didn’t know that Disney was looking out for charity in floating his wonderful picture.

At least that is how the whole affair looked when “Snow White” was released in Bombay and leading Indian producers bought space to advertise Disney’s cartoon. It was obvious that “Snow White” required a big push in the papers on the release day and as advertising in the papers costs a lot of money the local Indian producers seemed to come to old Disney’s help to put over the show.

Compared to Disney, many of the Indian producers are just paupers, but even the paupers were bled. Bravo, Disney, if this has been your idea, you have once again made “cartoons” out of the “human” producers.

Thinking of those producers who lent their wit and name to sell “Snow White” I put down my head with utter shame. These producers just lacked national pride. They could have congratulated Walt Disney by writing to him as co-producers, but to go out and sell Disney’s product was the last limit of a slavish mentality.

That Prabhat, Ranjit and Sagar concerns which boast of nationalism should be parties to this advertising idea shakes the very fibre of our national pride. However much I may like these companies, in this instance I must express my unequivocal condemnation of their action in selling the pride of our country.

I do not know who was the “Serpent in the Garden of Eden” who induced these trusting producers to deliver their national pride into the hands of foreigners to be made an argument at the salesman’s counter, but that man must be condemned.

Petty producers hanging on to the name of Disney and attracting attention to themselves can be overlooked, but names like Prabhat, Ranjit and Sagar have no excuse to seek shelter under the name of any Disney, Laemmle or Fox. Their own names can draw better crowds than all the Foxes and Disneys put together.

**CALL THE CRITIC AS A DOCTOR!**

Producers in India produce pictures according to their own lights, and most of these lights are generally switched off, and then look-out for the opinions of the critics. The honest ones subsequently admit their mistakes while the dishonest ones call the critics fools.

All this is of course absolutely human, but it is just not business.

In America, the procedure is just the other way. And certainly that is the more sensible way. The
Bauer ROXY ALL FREQUENCY SOUNDHEAD,

The Summit of Achievement in the Perfection of Sound-On-Film Reproduction Apparatus

Although primarily designed for reproduction, it is also used for re-recording due to its high precision.

Sole Agents for India, Burma & Ceylon:

International Talkie Equipment Co.
187, HORNBY ROAD, BOMBAY.

The following Studios are using BAUER Sound Projector with ROXY All-Frequency Soundhead for re-recording purposes:

1. SAGAR MOVIE TONE BOMBAY.
2. SARASWATI CINETONE POONA.
3. SHALINI CINETONE KOLHAPUR.
4. HUNS PICTURES KOLHAPUR.
5. MOHAN SOUND STUDIO ANDHERI.
6. SAROJ MOVIE TONE BOMBAY.
7. WADIA MOVIE TONE BOMBAY.
producers in America submit the story in script form to the critic months before it goes into Production. The critic, of course, charges his fees for his opinion, comments and suggestions. Sometimes several critics are employed for this job and their opinions are discussed and debated upon by the producer and his production staff. And no story has come out of an American Studio unless it has previously gone through the mill of stern and famous critics. And no wonder, that the American pictures lead the film world by the ear to-day.

Our producers ought to do the same if they ever hope to achieve even a part of the success which Americans claim to-day.

Before rushing into production, like blindmen, they should ask a critic to criticise the story in view, most mercilessly from all viewpoints. The result will be a better story and a far better picture than before.

This is the only wise method of guarding against failures by diminishing their chances and minimising their numbers.

Only the other day I had the opportunity of reading the script of two stories which are under production now and which will come to the screen within the next few months. They are being chaperoned by people who have studied production problems in text books.

Due to trade courtesy, I would not like to mention the name of the Company producing these pictures, but I may as well tell you to-day, months in advance of the actual releases, that if these pictures come out with the scripts I have seen, they will fail and fail miserably.

Any critic could have told this to the producer and saved him from a loss which seems almost certain; or, in the alternative the critic could have suggested several alterations to make the story more appealing and gripping and thereby giving it a better chance of success. But a critic is ignored by the Indian producers.

A critic plays a great part in film production, and it is better to bring him in as a doctor in the early stages than as coroner over the corpse.

A GREAT FAMILY!

No one can stop the Fazalbhoy family from going out and doing the most unexpected things. There is no end to the enterprise of the Fazalbhoy Brothers—I think there are four of them. But one of them has taken up law, perhaps to protect the other three who are in trade—or rather in trades. Trades, because they have so many irons in the fire that they themselves perhaps do not know what the next item of their activity would be.

With the introduction of colour in Indian pictures, I had all along suspected that Fazalbhoy would not keep quiet without getting some sort of colour into their own activities. They have done the trick.

Only six months back they started the General Films Ltd., and heralded their entry into film

APRIL BRAIN TWISTER

PRIZE OF Rs. 10

To the 1st correct solution

Picked up at random from our mail.

"Had a good season?" I inquired of Batsman Amarnath Jnr.

"Pretty good. I finished with an average of exactly 30."

"For how many innings?"

"I forget. But we seldom had more than one in an afternoon. And I have only been able to play on Saturdays."

"Thirty is quite good."

"Not bad," said Amarnath Jnr. "But I was Not Out several times, you know. My friend Naidu worked out that if I'd have scored another dozen, in each of my Not Out innings, my average would have been 35."

"Have you had any good scores?" I asked.

"Nothing special. Two Blobs. Otherwise my lowest score was 17. But I had no two scores the same, apart from the Blobs, I mean. And all my best scores were Not Out Ones."

What was Amarnath Jnr's best score?

Only one prize will be given.

Address replies to:

The Editor, "filmindia"

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*A Dizzy Romance which will make you dizzy with ideas…*

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**SAGAR’S SMART PICTURE**

"300 DAYS & AFTER"

A Gay Adventure with Speed and Fun at 60 miles an hour .. .. ..

Directed By:
*SARVOTTAM BADAMI*

---

NOW RUNNING AT
WEST END CINEMA
BOMBAY
production by turning out a successful picture in “Chandra Rao More”. Right in the wake of this success, three more pictures in “Baghban”, “Pati-Pati” and “Industrial India” have been launched into production.

But their youth and enterprise called for colour and Mahomed Akbar Fazalbhoy, the most imposing of the brothers, went out to England and brought back “Dufay Color” a new process which has a great pull over all other existing colour processes.

ADVANTAGES OF “DUFAY COLOR”.

Some of the advantages of “Dufay Color” over other processes are as follows:—

1. Single negative film bearing full three-colour record exposed in normal motion picture camera without special accessories.


4. Editing, cutting, etc., absolutely normal.

5. High-speed emulsion permitting exterior exposures even in very poor light. Studio illumination increase not excessive.


7. Magnificent colour rendering unapproached by any other process. Every tone correctly rendered from the most delicate pastel colours of the most brilliant hues. The colour rendering of “Dufaycolor” is not an approximation, it is a precision record.

8. No extra charges for cameras, and other special services.


And with all these advantages, next time when you hear of the triumph of the Fazalbhoy Brothers, don’t be surprised and don’t tell me that I didn’t warn you.

RANI & RETINUE!

On the 8th of February they were all out playing, enjoying a well earned rest as they said. I mean Rani and her illustrious retinue. On the 14th April, “Nirmala” was ready for the screen. Just a week over two months, and “Nirmala” is the life story of a woman from childhood to old age—and all that long tale completed within two months—and after completion the picture is on the screen within a day.

That is precision and efficiency. Bombay Talkies seem to know exactly what they are doing. “Achoot Kanya” was completed within six weeks and “Jeevan Prabhat” took hardly two months. And both these pictures proved great successes. “Achoot Kanya” ran 52 weeks at Paradise in Calcutta and 20 weeks in Bombay. “Jeevan Prabhat” ran 17 weeks in Bombay and is running marvellously well everywhere.

And now “Nirmala” comes with a greater promise in the wake of these successes. At this rate, Bombay Talkies will soon smash all production records by putting into the market 6 pictures a year with a single unit.

There is speed and efficiency in the Studio and now we know why they earned a lakh and over in profits last year.

“NANDKUMAR”—A RARE MUSICAL

In the midst of huge and bewildering settings the final shots of Pragati’s “Nandkumar” are being taken. I can’t say that I like the Tamil language which needs the top note even if the man is sitting close to you, but there seems to be such an amount of good music in the South that one is almost charmed with the sweet tunes and their numerous variations.

The day I called to see their shooting perhaps happened to be the match day between Master Mahalingam, the young “Krishna” and Krishnamurthi, the famous hero of Ratnavali, who acts as “Narad” in “Nandkumar”. They were both singing each other out and believe me when I state that it was a treat for the Gods.

Even between these two, apart from the grandeur and the melodramatic killing of “Kansa” and a thousand other gripping incidents, the picture will be perhaps the best musical for the South.
SHE WAS DYING FOR A CHILD, 
AND WHEN SHE GOT ONE, 
THE CHILD WAS KIDNAPPED.

AND NOW SHE LIVED FOR THAT 
CHILD THROUGH STORMS AND HOPE.

DEV
NIRAJ
A BOMBAY TALKIES'

Supported By:
Ashok Kumar

NOW AT
ROXY
WE HAD BECOME A MOCKERY—AND LIFE TO BECOME ONE LONG HELL WITHOUT THE FLAME OF HER WOMB!

HER SEARCH OF THE FLAME, SHE WROTE THE WORLD BUT FOUND HER HEART ON THE THRESHOLD OF ETERNITY!

RANI

ALI

INDIAN MOTHERHOOD

Featuring:

Pazir, Saroj Borkar Etc.

AT KIES
Yasmin — the girl of the moment — in “Baghban” produced by General Films Ltd.

Surendra and Bibbo give splendid performance in “Dynamite” a Sagar picture.

In “Prithvi Putra” a gorgeous costume picture of Ranjit, Madhuri makes a tremendous impression under the direction of Jayant Desai.
From: K. D. Sondhey (Ujjain).

Where is Raikumari of New Theatres? I want to know her age and caste?

She has now become the "Raja" of Ranjit Film Co. As regards her caste and age ask Chaturbhuj Doshi, their Publicity Manager. He might even tell you her weight.

From: V. S. Venkatachaliah (Bangalore City).

Who is going to act as "Buddha" in Prabhat's forthcoming picture "Buddha The Peace Maker"?

As it is a job of peacemaking, I think Baburao Pai will fit the role well. Let's wait and see.

From: T. R. Krishnamurthy (Chepauk).

Prabhat's have only one Shanta Apte. Why don't they manufacture some more?

They have been looking out for the process of doing so but they have not found one yet. If you can help them by all means do so. Till then it must be a strain on one girl in the midst of a million lovers.

What is the remedy to forget Shanta Apte as I have not passed a day without seeing her new picture several times?

Take to drinks. If you are not in the prohibition area, I prescribe cocktails to forget aching memories.

From: Kevalchand (Jodhpur).

Who is the best and highest paid director from the following:—Badami, Luhar, Yakub and Mehoob?

Badami, of course.

From: Lakshman Simlote (Ajmere).

If a person obtained a letter of recommendation from a producer's friend or from his benefactor is he eligible for a job of an actor?

People once they become producers don't remember friends. A benefactor is a good recommendation, but better one is the mistress of a producer and the best of course, is a "mistress" of the applicant as she provides new experience. This method has been effectively employed by several actors who enjoy good salaries at present. Are you thinking of becoming an actor? Then look out for companies where these methods are not practised.


Why do you feel shy to tell us the relations between Jamuna and Barua?

Why should I feel that way. They ought to.

Why is it that barring a few, no Indian actress ever cares to answer the letters of her fans?

Between the producer, the director and the hero where has she got any time left for the fans? I sympathise with you.

From: Shalini Vakil (Bombay).

How is it that Sulochana and Madhuri who have been stars for so long are not so popular nowadays as Padma and Sabita are?

They had their turns. The other two are having theirs.

From: Vishva Nath Mathur (Allahabad).

There is a rumour that Devika Rani is going to divorce Mr. Himansu Rai and marry Najmul Hussain. How far is the rumour correct?

This is all nonsense. Tell me who set aflame this canard and I shall give him a box on the ear on behalf of old Rai.

From your photograph in "filmindia" I find that you have got a very good personality. I wonder why some directors do not compel you to play the chief role against well known actresses.

The actresses may object, besides the directors won't have any chance left. And I don't find much fun in mere acting.

From: S. V. R. (Nellore).

I want to know something about Yasmin. Where is she working at present?

What a pleasant question to answer. I won't tell you why! Yasmin is an Anglo-Indian girl of 19, beautiful and intelligent and now she is working in "Baghban" a General Films picture, being produced at Film City.

From: Kishu Kirpalani (Hyderabad).

Who weighs more: Miss Leela, Miss Nalini Turkhad or Mrs. Shobhana Samarath?

In estimate Mrs. Shobhana, in designing Miss Turkhad, in singing Miss Leela; in body none is much of a weight.
From: R. Swamy (Bangalore).

Does Dilip (old Nazir) act well?
I have only seen him making faces so far. If you call that acting, well, he does it well.

From: K. L. Mathur (Rewari).

I want to join Sagar Movietone as an actor. What should I do? I am a young man with charming appearance.

Write to Sabita Devi c/o Sagar. She is the most influential person there and may put in a good word for you with the proprietor.

From: A. A. Shahpurwalla (Bombay).

Will you agree with me if I put “Vidyapati” second to “Tukaram” as the second greatest production of India?

No! From a pictorial point of view “Vidyapati” is miles better than “Tukaram”. But “Tukaram” was a phenomenal success and proved a veritable gold mine to the producers.

From: G. K. Advani (Karachi)

What is Hari Shivdasani doing?
Waiting for another chance to act.
Why are you so fond of Padmavati?
Because I like her.

From: Miss Lata (Vizagapatam).

I think Uma and Mollina are sisters. Am I correct?
Yes, sisters in trade.
I think producers employ only beautiful girls, though they are no good in acting?
Yes, some producers do. These girls are useful.

From: B. L. Sharma (Bhopal).

I have written some stories. I visited Bombay recently and called on Mr. Broacha of the Imperial Film Co. and also on the other producers, but they did not seem to care. I am fond of writing stories, what shall I do?

Keep on writing! As regards Broacha and the other producers, they are themselves busy adding new chapters every day to their own long stories started years back. Most of them are tragic plots and more suitable for the screen than the romance you intend to give.

From: V. P. Windlass (Ambala).

I am very anxious to “embrace” the cinema line. I am an undergraduate of the Punjab University and possess good personality. I sing very well and come from a noble family of Ambala. Can you suggest any studio?

If you have all that you say, by all means “embrace” the line and do so with all warmth at your command. I would have suggested Ratnaprabha and Chandrakant in “Gopichand”, a Saraswati picture which will lend rare gorgeousness to the Indian screen.
SINGER

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Always use "H. M. V." Long-Playing High Fidelity Needles.
the Bombay Talkies studio as a possible place of your employment, but your being a graduate of the Punjab University rather comes in the way of your prospects. Try the Sagar Movietone. They are looking out for a hero, failing which General Films Ltd., will certainly take you up because you come from a noble family of Ambala.

From: R. P. Kuthotiar (Patna).

Flabby Gohar has absconded from the screen. Has she escaped into the region of retirement. While weeping and smiling simultaneously she was the solitary artiste of her kind. Would it be surprising if I love her for that?

It would be surprising if you didn’t. But now you can take off that weight from your mind. Gohar has slimmed so much that no one can dare call her fat. And she is coming again in “Achhoot”, the new story of Chandulal Shah.

From: Krishna Kant Prasad (Gaya).

To be serious, marriage is a long stayed problem with me, but for a bird of my choice, Vasanti, I consider to be the best to aim at. I would be fortunate to correspond with her. Can you arrange for the same?

Frankly, I am no good at this trade. Approach a priest.

From: A. M. Kapur (Amritsar).

Who sings better? (a) Saigal or Pankaj Mullick. (b) Shanta Apte or Kanan Bala.
(a) Pankaj Mullick. (b) Kanan Bala.
Who is the better producer? Prabhat or Bombay Talkies?
Prabhat.

From: “Nahom” (Vizagapatam).

I am thinking of directing a Telugu picture in Prabhat Film Co., Poona. How shall I proceed?

In your case there are two routes: one by the M. & S.M. Railway and the other by the B. N. Railway. Take whichever is quicker.

From: A. V. Raghavendra Rao (Bangalore).

Referring to your article “India Has No Stars”, in my honest opinion, there is at least one star in India and that is the inimitable and glorious Shanta Apte—the Queen of the Indian films and the mainstay of Prabhat.

You are welcome to your honest opinion, but don’t be too sure about the main-stay part of it. Prabhat doesn’t believe in ‘astrology’ and has little faith in ‘stars’.

From: M. V. Dikshitulu (Cocanada).

Does Director Shantaram read your “filmindia”? That is the only magazine he reads, because in “filmindia” there are no “open letters” addressed to him.

From: J. P. Sequeira (Bandra).

Will you be good enough to tell me which Indian film star has the longest hair?
Ratan Bai. By the way are you experimenting with any depilatories?

From: S. M. Bathija (Bombay).

Who is the best singer from the following: Shanta Apte, Durga Khote, Sabita Devi, Ratnaprabha, and Bibbo?
Shanta Apte.
Why didn’t Leela Desai reply to my letter when I asked for her photo?

Probably she didn’t like your name. Nor do I.

In which pictures were Durga Khote and Jamuna at their best?

Durga Khote in "King of Ayodhya" and Jamuna in "Devdas".

From: M. P. Prabhakar (Jammu).

Can one estimate the personal character of a star simply by seeing her roles? What do you think of Rampyari in "Milap"?

It will be unwise to judge a girl from the roles, because she is merely playing a part and contributing to the sequences in the story. Regarding Rampyari, I have no right to sit in judgment over her personal character, but what I think of her performance, you can read in the review of "Milap" which appeared in a previous number of "Filimindia".

I want autographed photos of Shanta Apte and Director Shantaram. Can you suggest any procedure?

Write to them and I am sure they will not disappoint you.

From: Gurumoorthy (Port Blair—Andaman).

How to sell stories written in Hindi and Urdu for the screen?

By buying them yourself. The more troublesome way is to send them to the producers and wait for their reply which will never come. If there is good material in the story it is sold when you submit the story, but you don’t get the price for the same. You may however get a chance of consolation someday to find a part of your story in another picture produced by the producers.

From: Mohd. Idris (Nagpur).

Please excuse me for being personal. Who are your dearest friends among Indian actors and actresses? It is unnecessary to ask about the directors from whom Shantaram is of course your best.

Who told you that Shantaram is my friend? Don’t talk nonsense. My best friend among the directors is Devaki Bose—among the actors, Motilal—and among the actresses Sabita Devi. They help me to sell "Filimindia".

From: Madhav Retrekar (Baroda).

I have been repeatedly requesting Mr. Shantaram the worthy Director of Prabhat for an autographed photo. To my disappointment I have not received the photograph nor a courteous denial. Director Shantaram is the better judge of sentiments. Had he gauged my feelings in the matter as reflected in my letters to him, I am sure he would not have been so cruel.

You have every right to feel hurt when you happen to be a patron of Prabhat pictures. If Director Shantaram wants to remain popular, he must nurse his fans. Why don’t you write to Shantaram and tell him frankly what you think of him for lacking in courtesy to reply. I am surprised that a wise man like Shantaram should indulge in such errors. It is high time that all film personalities should learn to pay greater attention to their fans. They must maintain a special fan department. It is the price of popularity which if paid regularly will take them to greater heights. Prabhat ought to give others a lead with this idea, if they don’t, they just lack enterprise. I shall speak about this to Shantaram the next time I meet him, and I’ll see that he sends you his best photograph.

From: M. A. K. Suri (Cawnpore).

Why does Director Shantaram not take up production of Muslim subjects as others do? Does he believe in reforming a particular section of society and allow the others to go to the dogs?

Director Shantaram is a good Hindu and as such is peace loving. He fights shy of the Muslims, who are often misled by mischievous mongers who set up a riot if even a small thing goes wrong. As they are at present, the Muslim masses are not educated enough to think out things for themselves and allow their fanatical instincts to run errands for the selfish ends of mischievous mongers. A large number of Urdu journalists have made fashion out of blackmail and live on their wits. As a businessman, would it be safe for Shantaram to undertake a Muslim production under these circumstances. Picture producers require a certain amount of latitude and freedom to tell the film story effectively but if they did so, the self seeking fanatics step in and spoil the soup. If responsible Mahomedan opinion assures Shantaram perfect security, he will be the first one to produce a Muslim picture immortalizing the glory of the Mahomedan culture and religion which I know he admires tremendously. Shantaram is aching to produce a Muslim picture if only the Mahomedans would allow him to do so.

From: Sita G. Shahani (Hyderabad-Sind).

1. Who is better Saigal or Sanyal and why?

2. Please rate the talents of the following directors: Shantaram, Barua and Nitin Bose.
3. Which of the companies, viz., Prabhat or New Theatres has done better work in the film world of India?

Sita, my child, you are going to be the death of me with your inherent tact of asking awkward questions and then placing a reward on my replies. You have promised me an efficiency certificate and an autographed photo of yours, but just imagine how cruelly kind you are to me to ask me uncomfortable questions which, if I evade, make you angry with me. Anyway here go the replies for what they are worth.

1. Saigal is the better one between the two. He has a good voice and sings beautifully. His diction is clear and he is honest in his efforts to give a good performance, whatever the critics may afterwards think about it. Commercally he is a splendid draw and more often pays his way than the other one. Saigal is also a sincere artiste, but he has more limitations than Saigal.

2. There is little to choose between the three directors. Every one of them has a different field of work in which he is better than the others. All of them are good directors the first two being really great. Nitin Bose is better than Barua in film technique. In flights of imagination Barua leaves Nitin far behind. Shantaram is a happy combination of imagination and technique. The strong points of Nitin and Barua are well blended together in Shantaram and in addition Shantaram has enterprise. In the present material world values are assessed by results and not by abstract ideals. Frequent success is the only criterion of judgment and by virtue of this test, Shantaram would be the outstanding director. With his "Devdas" Barua eclipses several counterclaims and would stand an easy second with Nitin a close third.

3. Another difficult and awkward question for a journalist! If New Theatres and Prabhat can be combined the ideal Indian film company will be born. New Theatres has given to us a taste for excellent social pictures served with music and fine diction. Prabhat has immortalised on the screen the glory of ancient India by producing costume pictures with themes dear to the Indian heart and dressed with grandeur that was once ours. While New Theatres presents a mirror of modern life, Prabhat provides a beacon light of guidance to the glories of the past. Occasionally both the companies trespass on the pastures of each other and attain commendable success. Both the companies have done great work for our film world and it is rather difficult to draw a line of comparison between them. It is a dead-heat.

And now if you are satisfied, don't fail to keep your promise and don't say I did not sweat for it.
This is a tense moment in "Jwala" a Huns picture running at the Royal Opera House.

Madhuri, the incomparable flame of a million fans takes her revenge on the critics by giving a marvellous performance in "Prithvi Putra" a Ranjan picture.
Kicks and Kisses

A gold digger is a girl with a cold heart and hot legs.

"Darling", he cried, falling on his knees and covering her little white hands with kisses, "can't you see that I love you?"

She drew herself up to her full height. "Well", said she, "I should hate to think this was just your natural way of behaving in company."

The man who has a head for business generally has two arms for his secretary.

Most men treat a girl's "no" just like a traffic light. They stop for a few moments and then go right ahead.

"I judge a man by something that's hard to describe", said she.

"Describe or feel?"

He: "If we kiss no one will be the wiser."

She: "You're wrong. I am sure I can teach you a thing or two."

"A young doctor examined me last night," said she.

"What did he think was wrong?"

"Nothing. He thought I was perfect."

When a man goes wrong, the women shun him; when a woman goes wrong the men all want her telephone number.

A travelling salesman sent his wife a cheque for a thousand kisses.

And the iceman cashed it.

"Did you shoot anything?"

"Yes,"

"What do you mean, then, by coming home with an empty bag?"

"I couldn't put the guide in it, could I?"

When a girl starts wrestling with her conscience, it often ends in a fall.

I challenge you, oh World at Large,

I challenge you to find.

A man who can tell a woman's age

When approaching from behind.

She: "Hey! You're going too far!"

He: "Well, nothing succeeds like excess."

Truth is stranger than fiction, and publicity is stranger than either of them.

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

Nothing can surpass the warmth of a woman's love except the heat of her temper.

Gentlemen prefer blondes. Others take what they can get.

Wife: (Telegraphing from sea-shore): "Have reduced weight by half in past two weeks. How long shall I stay?"

Hubby: (Writing back): "Another two weeks."

Married life is like a bath—not so hot after you get used to it.

A girl is like a statue. She gets more attention after she is unveiled."

Speaking of girls' legs, a dangerous crossing makes your eye stop, look and glisten.

Here's one about a girl who took a correspondence course in love making. Every day she got a new lesson from the postman.

The world's greatest optimist is the old maid who pulls down a folding bed and then looks under it.

In a taxi three is company—counting the driver.

Lots of things run into money, except the horses you bet on.

With girls' clothes it's the little things that count—and the little they are the more they count.

A kiss that speaks volumes is seldom a first edition.

A Sheik in the parlour is worth two in the desert.

Northern girls shake hands but the South Sea Island girls shake everything.

Liquor gives some men after effects. One drink and they are after every girl they see.

Women are like cigars, you never find a good one in the gutter.

"Have you ever been troubled by a conscience?"

"You bet! The one my boy friend has is an awful nuisance."

When a girl wears a silk stocking the men like to make a kiss over it—just a little over it.
SERENADE OF MIND

The picture that will make you bald with thinking and try to solve the mystery which you never solve.

DYNA

Directed By: —

An Intriguing picture of "Law and Order" for the world at large.

TO BE

IMPERIA
AND MYSTERY!
dynamic presentation of the
of “Dynamite” public enemy
who terrorised even the
elements.

Dynamite,
Bibbo & Yakub.

B. Sc.

JUST ONE MORE
SUCCESS FOR SAGAR

ED AT

CINEMA

(Very Shortly)
IRENE DUNNE

With an Irish Cock-eye for Comedy.

Through our Hollywood Correspondent.

Real name: Irene Dunne
Birthdate: July 14
Birthplace: Louisville, Ky.
Married to: Dr. Francis E. Griffin

IRENE DUNNE, who overnight became one of the screen's finest comedians in her first Columbia picture, "Theodora Goes Wild" was born in Louisville, Ky., July 14. Both parents were of Irish descent. Her father was Capt. Joseph J. Dunne, a builder and owner of Ohio River steamboats. There on the Ohio River, and later, while living in St. Louis, on the Mississippi, Miss Dunne absorbed much of the atmosphere which was to help her later when she played "Magnolia" in Ziegfeld's "Show Boat" during a 70-week road tour.

Her education began at the exclusive Loretta Academy in Louisville, and later, upon her parents moving north to St. Louis, was continued in a convent. Possessing an excellent singing voice, she was persuaded to attend the famed Chicago College of Music. Miss Dunne was graduated from that institution in 1926, after completing a study of voice, languages, piano and idcotion.

Upon going to New York, Miss Dunne, determined upon a singing and theatrical career, began by spending one season in the Metropolitan Opera Company chorus. This experience quickly qualified her for the leading roles in "Sweetheart Time," "Irene," "The Clinging Vine" and other musical comedies.

It was during her "Irene" engagement that she first attracted Hollywood's eye. Miss Dunne was invited to take a film test. This proved so successful that she was immediately cast in "Leathernecking," her first picture.

Her youth-to-old-age characterization in "Back Street" was perhaps the dramatic highlight in this group, and in singing in the screen version of "Show Boat" she enjoyed a sentimental, as well as artistic, triumph.

Reading, dancing and golfing comprise her diversions. She is Hollywood's only woman star to make, not one, but two holes-in-one on a golf course.

Irene Dunne

With a cockeye she looks at the wine, but the world looks at Yasmine with a cockeye. Will she respond in "Baghban" a General Films picture.
In "Gopal Krishna" a Prabhat picture. This old favourite once again scores one more new triumph.
GORAKH - AYA  
(HINDI)
A romance that leaves a flaming trail of human emotions.

Starring:
RAJKUMARI — MAZHAR  
TRILOK KAPOOR—KALYANI  
SARLA & OTHERS

PRITHVI - PUTRA  
A spectacular drama of India's glorious past recalling forgotten memories

Starring:
MADHURI — E. BILLIMORIA — MAZHAR  
KALYANI — KHATOON — KANTILAL  
(IN HINDI)
**GOHAR IN ACHHUT**

(The Untouchable)

A soul tearing tale of those who crawl on their stomach to live the life of a human being.

Supporting Cast

Led by: RAJKUMARI, SUNITA DEVI, MAZHAR, TRILOK KAPOOR.

HINDI—GUJRATI—ENGLISH

---

**RICKSHAWALA (BHOLA-RAJA)**

A street romance with all bad corners and dead ends.

Starring:

MAZHAR - CHARLIE - WASTI - DIXIT 
ILLA DEVI — WAHIDAN — GHORY 

(IN HINDI)
The first lady of our screen gives another great performance in "Soungadi" a Nataraj picture now running at Majestic Cinema, Bombay.
Howlers of the Month

"Is human intelligence unbeatable?" ask Prakash in presenting their gorilla. Yes, in their case, the gorilla has proved more intelligent and made the men look like mere monkeys.

Contrary to expectations the Royal Opera House didn't catch fire with "Jwala". It merely turned into a casket to hold the ashes of hopes. Now Huns will try to revive the dead with "Amrit".

"Devika has 21 candles on her birthday cake" writes a local film weekly. Surely, not those candles which people burn at both ends.

"Naseem has returned after child birth and will be very soon starting new work with Sohrab Modi" writes the Movies, Delhi. It is just news and needs no comment.

"Kardar is busy day and night with his "Baghban," writes a film paper. Like an honest gardener he is planting art in the Film City.

S. H. Mintoo the man who wrote the dialogues of "Kisan Kanya" got married recently. An act we can't criticise, but he can.

In "Jailor" a new picture of Sohrab Mody he required a girl to play a blind heroine's role. Leela Chitnis has been taken up for the job. Her thick eye glasses did the trick.

In "Industrial India" people say that Director Mohansingh wants to tell us the story of the Fazalbhoy family, punctuated by all their numerous activities and interests. Where will the story end?

Rose, (late of Saroj) has been taken up by Sagar to work under Mehboob. Now Mehboob seems to have begun in right earnest in the right royal Chowdhary style. By the way, Mehboob was Chowdhary's understudy once. All this is something for Proprietor Chimanlal to think about. The next we shall hear will be Chowdhary directing "Prithvi-Vallabh" at Sagar with Durga Khote, Mubarak, Altetak and Rose in the cast.

Mr. M. M. Polishwalla, once a "boss" at Jagat Talkies Distributors is now a "manager" at Moti Mahal Theatres in Calcutta. Do you know the old saying: "Pride goes before a fall"?

Denying provincialism in New Theatres, M. M. Begg now a Ranijit artiste says, "Jews, Parsis, Goanese, Anglo-Indians and Europeans are all employed in this one big, happy family." What Mehr Tarapore objects to is that there are no Africans and Abyssinians.

From "The Educated Fool" Director Atorthy's picture has now become "Pati-Patni". It will soon be called "The Wastrel" as the days shape themselves into months.

"Desai & Co., of Lahore secure 9 pictures of Prakash and 4 of Bhavnani" writes a film paper. Why not take another Homi Master picture to complete the zoo.

To Mahendra Thakore, a new Director Sagar has given a new picture called the "Postman". Let us wait and see whether the "Postman" is presenting a V.P.P. or an Insurance packet.

For the last one month producers in Bombay were wondering

Maya, the lovable mischief girl of Sagar gives a sparkling performance in "Dynamite", a Sagar picture.
where the cine-going people had gone. Bhavnani, Mody and others went out in search and found them all at the Central Talkies watching "Gopal Krishna". The rascals! How could they let our producers down like that?

Baboo seth Mamooji has gone to Calcutta to warm up the 'conscience' of Sarkar as a friend puts it. Kapurchand will now run after with a refrigerator. Between Mamooji, Munji Nathoo and Kapurchand let us see who succeeds in holding Sarkar longer. Mustard oil is always slippery.

Chunibhai Desai's one time 'mania' for Marathi pictures seems to have subsided a lot. It was a boil that burst rather unceremoniously, and it is lucky that the infection did not spread.

Kevalchand and Kapurchand—both the brothers—are thinking of taking a well earned rest in Kathiawar (I forget the name of the village). Has Chunibhai made Bombay too hot for them? Why worry when New Theatres is giving "Adhikar" and "Bara Didi" in 1939?

Sagar has opened their own distribution office at Delhi. Lala Alopi Prasad suggested putting R. R. Gharekhan in charge. Kevalchand thinks that even Chunibhai could do the work. I suggest sending Mr. Ramesh Babu Thakore for quick and reliable work.

Dossani Film Corporation of Calcutta have been buying plenty of praise by the usual methods. Even without asking for the price we may congratulate them on their 140 engagements—week achievement. We have few distributors as efficient as the Dossamis.

They say that J. B. H. Wadia almost fainted after seeing "Soun gadi" a Natraj picture. A "Stunt King" cannot stand quality so easily.

Sagar's are doing plenty of posthumous publicity for "300 Days & After". The pity is that it is all just after.

The Imperial Film Co., has served notices to a hundred employees, but they refuse to go as they have never gone out of the Studio and do not know how much the outside world has changed during the last ten years. I suggest starting a big chum mery in the compound.

My howler in the last month's issue proved useful to Director Badami. He is now getting Rs. 1551 per month and has got back the right to say that he is going any time he feels like it. "Don't worry, I know Badami better than he knows himself" says Proprietor Chimanlal. But who pays for the knowledge?

A Punjab Cinema Proprietor recently confronted a Calcutta Film actress who was on a dancing tour with the following proposal, "Come and dance in my theatre one night and the next day you go to the hospital and I go to the goal." What does that mean? Didn't I once tell you that Punjabis are an affectionate people?

Padma Devi has left the Imperial—colour or no colour. They say that she has forgotten the exact colours in which the currency notes are printed. She should join the Ranjits, where people suspect, the Currency office has opened a branch.

The South is afire with competition—most of it unwise and throat cutting. C. V. Raman has almost completed "Tennali Ra-
man”. That “Raman” in the story has of course nothing to do with the “Raman” in the producer. But to beat C. V. Raman, Mr. Valla-

iappa Chettiar of Rajagopal Talkies is going to give us “Naveena T. Raman”. Does it mean that C. V. Raman’s stuff was second-

hand? Another Chettiar might produce still another “Tennali Raman” fresh from the tins—
even newer than the new one that is coming. What the South now wants is some new Chettiers and not “Tenali Ramans”.

Satagopan, once a prize boy in Asandas “Nursery” has joined Mayura to take pot luck in “Luck” and if he gets half the luck he got in “Modern Youth” with which he had a free trip to

England, he may now get a ticket to Timbuctoo.

The Mahalaxmi Studios are hoping to produce a Hindi picture in the South. And to begin well they have started talking from the top. Whispers of Debaki Bose, Narottam Vyas suddenly dissolve into topics of getting Rampyari. Negotiations are of course going on and can never be too sure, as in the South the climatic changes are quicker.

Talking of negotiations, I can never forget—Rajagopal Chettiar of Raju Films. He has been talking so long of production, that he has almost convinced himself into believing that he has already several successful talkies in his office. He negotiated with so

many different versions of the film which he was going to produce, that he himself perhaps doesn’t know what the ultimate picture is going to be.

I thought that he had caught on to “Gopichand” when old Dada Torney was reported to have run down to Madras. But alas! the old “Raia” seemed to be waiting for “Laxmi”. I am told that T. P. Rajalaxmi is associating herself with Rajagopal in her picture “Madurai Veeran”. But don’t be too sure. By the time they all come down to Bombay, Rajagopal may think otherwise.

The Lucky Mascot of the month: M. S. Vijayal, Ex. C. V. Raman with Padmanabhan now.

Dry Ice Corporation of India, Ltd.,

AN ANNOUNCEMENT

Mr. Magee, the designer and expert of our Dry Ice Plant, is now at our works to remedy certain defects in the plant due to Indian conditions and others. On his advice we have closed down our works for four weeks and shall re-start on May 1st, when it is expected to give full satisfaction in production.

Our various agents and customers will please bear with us during this period, after which they shall have as much Freezite as they want.

Homi Mehta, Chairman.
BAGHBAN

A story pulsating with emotion, depicting in its stark realism the unfortunate fate of a cl
widow in Hindu Society.

Author: BEGUM ANSARI.
Direction: A. R. KARDAR
Music: MUSHTAQ HUSSA

Ten artistes of stellar rank
Bimla Kumari, Yasmin, Sitaradevi, Jamna, Pi Bai, B. Nandreker, Ashraf Khan, Nazir, K. Singh, Lala Yakoob, Wasti, Mirza Mushan

In these three pictures
GENERAL FILMS Ltd.,
give to the exhibitor stories rich in theme, rich in music, rich in spectacle, which will be a sure draw anywhere
DITI-PATNI

Direction: P. ATORTHY
Music: H. C. BALI

A realistic presentation of modern life

SIOBHANA SAMARTH plays the lead with PREM. MIRZA MUSHARAF and MADHURIKA provide the comedy. Others of your favourite stars also appear.

Distributors:
Supreme Film Distributors
Lamington Road, BOMBAY

Northern Circuit:
Manoranjan Pictures
Chandni Chowk, DELHI

For bookings apply:
EXPLOITATION MANAGER
FILM CITY
BOMBAY 7.
PRAMILLA—
A sweet tempered starlet of Imperial is bidding high for stellar honours in “Mother India” the 2nd colour picture.

Surendra & Bibbo in “Dynamite”, a s a g a r picture.
Some Absurdities In Our Pictures.

(By RAM KRISHNA—Andamans).

Although the Talkies in India are not very old, yet it is a matter for congratulation that in an extremely short period they have taken amazing strides towards progress in nearly all directions. While the credit for sane and really progressive production can be shared by a few noted companies, absurdity at its height is indulged in with impunity by a number of foolish producers. Taking into account the large number of money that is spent in the production of each film the price paid for absurdity can well be imagined with pain.

I am certain, none of the producers can afford to forget that we are all now living in the twentieth century. The absurdities indulged in, to mention only a few stray and glaring ones, consist of some such exhibitions as: someone drawing his sword and meeting a horde of his (supposed) enemies single handed; jumping skywards against all known laws of gravitation and landing on a wall some twenty or thirty feet high head downwards; making every one flutter and dance with the tune of a flute; making a woman scuffle and lay out sturdy men sometimes a dozen of them at one time and the same time; swimming in the air unaided; entering into darknesses, infested with toads and what not, and emerge out of all these scrapes unharmed! If the theme of a picture is a mythical one and the producer wants to tell us of something that happened some hundreds or thousands of years ago, let him by all means indulge in all sorts of absurdities including all these and some more of a novel nature that his brain can conceive. In these cases it does not hurt the audience in the least because they had gone to see absurdity, they had paid for it and they come out having seen some.

Then again, there are, of course, certain companies, which are recognized institutions specialising in stunts and impossibilities to amuse the vulgar, the half-witted and the children. These producers' magical names in bills and posters and the title of the picture itself, at the outset, suggest that the producers are out to achieve something supernatural and unnatural. Therefore when we go to see these pictures, well, we are prepared to see something nonsensical and illogical and let them go ahead with a vengeance for we had made up our minds to see it, inspite of all the nonsense.

But we certainly have a grouse when a producer in a modern full fledged twentieth century picture, and social at that, starts depicting suddenly a sprinkling of these and a few more of novel absurdities. They challenge the very word "Progress". If the
producers must perjure on the silver screen, why not depict some such nonsense as to blow up all the enemies with dynamite or gun-power; open fire with a machine gun; jump down from a flying machine and not from earth to an impossible height unaided, or some such nonsense but logical at that.

Then again, we come across sometimes in an otherwise good picture, lots of absurd stuffing and padding. It was some ingenious director in the past who introduced in the early talkies something like a band of undesirables flocking somehow and dressed anyhow, arranged in a weird complete or semi-circle, standing or squatting and singing what to them appeared "Qawwali". Well, it was good then (though I have my doubts) but with the advance of time this sort of thing has been extremely disgusting and it is good for everyone concerned if this sort of nonsense which has no connection with either the hero or the heroine or the theme of the story generally is not indulged in any more. There are hundreds of good stories in the market and when a story does not come up to the required length of celluloid without padding, it is better to reject it or if padding must be done, then by all means it may be done but logically and reasonably.

The West may be taking large strides towards stripping the fair sex of all clothes by slow but sure degrees but it must be remembered that the West is West and the East is East. The Sari and the Dhoti of the East, to be exact, of India, has survived the ages and even though poverty disallows a second piece of cloth to be donned in many provinces of India, it is a known fact that the Indian Sari is capable of being called a complete dress including a veil. The East therefore, is not accustomed to dress its daughters in the dress with which they are born, no matter where and how they are: home or stage. Why should the producers therefore, attempt an impropriety in this direction by presenting them before our eyes either semi-naked or with an apologetic dress. Some of them even go to the painful length of hiring out a complete outfit of nudity devoid of artistic taste and present it before the awe-struck audience in the form of sundry acrobatic performance interpreted by them as a dance.

Our dancing girls are probably the best dressed women in the world and even now their professional exhibitions are performed in their traditional best dress. Why strip them semi-naked in the name of Art on the Screen? Neither they are accustomed to do so nor are we accustomed to see them abused thus. Both cut a sorry figure.

Probably some of these inexperienced budding producers think that we sit and admire their efforts when they indulge in this kind of absurdities. We don't. We laugh at their follies. And as long as we laugh at them they will keep on losing good money on their pictures.
The most glorious tribute to human art & imagination!

P R A G A T I ' S N A N D KUMAR

(Tamil)
Here's spectacle set to the melody and rhythm of T. P. Rajalaxmi's divine music

Supported by:
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Simultaneous Releases at:
Madras — Madura
Kumbakonam, Bangalore City and Cantt.
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Produced by:
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BANGALORE
NEXT ONE
Just for the Craze

A SOCIAL HIT
ONLY A MONTH MORE

AND THIS FAVOURITE SYMBOL OF POPULAR ENTERTAINMENT WILL ONCE AGAIN GIVE TO A MILLION FILM FANS

A NEW PICTURE

New In Theme -
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WITH NEW SONGS - NEW SITUATIONS - NEW HEIGHTS
NEW IMAGINATION AND NEW THOUGHTS

NEW THEATRES' Dharati - Mata

( THE MOTHERLAND )

Starring:

★ SAIGAL
UMA
NAWAB
KAMLESH KUMARI
AMAR MULLICK

Music by:
PANKAJ MULLICK

Under the artistic treatment of Director NITIN BOSE this Epic of Mother Earth has become one unforgettable spectacle of reality and drama.

Coming
To Your Popular Theatre In The Town
WATCH THE DATE

Released thru:
CALCUTTA FILM EXCHANGE
Girgaon, BOMBAY
Offices at CALCUTTA - MADRAS
Jones: "How do you spend your income?"

Smith: "About 30 per cent. for shelter, 30 per cent. for clothing, 40 per cent. for food, and 20 per cent. for amusement."

Jones: "But that adds up to 120 per cent.

Smith: "That's right."

"How are you getting on at home since your wife went away?"

"Fine. I have reached the highest point of efficiency. I can put my socks from either end."

Sherlock Holmes: Ah, my dear Watson, I see you have on your summer underwear.

Watson: Marvellous, Holmes, marvellous. How ever did you deduce that?

Holmes: You have forgotten to put on your trousers.

Lady Visitor: "And what brought you here, my good man?"

Convict 534: "Well madam, my father said when I was a boy that he hoped I would marry beauty and brains, and I wanted to please him."

Visitor: "Yes?"

Convict: "Bigamy."

"Do you worry about germs when your boy friend kisses you?"

"No, I just worry about myself and let the germs worry about themselves."

"Why so sad?"

"Said something to my wife and she wouldn't speak to me for a week."

"That's too bad, old man. When did that happen?"

"'Bout a month ago."

"Well, why so sad now?"

"Forgotten what I said."

Life is a good show but some people don't like the rest of the cast.

A young man and a girl were in a tram by themselves.

Actor: "Good afternoon."

"What's the matter—aren't the fees low enough?"

Actor: "Yes, but the hotel isn't high enough."

"Do you know how to dance the rhumba?"

"Sure. I take five stiff whiskies and then try to waltz."

He had been bragging to a girl friend about his powers as a runner. Suddenly a gust of wind whistled off her hat and carried it down the street; yet he made no attempt to retrieve it.

"You are such a wonderful runner, yet you can't get my hat," said the girl, indignantly.

"Just a minute," was the reply, "I must give it a hundred yards start."

No matter how elaborately she's made up, the modern girl can blush when she wants to.

All that's required is to toy with a necklace, twisting it tight and then insert a finger between the beads and the carotid artery. This enables a woman to control the supply of blood to the head and blushing is easy.

But perhaps the real problem for Miss 1938 is to know when she ought to blush.

The wife wakened her husband.

"Can't you quiet down a bit?" she squawked. "You are snoring away at a mile-a-minute."

The husband pulled the blanket over his ears.

"Can't help it," he yawned. "I'm getting up very early in the morning and I've got to sleep fast!"

"Hello, Gray, you've shaved off your moustache. I really wouldn't have recognized you if it hadn't been for my umbrella."
IT WAS

- Overwhelmed with grief she had a pathetic toy of a cruel fate!
- Between suspense and suspicion her was being torn to pieces

DURG

SOUNGA

[THE]

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Maiden Picture in Hindi & M

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Written by: MAMA WAREKAR
Music by: GOVINDRAO TEMBE

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Portraying the plight of a devoted Hindu wife whose husband was poisoned by suspicion

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"JWALA"

Produced by: Huns Pictures, Kolhapur.

Released at: Royal Opera House, Bombay.

Date of Release: 1st April 1938.

Bombay Circuit Distributors: Supreme Film Distributors.

Cast: Chandramohan, Ratnaprabha, Ashalata, Winayak and others.

Screen Play: (By V. S. Khandekar).

This is a story of a brave general (Angar) who fired by ambition bids bold for the Crown. In this unholy pursuit, he murders the king and proclaims himself as the ruler. But all this is not approved of by his wife (Mangala) and his friend (Tarang) who eventually go against him. Through numerous bewildering situations and after a convenient war, the story ends with Angar and Mangala dying. A faithful servant (Priyal) is thrown in for sympathy. The story is heavily shadowed by Shakespeare's "Macbeth". Unfortunately all the good points of "Macbeth" are left out. This was done probably to give the picture some freshness. It however leaves behind a bad taste. The screen play is neither well developed nor well played. There are numerous weak situations which could have been revised with a little more care. The story of the picture, therefore, fails to appeal and one wonders what the whole row is about.

Language: Hindi. (By Pandit Indra). The dialogues are written in a very common language which lacks force at every stage. Chandramohan's dialogues could have been made more forceful and had they been so, Chandramohan's performance would have improved. The song composition is trite—usual phrases, now timeworn and tiresome, greet one at several places in a single song. Not a single song is intelligent though every one of them is well sung.

Music: (By Dhamman Khan). Quite good. The background music was unsuitable in a couple of situations.

Photography: (By P. S. Naik). Very beautiful throughout! This is easily the best work given by this cameraman so far.

Recording: (By C. Modak). Quite good.

Direction: (By Winayak). The scenario is responsible for weak direction. At some places the direction is unimaginative. For instance: in the early scenes where Mangala is trying to wake up her sleeping child with a long drawn-out song, the child does not wake up inspite of his mother singing so near his ear and inspite of all the noise of the reception of his father. Was the child doped? Scenes before the interval are too lengthy and badly needed the scissors. Several war shots were just repetitions and bored. The director has not shown his usual enterprise with the result that the picture suffers rather badly.

Performances: Winayak as Priyal the faithful servant gave the best performance. Ratnaprabha as Mangala was quite good and sang beautifully. Chandramohan's performance lacked realism and sincerity, though his diction of the dialogues was superb. Having expected a lot, the disappointment was great. Ashalata as Kuntala was unnecessary in the picture. They could have very well dropped her out of the picture.

Costumes were attractive and the settings were imposing.

Publicity: Erratic publicity was a feature of the release. The copy writer seemed to be more keen in flourishing his ideas than in floating the picture.

Box-office Value: As the producers have rather failed to tell the story, I doubt whether the picture will prove very paying. It is however, gorgeous and a good sight for the eyes. It can be safely booked as a bi-weekly programme on a flat percentage.
“SOUNGADI”

Produced by: Nataraj Films.
Released at: Majestic Cinema, Bombay.
Date of Release: 8th April 1938.
Bombay Circuit Distributors: Supreme Film Distributors.
Cast: Durga Khote, Mubarak, Nayampally, Salvi, Vimla Sardesai.
Screen Play: (By Mama Warerkar).

The picture has a very thin plot. Manohar and Manjula are happy in their village when an uncle turns up and takes them to the city in the midst of wealth and civilization. There the loving pair drift apart and due to the machinations of a cousin their life is made miserable. Soon Manohar learns to suspect his wife and accuses his friend as being her paramour. And then Manohar starts taking morphia injections and soon becomes a drug addict. The closing situations in the picture are melodramatic and gripping. The early scenes are rather too much drawn out and the picture becomes boring at some places.

Language: Marathi. (By Mama Warerkar). Beautiful, but at places unnecessarily snappy and light dialogues distinguish the picture. The songs are also well composed.

Music: (By G. N. Tembe). Quite melodious and attractive.

Photography: (By Purohit). Good at places and tolerable otherwise.

Recording: (By B. Vakil). Quite good.

Direction: (By P. Y. Altekar). Rather weak and orthodox! The direction is responsible for a lot of unnecessary padding in the picture. A couple of scenes, however, are well directed. With drastic editing the picture would have improved in its appeal.

Performances: Durga Khote was her usual best. Mubarak has improved beyond recognition. Vimla Sardesai was quite good. Nayampally fitted the role well. Emmanuel was slapstick. Joglekar did not convince and rather spoiled the picture. Bachhu the little boy was rotten. Anant Warerkar was camera conscious and looked worried about his suits which probably he was wearing for the first time.

Costumes were suitable and settings were clever.

Special Effects: The evil effects of the drug habit are subtly portrayed in the picture and these scenes lend distinction to the story.

Publicity: Quite good publicity ushered the picture in Bombay.

Box-office value: This picture will appeal particularly to the intelligentsia from the society.
“HIMALAYA-KI-BETI”

Produced by: Bhavnani Productions.

Released at: Krishna Cinema, Bombay.

Date of Release: 2nd April 1938.

Bombay Circuit Distributors: Evergreen Pictures.

Cast: Enakshi Ramarau, M.A., Ramanand, Puri, Maya Chatterjee, David, Badriprasad, Rai Mohan etc.

Screen Play: (By M. Bhavnani).

This is just another contribution of Mohan Bhavnani to his pyre of art, imagination and hopes. At best it is a stupid story. Its very conception is unconvincing. It is a pity that Bhavnani with all his past experience should still be ignorant of the fundamental essentials of a screen play. Several beautiful scenes of nature are relentlessly debauched amidst numerous situations betraying utter impotence of thought and imagination. The whole affair is too boring and rotten for words.

Dialogues: Hindi. (By Narottam Vyas). The dialogues are generally good and some are really beautiful. But the artistes hardly accentuate the inherent beauty of these dialogues by correct diction. The songs are well composed.

Photography: (By Dara R. Mis- try). Amateurish! Night scenes are too bright. "R" film with the red filter is not used to advantage. The additional use of Schieb’s Fog Filter would have given the required effect. Photography is not at all enterprising.

Recording: (By Minoo Cooper). Too poor. High frequencies in the music are lost.

Music: (By Badri Prasad). The tunes are classic, but only one song is well sung, viz., song No. 5 in “Gunkali”.

Performances: I have rarely seen so many ugly artistes in a single picture. There is not a single face with any pictorial value, lending any relief to the eye. Everyone of them has a repulsive face, unsuitable for the films. Their performances can therefore never be sympathetically viewed by the audience. Enakshi Ramarau has given one good dance in accompaniment with the song in “Gunkali”. This is really a beautiful effort. Bar- ring this solitary piece of performance, her entire work is too bad. Her diction of the Hindi language is European and it is almost perfect at that. Maya Chatterjee has sincerely tried to do something, but her face is so much against her that every sympathetic action looks a grimace. Ramanand and Puri cannot act. They should leave the screen alone.

Costumes have no school.

Special Effects: Nil, barring some good shots of the snow-clad

An interesting shot from “Nirmala” a Bombay Talkies production.
mountains and the ever present foreign shots of earthquakes etc.

Publicity: Too poor and not worth noticing.

Box-office Value: Too poor for any box office. The picture has no entertainment value and a minimum guarantee is out of the question. Suitable as a quick change programme, having some topical interest.

“GRIHALAXMI”

Produced by: Rohini Pictures.

Released at: Broadway Talkies, Madras.

Date of Release: 12th March 1938

Cast: Kannamba, Kanchanamala, Ramanujachari, Nagiah.

The story of the picture provides at places a good argument for prohibition. The scenario is sketchy and the early part of the picture is inclined to be slow and boring. Some sentimental touches given with the help of our national leaders prove popular. Kannamba sings two songs beautifully.

The dialogues are not appropriate, the language being rather weak. The speeches of Gopinath are however appealing.

The music is rather good. The adoption of some Hindusthani tunes might find favour with the audiences.

Back ground music, however, is very poor.

Photography and recording could have been improved with more care.

The direction of Mr. H. M. Reddy is weak and erratic, barring those scenes with the national sentiment. Kannamba’s scenes of madness have been overdone. Her other work has also been made stagy.

Reddy couldn’t use the talents of Ramanujachari.

Kannamba as “Radha” was the best. She carries the picture to success with her acting and good singing. Nagiah as “Gopinath” was quite convincing and popular. His music was also an attraction. Kanchanamala’s dancing was beautiful and gave one a taste for more. As the vamp in the play she also made a good impression.

The picture will pay well in Telugu Districts, and may be booked with a reasonable minimum guarantee.

(Reviewed by our own Correspondent.)
See WORLD'S ONLY STUNT PULLER
FEMALE STAR FEARLESS
NADIA
Acknowledged as the Diamond Thriller, Queen of the Screen
Riding like a Storm—Fighting like a Fury
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Also Showing Haripura Congress Topical
Durga Khote and Mubarak give splendid portrayals in "Soungadi" a Natraj picture now running at the Majestic Cinema.

Durga Khote—the pride of the Indian screen in "Soungadi" a Natraj picture running at the Majestic Cinema.
BOMBAY.

Sagar Movietone:

“300 Days & After”, a comedy produced by Sagar Movietone has been running well at the West End Cinema. Incidentally the picture is one of the best produced by the company in their career of film production.

At the studio, Director Virendra Desai is busy with his “Gramophone Singer” and another subject called the “Postman” is also under shooting.

By the time this is in print, Director Luhar’s “Dynamite” will be released at the Imperial Cinema. Harindranath Chattopadhyaya is taking up “Kabirdas” for the international market which will be produced in Hindi and English. Two more Tamil pictures will be going into production next month and altogether the programme of Sagar Studios for 1938 seems to be very ambitious.

Imperial Film Co:

Director Hafisji’s “Prisoner’s Wife” which was released at the Imperial Cinema, was not, unfortunately, well received owing to poor publicity. Immediately in its wake, “Search Light” produced by Homi Master, was released at the Imperial Cinema and met with disaster.

“Vasant Bengali” is reported to have run well at certain centres. Sometime by the end of this month “Mother India”, a colour picture will be completed by Mr. Gunjal. “Actress” and “Why”, two black and white pictures, featuring the famous star Padmavati will have been completed by the time this issue is in your hand.

Owing to a number of pictures being unreleased the Studio executives have restricted their activities for the present and will not take up a new subject for a couple of months to come.

Ranjit Film Co:

Director Erza Mir’s “Rickshaw Walla” is due to be released in Bombay sometime in the month of May. The picture was released in the Northern Circuit and is reported to have run well at certain places.

At the studios Director Jayant Desai is shooting “Prithvi Putra” with Madhuri and E. Billimoria in the lead. They expect to complete the picture by the end of April.

Director Chaturbhuj Doshi is concentrating all his attention on “Gorakh-Aya”, a costume picture with an ancient theme. It features Raikumari, Mazhar, with Trilok Kapur and Kalyani in the supporting cast.

Mr. Chandulal Shah is taking up an ambitious subject in “Achhut” or “The Untouchable” for Miss Gohar. The picture is to be produced in three languages namely, Hindi, Gujarathi and English. The English scenario of the story is reported to have been sent to Hollywood for dialogues and actions, at a prohibitive cost.

Mr. Shah’s ambitions seem to sore high during this year as he has managed to secure the services of Mr. Vishnupant Pagnis, the Prabhat star in “Tukaram” for featuring in “Sant Tulisidas” in Marathi and Hindi. As time goes by, some more important names will be secured by the Ranjit people and altogether the 1938-39 programme of the company will not only be ambitious but also be very expensive.

“Bajigar” directed by Vyas is lying ready for release.

Bombay Talkies:

“Nirmala” a social story with a thought provoking theme has been released at the Roxy Talkies in Bombay, to a crowded audience. The picture is being well appreciated and is likely to run for a number of weeks here. The next subject which is to be taken in hand at the studios almost immediately is also a social subject with a theme which is till now being kept a secret.
EXHIBITORS!
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by
SHALINI CINETONE
KOLHAPUR

On the Wings of Marathi Melody.
Wadia Movietone:

"Lutaru Lalna" has been running well at the Lamington Talkies. At the studios "Rangilla Mazdoor" is lying ready to be released after "Lutaru Lalna".

Saroj Movietone:

Out-door shots of "Prem Sama- dhi" are expected to be taken at Poona with the help of the military authorities. "Astana" is being gradually shot in the interiors.

Minerva Movietone:

After the release of "Meetha Zahar" at the Minerva Talkies the studio has been busy shooting in the indoors of their new social picture called "Jailor". It is reported that Leila Chitnis will star as the heroine of this picture. Mr. Sohrab Modi will wield the megaphone.

Prakash Pictures:

"State Express" is awaiting release. "Poornima" is being shot in the interiors.

General Films:

Director Kardar has been shooting regularly for his new picture "Baghban". It is a very interesting story featuring Bimla Kumari Nandrekar and others. Another one that is being shot at the Film City under the direction of Mr. Atorthy is called "Pati- Patni" and stars Shobhanadevi Samarth. The third picture which is recently begun is called "Industrial India" and is handed over to the capable hands of Mr. Mohan Singh. General Films seem to put more speed into their work from day to day and before December will be putting out nearly four pictures into the market.

Ruby Mayer's Productions

"Prem Jyoti" is at present being shot at the Imperial Film Co. The picture is being directed by Mr. D. Billimoria in association with a couple of friendly Directors, and stars the old favourite Sulochana.

Nataraj Films:

"Sougandi" which was released in Bombay on the 8th was well received owing to the superb treatment of an every day theme. The performances of Durga Khote and Mubarak were well received by the audiences and the success of the picture seems to be well assured. The company will now go into new production in the month of May with a social story and the same cast.

POONA

Prabhat Film Co:

"Tukaram" is still running in the city and we don't remember in what particular week it is in now. The picture has been going on for two years now and we can't tell you when it will stop.
"The Unexpected" also proved a great success of the city and at all places wherever it was released. On the 23rd April "Gopalkrishna" was released at the Central Talkies to an uncontrollable crowd lasting for days. "Gopalkrishna" is expected to run for several months in the city and when it has stopped doing so, we shall of course tell you.

It has become very risky to tell the exact run of Prabhat pictures nowadays and an estimate by weeks is out of the question.

At the studios Director Kale is shooting a social story the name of which he is not prepared to tell you. But we will know it some day.

Jayshree Films:
After the unfortunate failure of "Nandkumar" the company has stopped production for the present and their activities are at a stand still. Mr. Keshavrao Dai-ber can be seen moving about settling his old affairs which are now overwhelming him with worries. The work of constructing a new studio at Poona has been suspended for the present due to several obstacles.

Saraswati Cinetone:
If the 10,000 feet that we saw of the picture under production is any index of the quality that it ultimately is going to present we can tell you with assurance that "Raja Gopichand" is going to be a rare picture in artistic presentation. The story seems to be having plenty of comic interludes which keep everyone laughing throughout. In a cast that commands respect we find favourite names like Leela, Usha, Chandrakant, Ratnaprabha and others.

The picture is being directed by Mr. Bhal G. Pendharkar whose wit and intelligence have become popular subjects of discussion in social circles. "Gopichand" will be released in Bombay in the month of July.

KOLHAPUR

Huns Pictures:
"Jwala" starring Chandramohan and Ratnaprabha was released in Bombay on the 2nd April and during the first four days the picture attracted great crowds. Later on, however, luke warm support was given to the picture. The next subject which this company will immediately be taking up in hand is called "Amrit". It is a social story with Baburao Pendharkar in the lead.

Shalini Cinetone:
"Dhruvakumar" a mythological subject is lying ready in the tins and will be released in the Majestic Cinema immediately after "Sougandi". The future programme of the company is not yet definitely settled.

CALCUTTA

New Theatres:
By the end of the month "Abhagin" a social story directed by Mr. Roy will be completed and released in the North Indian circuit. "Motherland" is expected to be sent down to Bombay sometime in the month of May. Other pictures under production are called "Bara Didi" and "Street Singer".

Bharat Lakshmi Pictures:
Final shots are being taken of "Abhinaya" a social picture under the direction of Mr. Madhu Bose. As Mr. Madhu Bose is in charge of the picture his beautiful wife Sadhana Bose must naturally be in the lead.

Arrangements are being made to commence shooting of "College Kanya", a social story in Bengali which will come into production next month under the direction of Mr. Jyotish Banerjee. The picture will feature Ahindra Chowdhury, D. Bhattacharjee, Jyotsna Guptha, Santi Gupta and Rani Bala.

SOUTH INDIA.

Newtone Studios:
This is a new concern of technicians in Madras. Bannister, Dinshaw and Nagoor are well-known technicians in the South. At the Studios, Mr. Y. V. Rao has almost finished the shooting of "Bhakta Meera" with himself as "Lord Krishna," the other Rao, I think Y. H., plays opposite Va-sundhara Devi.

With K. Aswathanar in the lead, another picture called "Sakku Bai" has also gone into production for Royal Talkies Distributors.

Sundaram Sound Studios:
Director Nadkarni has made considerable progress with "Bhu Kailas". The picture will con-
tain some good dancing by Azurie, the Bombay dancer.

Travancore Studios Ltd.:

This is a new enterprise of Mr. Asandas. He intends to build a new Studio and will shortly start for Bombay to purchase machinery. (Mr. M. A. Fazalbhoy please note). Miss K. B. Sundarambal is reported to have been signed down for "Rani Mangammal" a picture which will be shot in Ceylon.

Lakshmi Cinetone:

Mr. A. R. Guptha has left for Kolhapur to shoot two pictures: “Radhakrishna” in Telugu and “Shyam Sunder” in Tamil. Narasimhrao, the well-known Andhra stage artiste is working in the first picture.

Rajagopal Talkies: (Karaikudi)

"Krishna Thoothu" is under production at the Motion Picture Producers’ Combine Studios under the direction of R. Prakash with Miss R. Vasavam in the lead. The next picture in view is "Naveena Tennali Raman".

Sarathy Films Ltd.:

Under the direction of Mr. G. Ramabraham, “Malla Pilla” a story of the Harijans is progressing well. Miss Kanchanamala is playing the lead.

Madras United Artistes:

“Sevasadan” has been completed and is now being edited by Mr. K. Subramanyam. With Subbulaxmi and Natesa Iyer in the lead the picture is expected to be received well.

Pragati Pictures:

“Nandkumar” in Tamil which is being shot in Bombay is fast nearing completion. With Mahalingam, T. P. Rajalaxmi and Krishnamuthi of “Ratnavali” fame, in the cast, the exhibitors have been falling over one another to book the picture with fancy minimum guarantees.

With the new R.C.A. ultra violet Recording Equipment in hand, the Directors of the Company are now seriously thinking of opening out a big Studio at Bangalore.
DEVIKA RANI—In “Nirmala” this glorious star is the complete woman from childhood to old age. Her marvellous performance makes the picture a success.
Quiet Directors

By BRIAN YOUNG
(Something Indian Directors should Learn)

Hollywood directors have as

by different ways of handling

r players as the late Lon

ey had character make-ups.

ome yell, others mumble,

y storm, a few smile and se-

il use a mood technique.

ung Edwin L. Marin, who has

n to the top ranks by being

igned to direct EVERYBODY

G, is termed a "low-key"

ctor.

microphone or megaphone

heard of on a Marin set.

by any means is Marin al-

rs giving out smiles, but even

en he is handling a tough

e, he never raises his voice.

feels that yelling will only up-

the player and make his work

more difficult. Also, he

ks that any raising of the voice

ks to make the player realize

ow difficult the scene is and

fore causes him to tighten up.

It's only natural," explains the

ro-Goldwyn-Mayer director,

people to grow taut and men-

y fight back when someone

es at them. Then it takes hours

reak that down and make

ormal again."

ut Marin is far from being the

"low-key" director in Holly-

od.

dney Franklin also comes

er this classification. He's so

at that after a day on one of

companies, even the scream-

"giffers" and workmen talk in

ers. Roy Del Ruth not only

ets quietly but says fewer

ds than any other of his guild.

Visitors on a Marin, Franklin or

el Ruth set often mistake the as-

stant director for the director.

hen a guide points out the "cap-

" of the set, they are usually

azed.

One woman remarked:

"Why he can't be a director.

 just sits there and quietly talks
to the people. That man yelling

rough the microphone at the

'extras' is more like the directors

've read about in novels." (She

anted the assistant.)

The average person wouldn't

ink of W. S. Van Dyke as being

"low-key" director, but actually

is he is. A man of the out-doors of

rough-and-ready type, Van na-

turally has a robust voice. But he

ways directs in the same low

key, as far as tone is concerned.

Van Dyke is not only a quiet

director, but he also believes in

the "happy mood" method, espe-

ially when working "extras".

one night on the sixty acre set

of Romanza where he was filming

actions of 1500 "extras" for

enes in ROSALIE, he was hav-

trouble getting the atmosphere

layers to work properly.

"I've got an idea," suggested

one of his assistants. "Let's plant

me people in the mob, have

hem cause some trouble, and then

ire them as an example. This

ill make the others obey orders."

"No," answered Van Dyke,

you can't get work out of peo-

unless they are happy and

satisfied."

Van talked to the mob for a

ute, reminded them that they

ere "extras" of experience, and

the next time the scene was per-

Durga Khote in "Soungadi" a Nataraj picture.
SEVERE RAIN STORM IN HOLLYWOOD

Studios Suffer Huge Losses

Madeleine Carroll Marooned.

SPECIAL BY: Mr. R. BAGAI

(Our Hollywood Correspondent)

dramatic situations beyond the most vivid imagination of fiction writers developed in Filmland (this week) as film stars were isolated in distant homes by the worst rain storm in Hollywood history. The plight of screen players was but a minor matter compared to the millions in property damage and a loss of life still not known but producers’ concern over the welfare of players and tremendous studio losses caused by inability of players to reach their companies created scenes no melodrama ever boasted.

At the Walter Wanger studio, 250 players in the costumes of Spanish peasants gathered at the plaza set for “The Adventures” and waited five hours only to learn that the star Madeleine Carroll was marooned in her Malibu Beach home, 35 miles away and that Leo Carrillo, second male lead in the production was isolated in his Santa Monica Canyon home where a mountain stream four feet wide rose 12 feet over night, washed out a bridge and flooded the Carrillo estate on one side and the highway on the other to the extent of more than 250 yards.

Arriving at the Carrillo home at 7-00 a.m. with a crew of shovel men and carpenters after trying to reach Miss Carroll, Producer Wanger assisted the actor in saving his home but a garage, an automobile, and shed were washed away and while Carrillo was chopping down a tree to use as a dam brace a man’s body tumbled down the flooded creek at his feet. Rushing to his home Carrillo took a Mexican lariat from his den followed the body downstream and finally brought the man ashore, revived him and put him to bed while police fought the elements to lend assistance. Carrillo and Wanger were without sleep for 60 hours before getting back to United Artists studios.

Meanwhile Miss Carroll’s telephone, gas, lights and water were shut off by the storm and she could hear of efforts to reach her only thru her automobile radio. For three days and nights the star was isolated and when to reach the star on his horse, and three Wanger studio cars could not get closer than three miles, on the morning of the fourth day Miss Carroll, assisted by George Marshall, director of “The Goldwyn Follies” walked three miles over fallen boulders and in mud up to their knees finally reaching Dan Keele and a studio rescue party which had shoveled a path for a car across a hazardous shore line gulley.

On the third day of her isolation Miss Carroll joined the families of Director Marshall, Director Frank Capra and Screenwriters George Bricker and Don Ryan and had her only warm meal after her neighbours had added their food stores to hers. Arriving on “The Adventure” set Miss Carroll received a telephone call from her husband, Capt. Philip Astley, in London, who had heard that “all of California was under water”.

Three Hollywood studios were forced to shut down completely during the storm and suffered huge losses. With nearly all studio telephone and power lines effected by the storms nearly one third of Hollywood movie technicians were forced to remain at home or sleep at the studios because they couldn’t get home.

All in all the real life storm scenes enacted by the film folk surpassed many of their best screen performances and frequently actual happenings were compared with movie situations. Two expectant movie mothers experienced much of the same thrill that marked the climax of the recently released United Artists picture, “The Hurricane”.
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