

IN RULE CO. 1 U.S.A. 2 3

0  
OREGON  
RULE  
CO.  
1  
U.S.A.  
2  
3  
4  
5



20



Scanned from the collection of  
The Museum of Modern Art Library

Coordinated by the  
Media History Digital Library  
[www.mediahistoryproject.org](http://www.mediahistoryproject.org)

Funded by a donation from  
John McElwee











Digitized by the Internet Archive  
in 2014

<https://archive.org/details/filmindia194915unse>

D.No. B 3517

AND Rs.2/-  
FOREIGN Sh. 4/6

# filmindia

FEBRUARY 1949



<b>LIBRARY</b>
THE MUSEUM OF MODERN ART
Received:

*Hindustan Chitra*  
PRESENTS  
**KISHORE SAHU & RAMOLA**  
in  
**SAWAN AYA RE**  
NOW READY TO REGALE MILLIONS!  
Produced & Directed by:  
**KISHORE SAHU**

UNDER PRODUCTION  
**MJHIM**  
ONAWALA

*Studio S. M. Pand*

**DUSTAN CHITRA - CENTRAL AVENUE CHEMBUR, (BOMBAY.)**

# MADHUBAN'S

# SURAJMUKHI

49's MUSICAL-MASTERPIECE!

STARRING

REHANA,★ PRAN,★ SAPRU,★ V. H. DESAI,★  
MUMTAZ ALI,★ RAM SINGH★ & DURGA KHOTE★

*Music*

**G. RAMCHANDRA**

*Direction*

**K. AMARNATH**

*Written By*

**CHAUDHARY**

*Producer*

**L. PRASHAD**



**LILY COTTAGE, CHOWPATTY,  
BOMBAY**

*Territorial Rights*

**Geeta Pictures**

6, Madan Street

Calcutta

*for*

**BENGAL**

**Indraprastha Pictures**

Chandni Chowk

Delhi

*for*

**U. P. DELHI. E. PUNJAB**

**Mahaluxmi Film Distributors**

Exhibition Road

Patna

*for*

**BIHAR (only)**

Sansar Movietone Ltd.  
PRESENTS



Premkant

Sapru

Cuckoo

आहुति  
अनोखी कुर्बानी

Ranjit Kumari

AAHU TI OR  
ANOKHI QURBANI

Produced by L. SHANKER

Directed by KUL BHUSHAN

Distributors for East Punjab:- SAJDEH KHANNA & CO. Amritsar.

For other territories please write to:- SANSAR MOVIE TONE LTD.

139, Famous Cine Building, Haines Road, Mahaluxmi, Bombay.

OUR NEXT

INTEZAR

Written & Directed by:- L. SHANKER

ATHKHELIAN

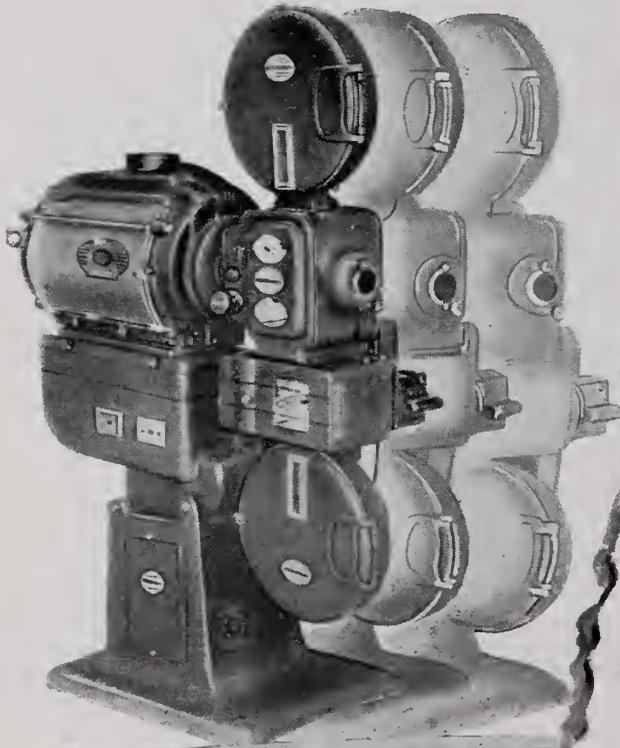
Written & Directed by:- KUL BHUSHAN.

"Your Chief Engineer Mr. Babu Rao along with his assistants completed the installation on the 30th ultimo. The Rupabani cinema opened its doors to the public at 2-30 P.M. on 31/12/48 with Triple Motiograph Mirrophonic Sound and a new Bengali film "SAMAPIKA" with tremendous success. Both light and Sound are satisfactory and the public are highly satisfied."

Please accept our hearty congratulations.

Yours faithfully,  
For THE SCREEN CORPORATION (1938) LTD.,

(Sd.) M. Ghosh  
Jt. Mg. Director.



Now

**RUPABANI**  
(CALCUTTA)  
**REOPENS**  
With  
**TRIPLE MIRROPHONIC**  
**EQUIPMENT**



C-3.



INDIAN POSTS AND TELEGRAPHS DEPARTMENT.

Received here at \_\_\_\_\_ No. \_\_\_\_\_

X NIL CALCUTTA SB 3 13 SOUNDHEAD BOMBAY  
= TRIPLE MOTIOGRAPH INSTALLED AT RUPABANI GRAND SUCCESS

CONGRATULATIONS

= RUPBANI =

To,  
International Talkie Equipment Co., Ltd.  
17 New Queen's Road  
Bombay 4.



**INTERNATIONAL TALKIE EQUIPMENT CO., LTD..**

17, NEW QUEEN'S ROAD, BOMBAY 4.

Phone: 20892.

Telegram: "SOUNDHEAD"

**NEW YORK:**  
57, William Street,  
NEW YORK, 5, N. Y.

**MADRAS:**  
18, Mount Road.,  
MADRAS 2.

**DELHI:**  
Chandni Chowk.  
DELHI.

**LONDON**  
21, Wormwood Street,  
LONDON, E.C. 2.

**CALCUTTA**  
12, Dalhousie Square (East  
CALCUTTA.

**SUBSCRIPTION RATES**

The annual subscription, for 12 issues of "filmindia", from any month is :

INLAND Rs. 24/-  
FOREIGN: Shillings 50/-

Subscription is accepted only for a collective period of 12 months and not for a smaller period.

Subscription money should be remitted only by Money Order or by Postal Order but not by cheques. V. P. P.s will not be sent.

# filmindia

PROPRIETORS

**FILMINDIA PUBLICATIONS LTD.**

55, SIR PHIROZESHAH MEHTA ROAD, FORT, BOMBAY

Telephone : 26752

Editor: **BABURAO PATEL**

**ADVERTISEMENT RATES:**

The advertisement rates are as follows:

	Per Insertion
Full Page Inside	Rs. 400
Half Page Inside	Rs. 210
1/4 Page inside	Rs. 120
1/2 Page inside	Rs. 150
2nd & 3rd Cover	Rs. 500
4th Cover	Rs. 600
1st Cover	Rs. 1,000

The cost of the advertisement should be submitted in advance with the order. The advertisement will be subject to the terms and conditions of our usual contract.

Vol. XV.

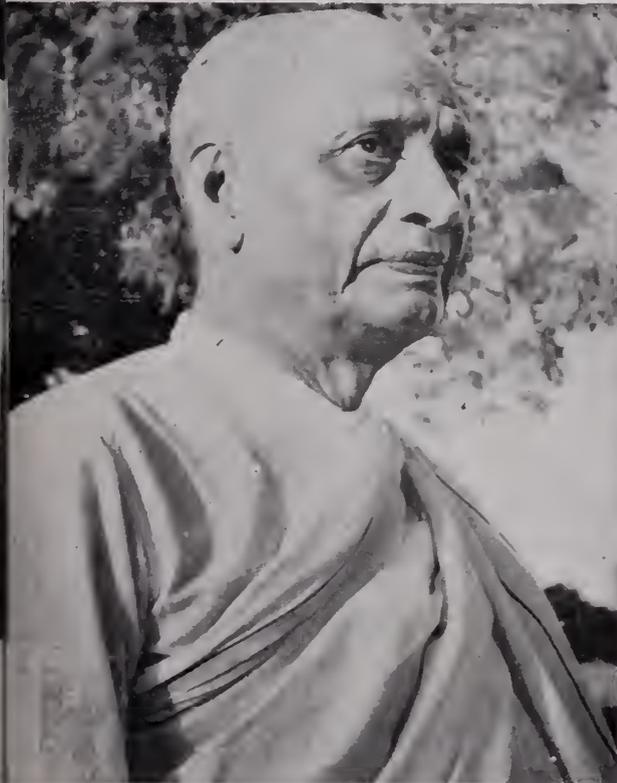
FEBRUARY 1949

No. 2.

## *To Irritate Sardar Vallabhbhai!*

Our two film boys, Badami and Bhavnani, who have taken up the none-too-easy burden of producing newsreels and documentaries for the Ministry of Information and Broadcasting are completely lost in the unholy tangle of the red-tape in New Delhi.

Since August 1948, the month in which both took up their duties as active producers of newsreels and documentaries, they have been kept busy shooting brown-coloured correspondence between Bombay and New Delhi praying for one sanction or another from a pin to a broomstick. By the time the sanction for the pin arrives, the need for it is over and a broomstick is badly needed.



There is an unusual snapshot of the world's best map-maker since King Ramchandra of Ayodhya. Worshipped with love and fear, Sardar Vallabhbhai Patel, strong and confident, is the only practical statesman left in the country now.

These boys who have been used to working hard in sun and rain as film directors all their life are now tied to office desks drafting the never-ending letters of request instead of going out and actually producing some useful films.

And yet during the last 5 months, in spite of the New Delhi red-tape strangling them every minute, whenever they found the noose sufficiently loose, Badami and Bhavnani have slipped out and produced a few newsreels and documentaries which could not be shown because the "patriotic" exhibitors in the country would not show them by paying a small weekly hire.

Bhavnani has done a good job of "Operation Kashmir", though this documentary is a trifle too long, but by the time this film actually arrived on the screen, due to lack of co-operation from the exhibitors, the operators in Kashmir returned home for a well-earned rest. This film which has bits of political propaganda cannot therefore be shown any longer without prejudicing the inter-dominion talks of settlement over Kashmir.

Likewise Badami has made a beautiful newsreel of Sardar Vallabhbhai's visit to Sewagram and quite a few other topical newsreels but all of them are worthless today because these reels could not be exhibited in time and their news value has since evaporated.

The Films Division was established in April 1948 with an annual budget grant of Rs. 33 lakhs. Months were wasted in advertising different posts and after engaging Badami and Bhavnani in August the technical staff was actually employed in November. A lot of equipment has either been purchased or ordered and very recently the premises of Ambalal Patel at Walkeshwar have been taken up by the Ministry on a monthly rental of Rs. 7000/-. That works out at Rs. 84,000/- per year merely in rental for office premises without a studio, laboratory, editing rooms etc. Calculating a conservative return of 6% per annum on building investment Ambalal's building is now worth 14 lakhs.

For half of that amount, the Government of India could have built the most up-to-date studio, laboratory, editing room and offices all within 6 months and all this property would have belonged to our people, instead of helping Ambalal Patel to turn his extravagance into a profitable investment.

After patronizing Ambalal Patel in this manner, the Ministry of Information has once again advertised

# The Magic Power of

## MOTION PICTURES

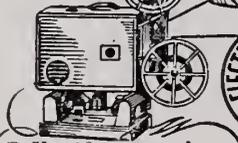
Business men and industrialists find DeVry 16 mm motion picture Projectors invaluable for training purposes and to promote sales.

For accurate demonstrations in auditoriums, operating theatres and hospitals, DeVry 16 mm Projectors present the ideal medium.

The importance of visual education is being increasingly recognized by schools and colleges, and DeVry 16 mm Projectors are unrivalled as teaching aids.

DeVry 16 mm Projectors are playing a vitally important part in nation building activities sponsored by government departments and rural uplift societies.

**YOUR BEST  
BUY IS  
DEVRY**



DeVry 16 mm sound-on-film projector with separate 25 watt amplifier and 12" Speaker:  
Price Rs. 3,370/-



EXCLUSIVE DISTRIBUTORS IN INDIA

**ELECTRONICS LIMITED**  
CONNAUGHT PLACE, NEW DELHI

Telegrams : " GLOBERADCO " Telephone : 7248

### DISTRIBUTORS:

Bengal, Bihar, Assam & Orissa:	M/s. Radio Supply Stores, 3, Dalhousie Square, Calcutta.
Eastern United Provinces:	Mr. Hira Lall, 34, Lalbagh Road, Lucknow.
Agra Division:	M/s. Central Radio & Sound Corporation, Pertabpura, Agra.
Rajputana:	M/s. Tara Chand Vijay Kumar, Ajmer Road, Jaipur.
Bombay, Kathiawar & Cutch:	M/s. International Radio Co., "Malabar View," Chowpatty Sea Face, Bombay.

Times of India 4th Jan. 1948) for; 17,700 square feet office accommodation, one sound stage for film production 50 ft x 100 ft. one dubbing theatre 24 ft. x 50 ft. one projection theatre 25 ft x 50 ft. and 12 film vaults 10 ft. x 9 ft.

If all these items are still required by the Films Division of the Ministry of Information, what the hell are we paying Rs. 7000/- a month to Ambalal for?

Because Sardar Vallabhbhai Patel is at the head of the Ministry, must we call all this waste of public money a virtue of necessity?

Due to his long life of self-denial and self-imposed misery if Sardar Vallabhbhai has forgotten the art of asking the rupee go a long way, he can certainly take a few tips from his own son Dahyabhai who is a leading commercial magnate and knows well the intricate economics of the rupee market.

Considering the present mess in the Films Division of the Ministry, the first year's budget of Rs. 33 lakhs practically threatens to be a total loss, unless some of the equipment so far purchased and the skill acquired by Badami and Bhavnani in conducting brown-coloured correspondence with New Delhi secretaries can be reckoned as an addition to our national assets.

It is really amusing to observe that Indians who could find a million faults with the bureaucratic inefficiency during the British regime cannot see their own faults now and seem satisfied in keeping alive the doubtful heritage of the British mess with the same tangled red-tape with clumsy white-capism as an additional disfigurement of our new freedom.

We all venerate the services of Sardar Vallabhbhai Patel to the nation. In him we have our greatest statesman of the day. But if he is too old and ill to be tied down to a desk which needs twelve hours of hard and efficient work, can't we name him as Bhishma, the patriarch of our nation, and run to him in our hour of need for advice and guidance?

We are a nation of poor people and we cannot afford to waste even a single rupee for in doing so we deprive someone of his two hungry meals. Even Sardar Vallabhbhai Patel, with all our veneration for him, cannot be allowed to waste our money on inefficiency, indecision or clumsy management.

Whether Sardar Vallabhbhai likes it or not, let us frankly tell him that the Films Division in Bombay is being run in an inefficient, indecisive and clumsy manner which is the result that almost all the public funds spent so far have been wasted. By next March the bill will amount to 33 lakhs.

It is common knowledge that our popular leaders do not like criticism. It is also known that in their self-righteous wisdom, many of them do not even like suggestions. Nevertheless, we risk their displeasure, in our young nation's interest, and give below some suggestions:

1. The producers of documentaries and newsreels, Badami and Bhavnani or whoever else in future, should be given wide discretion to produce subjects without interference from the chair bugs in New Delhi. These pro-



Well-groomed and dignified, Parveen gives a good portrayal in "Chandni Raat" produced by Taj Mahal Productions.

ducers should be made to do active production work and not tied down to the desk to shoot out brown-coloured correspondence.

2. To get round the Finance Department's clumsy and ever delaying red-tape, a duly authorized finance officer should be attached to the Films Division with powers to sanction day to day production expenses so that the producers do not have to run for petty sanctions every minute and waste valuable time for which the people are paying.

3. A comprehensive policy of the Films Division of the Ministry should be once for all decided on high ministerial level and a written document of directives mentioning all items of production, distribution and exhibition should be in the hands of the producers and the administrator.

4. The exhibition of newsreels and documentaries produced by the Films Division should be immediately made compulsory all over India and their tariff of weekly hires fixed in proportion to their cost of production. The exhibitors, who have made blackmarket millions, must be made to contribute their bit to the nation's educational effort. There is no other choice in a free country.

5. As the films Division is going to be a permanent feature of our Ministry, there is no sense in hiring out Ambalal Patel's premises at Rs. 7,000/- per month without even full facilities and wasting people's money to

**IMPORTANT**  
**RCA INSTALLATIONS**

now being completed

**BOMBAY AREA:** Eros  
Edward  
Liberty  
Dawlat  
Super, Surat  
New Prakash, Surat  
Mohan, Surat  
Ashok, Ahmedabad  
Saraswati, Ahmedabad  
Prince, Baroda

**CALCUTTA AREA:** Paradise  
Avenue  
Nishat  
Jyoti  
Krishna  
Chaya

**DELHI AREA:** Minerva  
Khanna  
Novelty, Agra  
Bharat, Agra  
Malwa Picture  
Palace, Patiala

**MADRAS AREA:** Broadway  
Maharani  
Rajah, Coimbatore  
Lighthouse, Coimbatore  
Super, Bangalore  
Geeta, Bangalore  
Shreeram, Rajapalayam  
New Talkie Picture  
Palace, Nellore.  
Jyoti Talkies, Trichy  
Wellington, Trichy  
Seetharama Vilas  
Talkies, Berhampur.



**PHOTOPHONE EQUIPMENTS LIMITED**

(AFFILIATED WITH RADIO CORPORATION OF AMERICA)  
Main Office: 8, MARINE LINES, BOMBAY 1  
Sales and Service Office: 332, Sandhurst Bridge, BOMBAY.

**DISTRIBUTORS:**

Delhi, U. P., & East Punjab:

**CINEFONES (DELHI) LTD.**

Behind Imperial Bank of India, Chandni Chowk, Delhi

Bengal, Bihar, Orissa and Assam:

**GENERAL RADIO & APPLIANCES LTD., (formerly Fazalbhoy Ltd.)**

10, Old Court House Street, Calcutta.

South India:

**GENERAL RADIO & APPLIANCES LTD., (Formerly Fazalbhoy Ltd.)**

1/18, Mount Road, Madras 2.



Back to the screen again, Sitara plays the lead in "Lekh", a social theme of Liberty Art Productions.

make only Ambalal Patel richer than he is now. The Government must either build their own studios and office premises on a permanent basis or requisition the famous Cine Laboratory & Studios at Mahalaxmi and buy up the whole organization by getting the price of the same assessed by Government experts. The Famous Studios were originally built by Mr. Shiraz Ali Hakim with the help and co-operation of the Government of India who placed at his disposal cement, steel, bricks and equipment so that the premises and equipment could ultimately be used for the purposes of producing Government films. The present Marwari owners—Rungtas—have no moral right to turn these beautiful studios into a commercial proposition considering that the material and equipment used in these studios were obtained with Government sanction in times of great scarcity and at the expense of other public institutions. These studios should be acquired straightaway and made the central organization of the Films Division of the Ministry. There is no need to blush in doing this, seeing that these studios will be used for our national activities in producing educational films.

Under no circumstances should any premises be leased as within ten years the amount of hire paid will exceed the cost of outright purchase at present.

6. A special secretary of the Ministry, efficient of course, should be placed in charge of the Films Division in Bombay to eliminate all useless correspondence with

New Delhi. This secretary should be made directly responsible to the ministry.

7. All foreign newsreels at present shown in India, for which our Indian exhibitors pay most willingly so far, should be stopped and a part of their footage containing items of educational and national importance to our people should be incorporated in our own weekly issues. This can be done either by purchasing such footage outright or by mutual exchange by giving footage of our own news items for foreign exhibition.

8. All national functions like the A.I.C.C. Sessions, Gandhi Jayanti celebrations, Government House parties etc., should be exclusively photographed by the Films Division and no other professional or trade photographers be allowed to shoot such events for commercial purposes. Amateur photo enthusiasts, however, may be allowed this privilege provided they give an undertaking not to exploit any footage commercially or sell it to any one else but to the Films Division if required.

9. All foreign cameramen should be stopped from photographing any national event. Any footage of such events intended to be sent overseas should pass only through the Films Division. This will stop the foreigners from slandering our people.

We have a number of other suggestions to make but we stop here for want of space and wait to see what actual results the frown on Sardar Vallabhbhai's face yields in the immediate future. That man doesn't smile even for charity.



Bimla Devi is wondering what that guy of a director means in "Kamal", a social story of Hind Kamal Pictures.

ANNOUNCEMENT

INDIAN SCREEN'S 2 TOP MOST ARTISTES

*Golden voiced*

*Queen of Emotions*

**SURAIYA & KAMINI KAUSHAL**

*Coming together for the first time to greet you*

IN

JAGAT PICTURES'

Latest Musical Drama

“SHAIR”

“SHAIR”

*with*

DEV ANAND—AGA—VEENA KOHLI

SULOCHANA (Sr.) Cuckoo and many others

*Songs*

SHAKIL BADAYUNI

*Cinematography*

HARDEEP

*Music*

GHULAM MOHAMAD

*Story & Direction*

CHAWLA

For Particulars:—

**JAGAT PICTURES,**

10, USHAKIRAN, opp. C. C. I.

BOMBAY.

OUR NEXT

**BEDIL & BABUJI**

# Bombay Calling



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

## NATIONAL BOARD OF CENSORS :

The news that the Government of India have armed themselves with powers to centralize film censorship with a view to achieve uniformity of censorship has come none too soon. We have been asking for this for the last 15 years and though we did not expect much from our erstwhile foreign rulers, our only regret is that it took 17 months of our independence and no end of dissuasion and propaganda for our own ministers to realize the pressing need of this measure.

So far the different provincial ministers have been exercising their autonomous powers with almost vindictive individualism and we have often seen the disgustingly amusing spectacle of a film, banned in one province for substantial reasons of its being anti-social, being shown in other provinces with impunity carrying its load of crime, sex perversions and other anti-social aspects of life.

At least in the field of films not much of co-ordination in common ideals was found among the different provinces and the cunning film producers took full ad-

vantage of this defect in the different Congress administrations in India. The distributors of foreign pictures particularly preferred to get their pictures censored in Calcutta for some mysterious reasons and kept clear of the Bombay Board of Film Censors which had become too alert and watchful to suit the designs of these foreign distributors.

We suggest that the new centralized organization for censoring films should be named "The National Board of Censors" and located in Bombay. The following suggestions we hope will be useful in the formation and working of the new Board of Censors:

1. Bombay, being the largest centre of indigenous motion picture production and the main port for importing foreign films remains the only convenient place for all producers and distributors including those from Madras and Calcutta.

2. The present Code of Production as adopted by the Government of Bombay should be made more comprehensive to include cultural censorship of films suited to our future national ideals and past religious and cultural traditions.

3. The Board should engage competent examiners having excellent knowledge of the following languages: English, Hindustani, Tamil, Marathi, Gujarati, Telugu, Kanarese, Bengali and Punjabi. At least two examiners in each language are necessary, till such time as pictures in provincial languages are being produced.

4. The Board should stop gradually the production of films in India in any other language except in Hindustani to harness fully the medium of the film for spreading the national language.

5. The Board should consist of at least 20 honorary members each knowing at least two languages and each member should be paid at least Rs. 30 per film examined by the full Board or its Sub-Committee members.

6. A precise procedure of censorship of films from their primary censorship by the permanent examiners to the stage of examination by the full Board should be laid down, so that the producers know what is expected of them. A final appeal should lie with a minister of State specially empowered to give an executive decision in the event of the full Board's decision not being acceptable either to the producer or to the people.

7. The members of the Board should be appointed for a period of 5 years and given a special training in evaluating pictures from all possible angles. Occasional lectures by well-known film critics or the latest literature on films and their social values can be immensely useful to broaden the outlook of the members of the Board. The selection of merely highly educated persons is not enough for censoring films. Film censorship needs specialized talent. As we have said before: "Censoring



Light and graceful, Cuckoo provides some dancing entertainment in "Aahuti" or "Anokhi Qurbani" produced by Sansar Movietone Ltd.

MADHUKAR  
PICTURES present



NIGAR SHYAM  
GOPE MANGLA and YAKUB

# BAZAR

बाजार



Directed by  
**K. AMARNATH**  
Produced by  
**M. R. NAVALKAR**



D.D. NEROY

Coming shortly to your favourite Theatre !

BOMBAY: Hind Film Exchange.  
DELHI: Hari Talkies Distributors.  
BENGAL: Fine Arts.

C. P. C. I.: Jamnadas & Co.  
SOUTH: Fire Films, Bangalore.  
SIND: Films De Luxe.

For Other Territories Contact:

**MADHUKAR PICTURES,**  
BANDRA, BOMBAY.

tion pictures is like holding the world in one eye and the picture in the other and weighing both accurately the balance of current social values". It is a difficult task to censor films and an indiscriminate selection of censors will only serve to defeat the main purpose of censoring.

8. The National Board of Censors should censor not only films but also stage plays and other performances for the entertainment of people, including the vile "Ram Leelas" which often present a distorted version of our religious and spiritual heritage.

9. To maintain a competent board of censors the Government will need funds. To meet this demand, the heavy censorship fees per picture should be Rs. 1,000. Producers and distributors who earn lakhs on pictures sometimes as much as Rs. 30 lakhs on a single picture—can certainly afford to pay Rs. 1,000 per picture for competent censorship.

In case of a picture having to be seen, because of controversial contents, by the full Board, the producer or distributor should be made to pay the honorarium payable to the members for censoring the picture. This procedure will also reduce the number of frivolous objections by the producers and the full Board may not need to be assembled unnecessarily.

10. To determine the final shape of the National Board of Production, the procedure of censorship and the organization of the National Board of Censors, a small committee of three members may be immediately appointed to collect evidence in Bombay, Madras and Calcutta from representatives of producers, distributors, exhibitors and film critics and a report submitted to the Government within two months. The formation of the Board, its procedure and the composition of the Production Code may be a temporary measure for five years to be revised if necessary at the end of the period.

No Government, however democratic and well-meaning, has a right to thrust a law on the people unless authoritative opinion of the different people affected has been collected and sifted to suit the national ideals.

It is only fair to the producers that a committee suggested above should be appointed to report the reactions of the trade and other interests before the Government finally impose a national censorship on plays and pictures.

If the Government of India agree to appoint such a committee, we suggest the name of the Hon. Mr. Karji R. Desai, Home Minister to the Government of Bombay, as its chairman, as by personal experience we have found him to be very competent for this brain-racking work of film censorship by virtue of his first-hand knowledge of films and film people.

We are sure that the services of Bombay's Home Minister will not be denied to us for a short period of a few months to solve this all important problem which affects the lives of millions of people every day.

#### STOP THESE MURDERS !

Quite a few dirty things that happen in a film studio never see the light of day, because there is a silent conspiracy amongst all studio workers, thrown together in an oily brotherhood for a common breadhunt, not to talk about any ugly incidents which would attract the

attention of the law and ultimately restrain their liberties or embarrass their bread-hunt.

In spite of all the hush-hush precautions taken by the studio owners once in a while we do get reports of rapes, assaults, outrages and accidents which only tend to prove that all is not right and moral in our film studios.

But we wonder how many people know of the infanticides that often take place in our film studios and are passed off as common casualties of film making.

When we see a little six-month or year old baby in a picture, little do we know what that little one has gone through to lend domestic colour to the picture and earn a little for its poor mother.

When a film producer needs a little baby for his scenes, his production manager gets one from the poorest class of people who earn, live and die on the streets, by paying between Rs. 10 and Rs. 20 per working day to the mother. Quite a few of these little babies often arrive with death already lurking in their innocent eyes (poverty is the polite name for this waiting death) and half way through the picture, the little one often lets go its prospective stardom and joins the stars in the heaven. Many an apparently healthy baby has also heaved its last breath on the studio sets to give the film people a little glimpse of real tragedy.

These little deaths are never known to the outside world even though they are virtually so many murders.



Jairaj, our popular actor, plays the lead in "Singhar", a social story directed by J. K. Nanda.

The wombs that carried the little ones are too weak and poor to scream in protest and when they cry the jingle of the producer's silver stifles the mother's wail and sends it back to the womb to light up another poor flame on the pavements of our city.

Why do these little babies die? Here are some of the reasons:

1. The babies that are brought for screen work are children of poverty and as such too ailing and ill-nourished to stand the rigours of film work.

2. The strong electric lights which are required for photographic purposes affect the little ones who have hardly any vitality to endure the strong light.

3. Ailing babies who cry constantly spoil the talkie shots of the producers and are often doped with little opium pills by the mothers who are anxious to earn a few rupees to keep body and soul together. Many babies die of opium poisoning.

4. Film work demands as much effort from a little baby as from an adult and consequently these little mites are handled and manhandled so many times that at the end of the day they are completely exhausted.

5. The film studios are too stuffy and foul to provide healthy environments to a little life which needs fresh air constantly.

6. Neither a nurse nor a doctor is ever kept on the sets to look after the health of the baby. To the poor destiny is the nurse and death their only doctor. Film producers emphasize this tragedy of life by their complete disregard of basic humanitarian responsibilities.

7. Doctors are sometimes called only to certify these baby murders as casual deaths due to natural causes and mothers are compensated for the "accidents" and sent back to their roadside homes with a small load of silver—the price of the dead and dried little faggot of skin and bones.

Watch the film babies closely in the future pictures you see and you will often find the babies changing. Whenever you see a change, remember what we have written.

And yet film work must have babies if our films are to reflect our home life. In England there is a law which does not permit youngsters under fifteen to act for the screen. This law is more often observed in breach than otherwise and as the Home Office realizes the unavoidable requirements of film producers in baby talent, it has now appointed a committee to investigate the whole question thoroughly and frame suitable rules.

A similar law would be a great hardship to the Indian film industry and yet something must be done about these heartless murders of little ones. We cannot allow the producers to go on with this crime any longer. Those little ones must be protected by the State.

We have a few suggestions to make:

1. No child under the age of six should be permitted to work in film studios unless a certificate of its physical fitness has been obtained from a qualified doctor and recorded at the local police station by the producer.

2. A qualified doctor or a nurse must at all times be present on the studio set as long as the film work of the child is being taken.

3. The child must be provided with milk and other

nourishment during its working hours under medical supervision.

4. The child must not be kept inside the studio set for a period longer than half-an-hour at a stretch and must be generally kept outside and taken in only for actual shooting.

5. No narcotics such as opium, cocaine etc. should be administered to the child to produce stupor or comatose even by the medical attendant.

6. The child should be kept under the strong electric lights (a close-up usually requires as much as 10,000 candle-power of light and sometimes even more) for a minimum amount of time absolutely necessary for film work. A dummy must be used for general lighting purposes and the same replaced by the child only at the last moment.

Breach or defiance of any of the above conditions should be made a penal offence punishable with imprisonment or fine or both.

As our film producers understand only the letter of the law and nothing less we expect the Government to look into this all-important humanitarian question urgently.

#### DR. JAYAKAR WASTED HIS EDUCATION ?

"The miracles our saints perform on celluloid are a horrible torture to me. Personally, I would prefer to be left severely alone. All these venerable old celebrities are presented to us as miracle-mongers. Miracles are the least part of their service to humanity. It is enough that we read about these exaggerated fantasies in literature. Supernatural powers attributed to them need not be immortalised on celluloid. What we need for popular education is the spirit of rationalism, a faith in human endeavour to rise to its highest. This is denied to us when it is sought to



Dr. M. R. Jayakar

to impress our minds with the distance between us, mortals on the one hand and the saints and mythological heroes on the other. If they are represented as an ideal, the less distance you create between them and the masses, the greater is the scope for human aspiration... An emotional people need realistic pictures as a corrective of a national bias. Films must take up their share to root out superstition, explode miracles and help to promote a rational outlook on life's affairs."

The above opinion was expressed by the Rt. Hon. Dr. M. R. Jayakar, M.A., LL.B., LL.D., D.C.L., Barrister at Law, Privy Councillor, in the course of an interview "Filmindia" way back in April 1942 wherein he condemned mythological films and pleaded for a rational approach to life on the screen.

But V. Shantaram and Baburao Pai, two "highly educated" film producers of India seem to think otherwise the way they have vomited their protest against the ban, proposed by the Government of Madras, on film actors playing the roles of Hindu Gods and the innumerable films featuring of such Gods in mythological films.

While the Government of Madras feel, and rightly so, that the present abuse of Gods and our mythology is having a degenerating effect on the Hindu religion a



norama plays the lead in "Lachhi", a social theme of Kuldip Pictures.

But our people are losing veneration for our ancient gods and idols of worship, the great Shantaram classifies even his "Tukaram", the social story of a modern saint, as a mythological subject and claims to have done full justice to the mythological characters presented in "Tukaram". Shantaram, of course, is not expected to know the correct meaning of the word "mythology" and that is how "Tukaram" seems to have acquired a mythological status.

While Baburao Pai of Famous Pictures describes the ministers of the Madras Government as "the modern counterparts of Mahomed of Gazni" and "idol breakers on the screen", he questions the right of the Government to step outside the mandate of the electorate and stop the people from producing their own versions of Hindu gods. Baburao Pai seems to labour under the delusion that the film producers have voted the different Congress ministries into power.

But what amuses us most is that these two film producers, Shantaram and Pai, are wiser than the Rt. Hon. M. R. Jayakar, M.A., LL.B., LL.D., D.C.L. Bar-at-law, C. P. C. Councillor. Why the hell did Dr. Jayakar spend that time getting those degrees if these little film producers can be wiser than him?

**YOU'LL HARDLY BELIEVE—**

That according to Actress Kamini Kaushal you can put "heaven" into your "heaven-made" marriage by trying various ways of making love". Why not open a class and teach us some of these "ways", and thus give us a little taste of heaven too?

That Actress Kamini Kaushal says that this method of putting heaven into marriage is hard and "not for the shallow and the ignorant". We admit her being very

"deep and enlightened" but then how do the "shallow and ignorant" get heaven?

That Actress Begum Para regrets that though princes and college students have tried to woo her, they did not put any warmth in their wooing and it all proved in vain. That's a hint to our romantic boys. Next time they should carry the burning torch in their hand in the Olympiad manner and then Para won't complain of want of warmth.

That film actress Protima Das Gupta fancies a world of women without men in which there will be no prostitution. How will the prostitutes live then?

That in Actress Protima's world of women "there will be no infection". That means there will be no injection either. How will those women cure rheumatism in the legs and sciatica in the hips? I am all worried about these ladies.

That wherever film actress Snehaprabha goes only Chinamen seem to fall in love with her. Even the Chinese waiters give her a free meal saying: "We like you very much". That's because of Snehaprabha's funny nose. It probably looks Chinese. How unfortunate!

That according to our long-nosed actress Veera, her husband pays a compliment to her sex and to her in person by defending womanhood. Why drag the entire womanhood to justify one woman?

That according to our long-nosed actress Veera, her husband can make the woman he loves feel just like a queen. But queens are not known for any traditions in womanhood. Is that why Veeraswamy's previous queen went to Pakistan?

That according to our long-nosed actress Veera, her husband is "a man who refuses to be bored". He needs that divine patience now after Neena's departure, even though Islam gives four chances all at once.

That Rehana, the window-woman from "Khidki", feels rather uncomfortable with our little Yashodhara Kathju in the same picture. Educated girls should make it a little easier for our Rehanas of the screen.

That while our politicians were busy stopping the shooting war between Pakistan and India on the eve of the New Year, Actor Rehman started another one with Kuldip Singh at the Ritz in Bombay. That means more work to the U.N.O.

That many Muslims in India still emphasize their loyalty to the State in this strange manner and create plenty of goodwill for their fellowmen.

That Protima Das Gupta has been completely out-classed these days by the light-eyed Nigar Sultana who also wears slacks and goes one better by lending the masculine gender to her speech.

That the one place which Protima Dasgupta failed to storm was Minister Morarji's office in spite of the "Sadhu" banning "Jharna" for misrepresenting village life. The slacks probably gave the minister a wrong impression.

That after her shortly expected baby, Veena will be once again on the screen to earn a new living as the old one is in the safe custody of her affectionate brother. Al Nasir will also be signed up to prove his loyalty as the husband.

*And Now —*



ASPI'S Superb Offering —

# SIPAHIYA

A TALE OF LAUGHTER & TEARS

★ LOVE & WAR

and MUSIC BY: C. RAMCHANDRA

Directed By **ASPI**

*Look at the cast*  
★ MADHUBALA ★  
★ YAKUB ★ HUSH BANU ★  
★ AGHA & CUCKOO ★

MOZELLE EXHIBITS

Contact: **ASPI PRODUCTIONS, FAMOUS CINE LAB. MAHALAXMI.**

That both Al Nasir and Veena do need film contracts rather badly after their long holiday in Pakistan. The snag is that the new baby will acquire the Indian nationality if born in Bombay. That is putting Islam in danger all over again.

That the ever charming Mumtaz Shanti, who is now middle-aged, has named her little "munna", Sikandar. She gives Walli Saheb a right to produce Sikandar, the boy, without Prithviraj.

That Producer Roop K. Shorey who learnt some production tricks in Hollywood within a week is reported to be training Meena these days to make her the Rita Hayworth of India.

That film actresses go to the race-course these days to pose for snapshots in community groups to prove that they are birds of same feather, in case people mistake them for others.

That film actress Kamini Kaushal takes her screen to the races and the horses shy and lose their temper. That's why we have been having so many flukes.

That some one mistook Kamini Kaushal for a fisherman and wanted to know whether she had come to sell or buy back horses. We congratulate Filmistan's Chuni on his clever idea of advertising "Nadiya-ke-par". A basket of live fish would have, however, added more realism.



...tara looks sad and wistful in "Kamal", a social drama of Hind Kamal Pictures, directed by Mr. Suryakumar.

That if attracting attention by looking odd and unusual in the public is the sole aim of our film actresses, we must admit that some of the film actresses succeed admirably in doing so on the race course. If they could only hear what people talk and think of our film industry!

That Suraiya now wants to start her own production company and collect all the profits herself instead of making all the money for the different producers. Producers seem to have heard of these plans and they threaten to sign her up for the next thirty years, along with her granny. Because granny is a part of Suraiya's box-office. It seems to be a case of two negatives making one positive.

That Director Nanda has become wise in shouting these days the way he exercises his lungs only on Durgabai, Jairaj, Singh and others leaving alone Suraiya and Madhu Bala. It seems to be a matter of more contracts! Or isn't it?

That Suraiya doesn't eat even a chocolate on the sets for fear that her "chocolate charm" might fade away and instead eats "kabobs" made by granny. It is a precaution all little people take to prolong life. Nargis, however, doesn't care a damn whether it is chocolate or charcoal as long as it tastes sweet.

That Manu, the magician, lost a great opportunity of opening his Liberty Cinema during Rajaji's visit to Bombay. That would have put the royal seal on that pile of cement and steel and made it legitimate.

That a new "Ramayan" has been written recently by Mohanlal Dave and Vijoo Bhatt and now there is no further need of worshipping Ram and Sita as our deities because all their godliness has been squeezed out of the new version.

That V. Shantaram brother of V. Kashinath in turn brother of V. Avadhoot is also going to give us a new version of Shiva's life after which Lord Shiva will look superfluous in the Trinity. Why not put the three V's together and give us a new trinity?

That after reading the January issue of "filmindia", Chandulal Shah refused to remain the president of the producers but because that would give undue importance to Baburao Patel the producers did not accept his resignation. Chandulal re-accepted the post after some "diplomatic" language.

That Pandit Indra goes about like a wounded dog these days after reading the report of Chandulal Seth's performance before Minister Morarji. Panditji still maintains that his Seth spoke better Hindustani than the Minister. That's why Panditji is not given the dialogue work of Ranjit. He is still a court poet.

That of all people Producer-director Kishore Sahu, the greatest Hindi author, critic and what not—of course according to himself—thinks that Minister Morarji gave a beautiful Hindustani oration and what that Ranjit chap spoke was all wrong. Now who is to decide between these two scholars?

That Minister Morarji is now guilty of at least one "murder" because of his "No Smoking" order in the cinemas. In Surat a door keeper was sent to heaven with the help of a knife because he took Lady Nicotine from the lips of a paramour.

# Filmistan's

**SUMPTUOUS FEAST OF  
SCREEN ENTERTAINMENT**

# SANWARIYU

**A DELIGHTFUL MUSICAL  
MASTERPIECE  
PACKED WITH MIRTH, MELODY AND LAUGH**



*Starring*  
**HAFEEZ JEHAN  
REHMAN & VEERA**  
*with*  
**LEELA MISRA  
S. L. PURI  
HAROON  
HAMID BUTT**

*Story & Direction* **N.A. MANSURI**  
*Lyrics* **SANTOSHI**  
*Music* **C. RAMCHANDRA**

**NOW RUNNING AT THE ROXY**

# SAMADHI

*Written & Directed by*  
**RAMESH SAIGAL**  
*STARRING:*  
**ASHOK KUMAR**

AND THEN AW

# SHABNAM

**THEY ARE ALL**

AND HERE IS  
ANOTHER

# CTRESS

REPLETE WITH SUPERB  
SONGS, MUSIC, DANCES.

THE STORY OF AN ARTIST'S EMOTIONAL  
LIFE OF COMPLICATIONS ARISING FROM  
LITTLE MISUNDERSTANDINGS AND  
IRONIES OF FATE.



*Direction:* NAJAM NAQVI

*Story:* K.A.ABBAS

*Music:* SHYAM SUNDER

*Starring:*  
REHANA-PREMA DIB  
& MEENA  
*with*  
DAVID  
MISRA

IT'S THE NEXT CHANGE AT NOVELTY

*STARRING:*  
AMINIKAUSHAL-DILIP KUMAR  
*Directed*  
*by:* BIBHUTI MITRA

# SARGAM

*Directed by:*  
SANTOSHI

FILMISTAN PICTURES

The Songs from **NEPALI** are Crisp and Colourful!  
**RAMCHANDRA'S** Magical Music means Pleasure beyond Measure.

**BOTH COMBINED EVERY SONG A HIT PARADER!**

जब मिट्टी ही का बना जिया, फिर किन किनको भर माना है  
 जिनसे माने मन नयन मिले, यह तन उनको नज़राना है

जबतक राखीदीना लहू रंग लता रहेगा  
 यह झंडा हिंदुस्तानका, लहराता रहेगा  
 तब फहराता रहेगा

पायल का मसल महीना  
 पलना बड़ी दुनिया में  
 काचार है अकेला  
 मीसम है अकेला

**HIMALAYA PICTURES**  
 OFFER



रोटी न किसीको किसी को मोतियोंका बेर  
 भगवान तेरे राज में अंधेर है अंधेर  
 अंधेर है अंधेर

अड़ी चलता ये गलियां निहार के  
 कोई जायगा तुमको घुरी मार के

आंखें जो लड़ीं उनसे तो, गाड़ी निकल गई  
 जाना था हमको और कहीं, टिकट बदल गई

वही रहेगी मशाल लोग बदलते रहेंगे  
 हम तुम अपनी मंजिल को चलो चलते रहेंगे  
 चलो जी..

**NAZRANA**  
 THE SEASON'S TOPMOST MUSICAL ROMANCE

प्यासी ही रह गयीं गिया-मिलन को अँवियाँ रामजी  
 लोचके बनाई तुमने दुनिया रामजी

एक रातको तकड़े गये दोनों  
 जँजीर से जकड़े गये दोनों

बालापन में दे गये, तुम आँखोंका गहना  
 हमसे न छोपा घर के, पीजकेमें बंद रहना  
 पर बाँध उनसे कड़ना

घरती पर अपना राज है, झंडा है आसमान में  
 हिंदुस्तानी आज़ाद हैं, आज़ाद हिंदुस्तान में

विल साफ़ है तो डर नहीं सैलार का  
 हमको भरोसा है अपने ही प्यार का

Directed by  
**JAGDISH PANT**

Producers

**Lt. Col. Drona Shumshere Jung Bahadur Rana**  
**Gopalsingh Nepali**

FOR TERRITORIAL RIGHTS: **HIMALAYA PICTURES**  
 97/1 GHODBUNDER ROAD, MALAD, BOMBAY.



# Editor's Mail

(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

**REKHI (New Delhi)**

What did you think of the Statue of Liberty when in erica?

*That is the most outraged woman I have seen in the world. Though she symbolizes liberty, equality etc., she has no liberty. Thousands take all kinds of liberties with her during the day and even during the night she has to go to bed with a couple of policemen.*

**RA RANI (Jullundur)**

What happens when a college girl falls in love with married man or vice versa?

*The college looks like a Montessori class to the girl and the home becomes a boarding house to the man.*

**KRISHNAN POTTY (Trivandrum)**

Is it not dangerous for the Sikhs to smoke?

*That is why the Sikhs often carry huqqa for fear of the forest catching fire.*

**SHUKLA (Kanpur)**

What happens when a damsel winks at a gentleman?

*The gentle man becomes a cave man.*

Who rules the world between fools and politicians?

*Fools rule the world by electing politicians to misrule it.*

**HANTARAM (Coimbatore)**

What do you call him who calls that face angelic even paint cannot hide its wrinkles?

*A son.*

**ZIA (Calcutta)**

If you have friendship with a Governor's son, what do you do?

*I shall avoid him to save a free copy of "film-india".*

**MATHUR (Ghaziabad)**

How is it that most of the girls are termed as virgins at the age of 35?

*It is a courtesy we can't investigate further.*

People say bald headed persons are always rich?

*Then film actor David ought to be a multimillionaire. He is bald beyond redemption.*

Do you believe that the modern ladies will ruin the culture of India with all their pomp and show?

*Ancient women who are considered our cultural ancestors didn't have less of pomp and show. A woman always dresses for the day and our culture is not tied up with a woman's dress.*

When does a kiss take the shape of an embrace?

*At the Palam aerodrome when Nehrus meet Nehrus.*

**MRS. B. SOLANKI (Jodhpur)**

How is it that Mrs. Vijayalakshmi Pandit still looks so young?

*She probably takes her youth from the places where she shops and in doing so gives her worries to the shop keepers.*

**G. NARASIMHA RAO (Waltair)**

Whom do you like more: the full moon or a beautiful woman?

*I like the moon. She doesn't scorch you.*

**GURBACHAN SINGH (Singapore)**

What is the Nizam doing nowadays?

*Issuing certificates of good conduct to his military rulers.*

Why don't you go to the temple every Sunday?

*Hindus don't believe in Sunday gods.*

What is a language?

*Words that have turned a world into ruins and a curse that is denied to animals.*



"There", points Rajan Haksar, "is the land of our dreams" in "Chand Sitare" of Ravindra Art Productions. But Manorama doesn't seem to be sure.

**G. GOVINDARAJULU (Madura)**

What is meant by democracy?

*Democracy has different meanings in different climes. It is a dollar dance in America, Marshall Aid in Europe, McArthur in Japan and white-capism in India.*

What is the difference between democracy and republic?

*A republic is a French muddle while democracy is an American mess.*

**NAEEM AHMED SIDDIKI (Izatnagar)**

Please tell me why I hate England?

*You probably do not like Lady Mountbatten.*

**P. M. R. NAIDU (Masulipatam)**

What do you think of our country?

*A pasture for Congressmen and prison for the rest.*

**P. R. NIRULA (Calcutta)**

How to demonstrate a perfect kiss?

*By delivering it in secrecy.*

**V. R. ACHARYA (Benares)**

Who do you think is our most over-exposed actress?

*Almost all. Only gynecologists can see the rest.*

**SAJINI MIRCHANDANI (Poona)**

What is the difference between a mistress and a wife?

*The mistress slaves to become a wife while the wife ends by being a mistress.*

**NARU DESAI (Surat)**

What do you think of Lord Mountbatten's tribute to our Premier that he has not met a greater statesman than Pandit Nehru?

*It proves that Mountbatten has not travelled much.*

**R. L. NAGAR (Nabha)**

Define capitalism?

*The bread of the poor rotting in the reservoirs of the rich.*

**SHAKUNTALA DEVI (Jodhpur)**

What do you think about Sabu, the only Indian actor in America?

*A misrepresentation of India—past, present and future. Sabu was recommended by the elephant he used to wash every day.*

**V. R. BORKER (Bombay)**

Why the Rajdanda was given only to Vallabhbhai Patel?

*Our princes deserve a golden knock.*

**V. PRAKASH (New Delhi)**

How old are your spirits?

*As fresh as your needs.*

Why is almost every woman gifted with the art of spending?

*To keep the men busy earning.*

Women cry and get rid of their mental burden. What should men do?

*They shout and make everyone around miserable.*

**K. MRUTYANJAYA RAO (Calcutta)**

What are churches, mosques and temples?

*Houses where gods sleep and where human beings make a vain attempt to wake them up.*

Once you said, "my wine is white and comes out a cow." Still so?

*Unfortunately!*

**M. RUKMINI (Gudur)**

Who is Cuckoo in real life, and why have you soft corner for her?

*I don't know who she is but she dances beautifully on the screen. Isn't that enough for a critic?*

Why do the producers think Nur Jehan to be a ba still?

*They see her baby-teasers and yet don't believe and they say that seeing is believing.*

What is the reason for the increase of Gandhi cap after August 1947?

*The Gandhi cap is the crown of our rulers and the symbol of power. It lends respectability even a thief.*

How are Badami and Bhavnani getting on in their new job?

*They are doing their best but they are not getting on. The red-tape is pulling them back.*

What are the premises on which you base your statement that Pakistan will turn Communist?

*Hunger, idleness, Islam and neighbourhood.*

What will happen if men retired and handed over the government to ladies?

*The secretariat would have to be built round the ashrams of the men to save time for the ladies rush every time for approval.*

What is the best way of investing money?

*Buy National Savings Certificates.*

Why don't you put on a Gandhi cap?

*I haven't the right type of character for it.*

Is it not odd that when their armies are fighting war with each other, Nehru and Liaquat Ali should shake hands, dine at the same table and pose for the same photo?

*That is politics—a grand game of hypocrisy. They have stopped the fighting now and will start talking.*

When should a producer go underground?

*When the income tax authorities make tax evasion a criminal offence.*

**MARRIS NELSON (Agra)**

What kind of a person can have no enemies?

*Human beings are so wicked that they will up even thousand-year old bones and find something in them to slander.*

What is the most important event in a man's life?  
*Marriage! It turns his life inside out.*



is romance over the wires in "Neki Aur Badi", a social story of Oriental Pictures featuring Geeta Bali.

**ALENDRA S. BAHUGUNA (Dehra Dun)**

What would you think of a person of 65 seeing pictures every day?

*On way to rejuvenation.*

**S. VENKATA RAO (Mysore)**

When are merit and intelligence considered to be abilities?

*When they are not covered by a white cap.*

**VASUDEVAN NAIR (Puthiyara)**

In India, what is the line of demarcation between a lawyer and a politician?

*When the lawyer starts searching for glamour and garlands he becomes a politician.*

What is a humble opinion?

*An apology for an emphatic view point.*

Though primarily a student of literature, I read only "Filmindia" from cover to cover. Can you say why?

*Because I do all the reading of literature for you.*

**MADHUSUDAN (Secunderabad)**

What would you do if a girl forcibly kisses you?

*When some one does that I shall tell you what I did.*

**AM KUMAR (Lucknow)**

When are politicians polite?

*Before the elections—they are irresistibly affable.*

**ARJUN RAJ MEHTA (Jodhpur)**

May we know your opinion about the American journalist Louis Fischer and his writings?

*Fischer writes to sell and when people do that they change their ideals to suit the times. Fischer is a poor writer. Though he is much boosted in India, he is hardly read in America.*

**OM PRAKASH (New Delhi)**

To what school of religion do you belong (Arya Samajist, Sanatanist, Buddhism etc.)?

*I am a Hindu, which means a student of philosophy and not a code book follower.*

Would you like to serve on the film censor board?

*No. I am a critic who must sit on the fence and watch both the censors and the producers.*

**N. S. VARMA (Agra)**

When do you, Mr. Patel, propose a tour of U. P. so that I may fix up my marriage on those dates to enable you to accept my invitation?

*You better get married and get going. I am not a Congress minister to attend weddings of the rich and bend my head before a garland.*

**KAMTA PRASAD (Kanpur)**

What has made once slim girls like Nur Jehan and Kanan Bala look like balloons?

*Their intimacy with the dining table.*

Was Bapu a God?

*Not till God-se lent 'God' from his own name and made him one.*

**A. N. NARAYANA RAO (Mysore)**

Is boxing a human game?

*It is brutal above the belt and inhuman below it. And yet they call it a manly sport just as politics is mistaken for patriotism.*

Does a woman not know her own mind?

*That is what a man imagines and allows the woman to escape punishment for her sins.*

No lawyers, no quarrels; no doctors, no diseases; no priests, no superstitious beliefs; no middlemen, no high prices?

*No politicians, no nothing.*

Is the Taj Mahal Hotel a beauty spot?

*From the sea, not in the dining rooms.*

What does the Gateway of India indicate?

*The history of the British boot—the way it walked in and out.*

What is there in Aga Khan's stomach to necessitate an operation?

*There are diamonds inside—for the surgeons.*

Is there no God in Russia?

*There is. His name is Stalin.*

A mother-in-law desires her son-in-law to set deserving members of her family on their legs. Is it reasonable?

*It is too much price to pay for the pair of legs she gives to the son-in-law.*

Does a romantic woman frame her own laws of romance?

*Romance is a Bohemian game and has no fixed rules.*

Can a woman play with the hearts of two men?

*She can provided men have hearts. What we mistake for heart is usually the man's pride.*

What is it like when a long separated couple meet together?

*Time stops and the world suddenly becomes too crowded.*

If one of the pre-historic monsters were to come to life in this modern world, what would happen to it?

*It would steal the publicity from our politicians and thus be a victim of our penal laws.*

Is it possible to sleep with one eye open as some old ladies are said to do?

*If you do that memories of the past become ghosts of the present.*

Do you hope to go to heaven?

*I refuse to. I shall disqualify myself sufficiently before the final event.*

Isn't life more like a great fairy story?

*The tales which fairies tell are not tragedies.*

**D. SURYA PRASAN (Khargpur)**

Is the Soviet film industry bigger than the Indian film industry?

*No. But it is harnessed for the spread of Communism.*

**PRITHI PAUL SINGH (Simla)**

Where there is a flower, there is a thorn. Why so?

*Only in Urdu poetry which smells only of roses and thorns. There are many other flowers besides the rose.*

**A. S. NAIDU (Secunderabad Dn.)**

What are the assets and liabilities left by Mahatma to India?

*Freedom is the asset we enjoy while his virtue is a liability we can't meet.*

Don't you think that the retention of English as the common language of India would unite India and also enable international contact?

*That is what I think, but who am I? We have wiser fools.*

Why is the common man losing faith in the Congress nowadays?

*Because our Congress rulers have become aristo-brats who cry when they are criticized and lecture when they are garlanded. That is a poor performance for our one-time freedom fighters.*

**MRS. INDIRA DEVI (Kanpur)**

Which is the most precious secret that you harbour in your heart?

*It is temperamentally impossible for me to nurse a secret. Even the ulcer which I had I got removed.*

What does love mean to Cupid?

*A jest for his arrow.*

Did you ever show your generosity to any American beggar?

*Quite often but even the beggars there need rupee to smile.*

If you again publish that photo of Pandit Indra the fair pages of "filmindia" I will stop reading mag. Please note!

*Send me your photo and I'll stop toying with Panditji's.*

**MRS. M. M. BRIGGS (Anantapur)**

When I kiss my husband, he says I sound like vacuum cleaner. How can I rectify this?

*Ask him to kiss you.*

After 21 years of married life my husband only recently started flattering me. Is there anything suspicious in this?

*Did some relation of yours die recently leaving you money?*

My husband says that you are good looking. I do agree. Do you?

*My wife does. I don't.*

**N. V. R. SWAMY (Negapatam)**

Nowadays our women prefer wearing artificial flowers made of paper. Why?

*Paper flowers become natural companions artificial complexions. Neither have fragrance their own.*



Nalini Desai makes a pleasant reappearance in "Gunjar" a social theme produced by Nalini Films.

**SUBBA RAO (Madras)**

Do you believe in Ram Rajya?

*I don't. It is too antiquated a mode of life with monkeys becoming gods and women roasted in fire. In the present times we use monkeys for rejuvenation and women as bus conductors.*

**D. DATAR (Sholapur)**

Can love be burnt?

*Love can be turned to ashes with the fire of jealousy.*

**S. SANKARA NARAYANAN (New Delhi)**

What kind of reception did you get in Hollywood?

*Hollywood always gives an extra friendly reception to a critic which, of course, means nothing except good business.*

**V. NARASIMHAN (Hyderabad Dn.)**

Are you a chip of the old block?

*My old block is worth millions, the chip hasn't got a chip even.*

Did you dash against any divorced actress while in America?

*I had to search for a married one.*

How do you deal with one who listens to your advice with a smile and never obeys it?

*The only man I advise is Pandit Indra and he doesn't know what a smile is. He uses his teeth only for biting.*

**ANGA KAULGUD (Kolhapur)**

You make sense out of nonsense. What is the secret of your art?

*Common sense.*

**MISS DAYA BAIJAL (Kotali)**

When is the Kashmir tangle likely to end?

*When the gun yields its place to a surgeon's knife.*

**DEGENDRA KUMAR (Meerut)**

Why does my father hate to see pictures when he is only forty years old?

*Because he has to pay for them.*

**MISS V. KUMAR (Tellicherry)**

Do you believe in women being independent and working for a living or are you an advocate of marriage for women?

*Marriage is also working for a living. Men haven't begun feeding the women in bed yet.*

**MOHINDER SINGH (Nabha)**

Sardar Baldev Singh, our Defence Minister, never appears in his martial dress. Why?

*Why should he? To a Sikh his beard is all the brass buttons and the khaki.*

**RAHIM KHAN (Madras)**

Is it not a fact that the stage play "Ghaddar" by Dhruviraj Kapoor has entirely shaken the outlook of Muslims of India?

*Muslims have not seen it to be shaken. The play is a balm to the Hindu mind outraged by the partition of India.*



Sulochana Chatterjee plays another popular role in "Ladli", a social story produced by Variety Pictures.

**MISS U. CHOWLA (Simla)**

What must a girl do when her lover threatens to commit suicide every now and then?

*Give him a chance once. The every-now-and-then variety of romantic blackmailers live up to an old age.*

**ATIB USMANI (Bombay)**

Pornography as such is censured by society; but when incorporated in poetry it is not only permitted but positively applauded—even the moralists join in the applause! Why is it so?

*The human eye is less tolerant than the ear. The story of the ear is often turned into a tragedy of the eye. That's why people like to hear things but not see them.*

**P. C. SIDDALINGA RAO (Bangalore)**

What tempts educated people to an unsuitable marriage?

*The selfish instinct to own a bread-winner and acquire easy security.*

What is the difference between a bribe and a commission?

*A commission is often a legitimate profit after a deal. A bribe is a temptation in advance.*

Are we allowed to kill a national enemy?

*The individual has no right to kill. It is a state's privilege.*

**M. CHANDY ZACHARIAS (Madras)**

Why are Indian princes very much interested in horse races?

MILLIONS OF HEARTS BURN WITH DESIRE TO SEE FREE INDIA A GREAT NATION IN THE WORLD VERY SOON—WE WILL HAVE TO IMPROVE OUR PICTURES A GREAT LOT TO SHOW THE WORLD WE ARE GREAT.



*Good Time  
Pictures Ltd.*

—a ray of hope for the fading film industry—



*assuring you a Good Time in  
our greatest human drama ever filmed for the Indian Screen*

---

62, BOMBAY MUTUAL BUILDING, HORNBY ROAD, FORT, BOMBAY.



Nigar Sultana threatens to reach the top very soon. Here she is in "Sunhere Din", a social story produced by Jagat Pictures.

*It is a game of vicarious sweating. The horses sweat and the princes get tired.*

**S. RAMA RAO (Guntur)**

Who is more talented: director Shantaram or Kishore Sahu?

*Kishore Sahu is more versatile and enterprising. He is learning and improving every day. Shantaram has stopped learning. He wants to teach now but there is nothing he can teach after his recent pictures.*

**HAWANI SHANKER (New Delhi)**

What do you think about Dalmia's peace prize?  
*Peace is not that cheap.*

How do you like the idea of women police and women bus conductors?

*Let me see some before I like them.*

Can't we manufacture raw films for movies in India?

*Manufacturing raw films in India is not an economic proposition unless as a bye-product of a large chemical plant.*

What is the best prayer to God?

*Remember Him but ask him nothing. Immediately you ask Him for something, He gets frozen.*

**URESH CHANDER (New Delhi)**

Do you live within your income?

*I guess I have to. I have no friends to help me.*

Did your publication of the "tombstones of democracy" bear any fruit?

*No. The Bombay ministry seems to be scared of Manu, the magician.*

Are women ever sincere in their remarks about their husbands?

*Yes, when such remarks are meant only for their own ears. Husbands acquire virtues when their wives have an audience of other women.*

**H. S. RAJA GOPAL RAO (Mysore)**

What will be the fate of India if the present growth of population is not checked?

*We shall have to build houses on the Himalayas and become Eskimos of the East.*

How often do you think it is necessary to shave in a month?

*Gandhiji used to shave every day. He was almost fanatically fastidious about this and I follow him at least in this respect.*

**JETH MALL JOSHI (Bikaner)**

How is it that the marvellous novel of Sarat Chandra 'Shesh Prashna' has not been filmed yet?

*There is nothing marvellous in this novel of Sarat Babu. The adventures of a Bohemian woman cannot make a good story for the screen.*

**MAHESH (Kanpur)**

Whom do you regard as a greater politician—Chanakya of the past or Patel of the present?

*Chanakya was a baby in comparison with the shrewd statesmen of Gujarat.*

**K. R. MAHADEVAPPA (Chickmagalur)**

If there is no destruction in God's creation, what would happen to the world?

*God would have to accept paying guests in heaven, the way we are multiplying, in twos, threes and fives.*

**A. B. RAGHAVAN (Trichinopoly)**

Have you ever regretted being born a man?

*Life is one long regret but in this world of men being a man is a lesser misfortune.*

**UDHAV M. DAGA (Bombay)**

Why our film hero when he goes to the village well for drinking water, forgets to drink water and begins to look like a fool at the face of the village girl who gives him water?

*His throat is not parched but his eyes are thirsty. In this he emulates his producer.*

**SHAIK MASTAN (Gurdlavalleru)**

How long does a man love his wife after the marriage?

*Love gets its lease from the woman's youth and wisdom.*

**RAYMOND MIRANDA (Mangalore)**

Why is it that the length of the films are measured only in feet and not in miles?

*Producers give us the films in feet but we see them in miles.*

Why is it that when speeches are made ladies are first addressed and then the gentlemen?

*It is an old Victorian courtesy which even women don't appreciate these days. Many women wear trousers these days and would prefer to be addressed as gentlemen.*

Generally politicians do not act in films. Why?

*Films have a happy ending which politicians dread. They need chaos and tragedy to be natural. When politicians stage their acts, people pay with their lives.*

**BULO T. HARISINGANEY (Thana)**

What prefix do you prefer before your name—Mr. or Shri?

*"Shri" smells of our white-cap democracy. I like "Mr." as there are more blood-sucking bugs in the white caps of the day.*

Your November issue was out on the 30th October. How did it happen?

*Once in a while my partner goes crazy and prints "filmindia" in time. He, however, repents immediately.*

You have made us tools to pay the monthly bills of your grocer, milkman, washerman etc. Is it worthy of you?

*Do you take me for a charitable institution? For two rupees I bring sunshine in your life and how can I do it unless I pay all these beggars in time?*

From which school of dancing has our popular Cuckoo learnt her art?

*Cuckoo is born a graceful dancer. She has a kick in every curve. It is a pity, producers abuse her art.*

**KANHAIYA VYAS (Jodhpur)**

When Jayaprakash Narain, socialist leader, delivers his speech he keeps his left hand in the left pocket of his jacket. Why?

*He probably has his trump card in there. You know the 1942 revolution.*

**WADHIO J. BIJLANI (Thana)**

Is it sinful to love money?

*Not at all! Wrongful acquisition or its misuse is a crime.*

It goes without saying that Mahatma Gandhi was a true patriot. Was Quaid-e-Azam Jinnah also a true patriot?

*Oj Pakistan, of course.*

Is fame a food that dead men eat?

*Dead men digest it better than the living.*

**RISHI KESH MATHUR (Kasauli)**

How is 'goondalism' related to politics?

*Politics is licensed goondalism.*

Cigarette smoking is described as 'a small quantity of tobacco wrapped in a piece of paper with fire at one end and a fool at the other'?

*And the devil of a Congress minister in between.*

At times I am so fed up with my life that I wish to put an end to it. But suicide is a crime—both moral and penal. What should I do?

*See Indian pictures thrice every day and will pass out of this world gradually.*

What is the difference between nature and God?

*Nature is the halo of God. Even God ne glamour.*

**P. VENUGOPAL (Tellicherry)**

Are you fond of reading autobiographies of prominent leaders like Gandhiji and Nehru?

*The biographies of millions are their autobiographies. What's new in that to read?*

**D. WILLIAM MOSES (Tanjore)**

Are you aware of the fact that a journalist in Madras is trying his best to become Baburao Patel of South India?

*That is where journalists and magazines fail in trying to imitate me. While there is always a place for a new person with a new approach, copying another merely helps to advertise the original.*

Suppose Director Badami produces a better picture than "Emile Zola" what will you do?

*I'll become a Muslim and rush to Pakistan. Badami does that India would be too good a place for me to live in.*

What do your neighbours think of you?

*They have stopped thinking as I do all the time, thinking for them.*

**MISS GOURI DASS (Ahmedabad)**

Which is the most intoxicating thing in this world?

*Flattery. It gives a swollen head which decays.*



Kanwal Kapoor and Raj Rani face an exciting situation in Ranjit's "Pardesi Maheman".

alone can restore to normal size. It turns dwarfs into giants and makes the wise look idiots.

**JAMESH CHANDRA ARORA (Agra)**

What in your opinion can be the best memorial of Babu?

*Forget him and consign him to our pantheon of gods instead of using and misusing his name to justify all the conflicts between the grain and the bullet.*

**S. PILLAI (Naduruloulou, Fiji)**

Is it bad manners to sleep in the midst of a movie programme?

*It is a blessing if you can do it.*

Does lipstick improve or impair the look of an Indian belle?

*It improves the appearance of the belle but spoils the laundry look of the man's kerchief.*

What possibly could be the highest tribute we Hindus can pay to the memory of Mr. Jinnah?

*Remember him night and day and watch for another.*

**M. KANNAPAN (Trichinopoly)**

Is it possible for all Indians to speak one language and embrace one religion?

*India will then cease to be a secular state and our present ministers would be unemployed.*

**D. DORAISWAMY (Bellary)**

How should a newly married bride call her husband?

*She doesn't need to call him. It is difficult to keep him away in the early days.*

**K. FAZLUR RAHMAN (Bangalore)**

What happens when a lover kisses his beloved for the first time?

*The beloved starts believing him from that point onwards.*

"Low, lower and still lower". How do you like this caption for Rajkamal's trade mark?

*I may not like it but it describes Rajkamal's recent pictures pretty well.*

Why is Maulana Azad keeping himself out of the news these days?

*These are bad days for the Muslims. Even the best of them realize that silence is golden.*

**D. SHAHANI (Bombay)**

How would you like to play your part in a game of love?

*Love is not a game, it is a race for life and I would like to be at the winning post.*

**JYOTI PRAKASH (Rajahmundry)**

Should India remain in the British Commonwealth?

*Yes! To prevent the British from helping Pakistan openly and precipitating a war between the two dominions.*

What do you think of Nargis's singing?

*It is music that flies from another's throat and perches on her lips.*

**R. A. RAO (Mangalore)**

Do you really believe that no theatres and palaces will be built for the next five years due to Government restrictions?

*I don't have to believe. I just see two palaces under construction right in front of my door and I wrote and told our Prime Minister about them. He graciously acknowledged the letter but the heavens seem to be pouring steel and cement through dark and moonlit nights and the palaces are throwing bigger shadows every day.*

**JOHN MATHEWS (Bombay)**

How can a rich man be made to understand the real worth of poverty?

*Poverty has no worth, it has only a woe which only the poor know.*

Did you find slums and beggars in America on your recent tour please?

*Plenty! The dollar land has its disgraceful side like any other country. I have seen the poor sleeping on pavements after being driven out of public gardens.*

What is meant by a "big shot"?

*Manu Subedar! He got away with two palatial buildings—one of them a cinema we don't need.*

Why does the Communist Party of India speak ill of the Socialists?

*Politicians build their fame on the defamation of others. Gandhiji tried to put scruples into*



Geeta Bali gives a coy performance in "Nai Reet", a social story produced by India Films Corporation.

Shri Vijay's

## SEETA SWAYAMVAR

Starring: DURGA KHOTE,  
ANANT MAPATHE  
& BABY SHAKUNTALA

Directed by A. R. Shaikh  
(in Hindi & Marathi)

Delighting the crowds  
at **CENTRAL** (Bombay)  
and other stations!



## SQUARE DEALS — and full values —

Prabhat's

## APARADHI

Starring: MADHUBALA,  
RAMSINGH, LEELA,  
PANDAY & PRAN

Directed by Y. Pethkar

Ready for Release!

An exciting social  
problem picture!



All India Pictures'

## "PUGREE"

Starring: KAMINI KAUSHAL,  
DIXIT, GOPE, WASTI &  
SHASHIKALA

Directed by Anant Thakur  
Produced by P. N. Arora

A hilarious comedy  
on a current topic—

Now on at  
**KRISHNA** (Bombay)



## IN ENTERTAINMENT— every time and every film—

Famous Pictures'

## PYAR KI JEET

Starring: SURAIYA  
MANORAMA, REHMAN  
GOPE & GYANI

Directed by O. P. Dutt  
Produced by D. D. Kashyap

A Musical Triumph creating  
new records everywhere!



—and coming!

Another Famous Hit—

Production  
Number — **7**

Starring: SURAIYA  
REHMAN, ULLHAS  
and GEETA BALI

Directed & Produced by  
D. D. Kashyap

from

## FAMOUS PICTURES!

Sole Distributors:



## FAMOUS PICTURES LTD.,

534, SANDHURST BRIDGE, CHOWPATTY,  
BOMBAY 7.

politics but his followers turned them into slogans for votes.

Who, in your opinion, is the biggest liar in the world?

*Pakistan's Zafrrulla takes my vote.*

When is India going to get up-to-date cameras for taking good pictures?

*Our cameras are up-to-date. Only our cameramen are out of date.*

**FRANCIS XAVIER (Bombay)**

Nowadays mutton cooked by Brahmins is tastier than that prepared by Irani experts. Do you admit this?

*I don't think Brahmins can cook it well. They eat it better.*

**M. BALACHANDRAN (Quilandi)**

Describe the difference that you have noted between average Indian woman and American woman?

*The average Indian woman is the man's shadow while the average American woman is his stature.*

**ANNYKRISHNA MENON (Coimbatore)**

If capitalism is to be rooted out from India, what will the Birlas and Dalmias do?

*They will capitalize even Communism and still be in the forefront of events.*

**M SEVAK SRIVASTAVA (Allahabad)**

How would you feel when you are put in the society of tongawallas?

*Tongawallas are the patrons of our filmwallas. I am therefore in a worse company.*

**PICHAYYA (Agra)**

How to tame a shrew?

*Taming a shrew is merely a theory not a practical proposition. If women could be tamed so easily life would be one long vacation.*

Is sleeping during the day good or bad?

*A small nap in the afternoon is good if you can afford it.*

**A. GURUSWAMY (Bangalore)**

Did you ever lose a fight?

*I have not won one yet.*

**SS PUSHPA (Kanpur)**

What is the difference between love and attachment?

*What you give to the dog is attachment but what you shower on a cat is love. There is a cat and dog difference between the two these days.*

Why are some married women more immoral than bachelors?

*Married women have licensed wombs, while virgins await social sanction.*

**SANJIVA RAO (Bombay)**

Up to what maximum can a film star stay a favourite?

*Till she is six children old.*

Is it true that K. A. Abbas edited your magazine in your absence?

*He did but I had to go down on my knees before he agreed. I was too ill to trust any one else.*

**KRISHAN KUMAR ARORA (Ambala)**

Wherein lies the significance of 'ghunghat' (veil)?

*In the curiosity and mystery it creates in the mind of the onlooker.*

**JAWAHIR S. THANVI (Jodhpur)**

What is propaganda?

*The present day recitation of Gandhiji's preachings for consolidating power.*

Can you cook?

*I can do the next best thing—eat and appreciate a well-cooked meal.*

**P. G. JAGADEESHWARA RAO (Bangalore)**

Why are Sadhona Bose and Leela Desai not seen on the screen these days?

*They have had their days. Film making is a glamour trade which constantly needs new faces and talent.*

**BOBBY FERNANDEZ (Sawantwadi)**

What pleasure do you find in exposing the faults of others?

*There is no pleasure in criticizing others. It is a duty with a purpose in view because the work of the people I criticize affects the lives of millions.*

Would Gandhiji have been so popular had he died a natural death?

*The manner of Gandhiji's death put the martyr's crown on his great life and gave his death the immortal significance of a new birth.*

Is ignorance a bliss?

*It must be the way I find Chandulal Shah and Pandit Indra happy.*

**M. S. VISVANATHAN (Poona)**

A woman's husband and child are both dangerously ill. Whom should the woman look after?

*The husband. He can always give her another child.*

If 'filmindia' sells at Rs. 2/- per copy, how can a poor man afford to read it?

*All the libraries in India have 'filmindia' on their list.*

**POORAN CHANDRA PANDE (Lucknow)**

What should we do to some of our leaders who are always anxious to face the camera?

*Present them with pocket mirrors so that our eyes are at least saved the strain.*

What do the film stars want—fame or money?

*They want fame because money pursues fame.*

**CHANCHAL (Jodhpur)**

Who is your favourite political leader in the world?

*I like Sardar Patel. He talks less and does more, though I don't always agree with him.*

Why are you so anti-Marwari?

*I like the Marwaris as a community. In fact I am a bit of a Marwari myself. What I hate about*

*Marwaris is their trade and the capitalism they represent. When the choice is between a Marwari and a Communist I like the latter every time.*

**A. RAGHAVAN (Anantapur)**

What is a dirty mind?

*A mind that smells filth in the midst of fragrance.*

Do you know the effect of eating raw onions?

*It keeps romance at arm's length and gives your best friend a chance.*

What are slogans?

*Extracts from Gandhi-Gita rolled out by Congress ministers as a face-saving and vote-catching device.*

What are you to the Honourable Morarji Desai?

*A critic who writes "very strong language all-ways". He wants me to write sweetly and is sure that the film producers won't get diabetes.*

Has the dream of Bapuji been fulfilled?

*Gandhiji never had dreams. He was too practical.*

Sometimes you betray puritanical tendencies. Why?

*To make sin more glamorous.*



Ramola, ever sparkling and mischievous, provides sex-appeal in "Sawan Aya Re", a social picture produced and directed by Kishore Sahu.

Why don't you become an M.L.A.?

*I am not a Congress dumbbell.*

What is commonsense?

*Sense that is so uncommon these days.*

What is 'obsolete' in the Indian film industry?

*The entire industry.*

Is it patriotism to see stupid Indian pictures however boring they be?

*It is a national crime. The more you see stupid pictures, lesser the chance of getting better ones.*

For most of the college students 'filmindia' has come a habit. Is it a healthy sign?

*Absolutely! My health has improved recently in spite of a dangerous operation. Keep up the habit unless you want me to get a relapse.*

Define narrow-mindedness in Indian politics?

*The congenital inability of some Congress ministers to understand the point of view of others.*

**A. V. JAYANANDAN (Tellicherry)**

What can you say about the moral life of the Americans after your own experiences there?

*Americans are as moral or immoral as we are or for that matter any other people are. Human nature hardly varies in this respect.*

**ANIMA BHATTACHARJEE (Manbhum)**

Who is Gandhiji's second son according to you?

*The last one is Devadas.*

**N. K. GHOSH (Bilaspur)**

Do you think the U. N. O. will succeed in bringing peace to this world?

*No. It was, I guess, not even intended for peace. It seems to be an organization for spying on one another's armament piles.*

**MISS SHEIL (New Delhi)**

Boys of today say, "Kick a girl and she will come to you". What do you say?

*She comes all right but with a kick on her forehead.*

**A. KOTESWARA RAO (Guntur)**

Is it necessary to have a separate ministry for film in the Government of India as long as there is 'film india's' magnificent criticism?

*The ministry is needed to codify the criticisms and enforce it as a law. Criminals understand laws and not criticism.*

**NIRMAL (Rewa)**

What is the difference between the roar of a lion and the bark of a dog?

*There is only a small bite behind the bark but a full meal behind the roar.*

What have you saved for your rainy days?

*The respect of the producers who hate me more than they love themselves.*

**D. R. SHELGAONKAR (Bombay)**

How is it that a woman looks more beautiful when she is angry?

*Only in coquettish temper. When a woman is in a real temper she looks ugly. Even Gandhiji looked ugly in temper.*

Sindhi refugees have added to the beauty of Bombay. Do you agree?

*That is a kind and charitable thought and would heal the wounds of our unfortunate guests if put in practice with equally kind courtesies.*

**GOVINDA RAO (Mysore)**

Which is the most fascinating part of film production?

*The heroine part of it, if she is a newcomer.*

**WANESHWAR PRASAD (Dhanbad)**

They say love is blind?

*Must be, seeing that people pick up victims with eyes of hatred.*

**IDYANATH A. (Bombay)**

Do you believe in life after death?

*I do. That is why I am anxious to improve the producers before we meet again under different auspices.*

Should men be gallant towards the female sex in modern times?

*Not unless they are old and helpless and always when they are in distress.*

**RAMACHANDRAN (Madras)**

How can I civilize my wife who came from a village?

*Leave her as she is and watch her teaching you a few things soon. Don't spoil the rustic fragrance with the city stink.*

Is it a good thing to join in the military to serve our country leaving our kith and kin behind?

*Do you think that our soldiers have no families at home? Our freedom needs soldiers, sailors and airmen to protect it from the jealous eyes of our enemies. And we have enemies not only across our borders but also inside our ranks. If we lose our freedom there will be no kith and kin even to leave behind.*

**A. KUTTAPPA (Poona)**

What made Seth Dalmia visit U.K. and U.S.A.?

*To establish one-world government there! Having done that and left the Westerners in peace, he has returned to manufacture more vegetable ghee.*

**RANJAN LAL GUPTA (Delhi)**

Will you define a common man?

*Baburao Patel and that is a complete definition.*

**ANWAR MANMOHAN SINGH (Patiala)**

What do you mean by riches?

*The stuff that Birla and Dalmia have.*

Did Indians learn a lesson from Gandhiji's simplicity?

*Oh yes! They gave him his scanty costume and proved to him that his simplicity has been the fashion of millions for centuries.*

Who is the greatest statesman in India today?

*That iron man with a bronze complexion and a mace of gold.*

**N. S. SAWANT (Bombay)**

Is racing an evil? Can it be stopped in India?

*It has been argued out as an evil and is being stopped in India. But one wonders whether stopping racing will stop gambling.*

**ASHA RANI (Kotah)**

Can you see God with eyes shut?

*With my eyes open I see men and when I shut them I see their ghosts. Men have crowded God out of this world.*

Is not the Gujarati language very sweet?

*It is but isn't it a pity that it does not inspire sweet deeds? Gujarati is the most popular language with blackmarketeers these days.*

If you are sent to hell and Sushila Rani to heaven will you envy her?

*Oh no! It will be a change we shall both need after a life-time together.*

**T. KOTESWARA RAO (Madras)**

How is it that our forefathers managed without cinemas?

*Our forefathers were not such simpletons as we are inclined to believe. They had their own shadow plays and our old literature is full of obscene stage plays which entertained kings and subjects alike. They had chariot races and they gambled till they staked their wives and lost. They waged fratricidal wars which wiped off whole dynasties and they employed poets to turn sinners into gods for posterity to worship. From all evidence our forefathers were greater sinners.*

**R. C. RAM DADICH (Jodhpur)**

What will Vijoo Bhatt produce when the whole of the Ramayana will be on the screen?

*Vijoo has engaged Mohanlal Dave to write a new Ramayana and its first filthy version is seen in "Ram Baan".*

**RAGHU NATH DASS BAIJAL (Kotah)**

By the way have you any children?

*What do you think I have been doing all these years in this tropical country?*

My brother died some time ago. How best can I cherish his memory?

*Forget him! Remembering the dead is a morbid sentiment. There are enough orphans in this world who need a brother. Adopt one and thus sanctify the memory of one who will never come back.*

**A. NAGARAJA RAO (Bangalore)**

While studying I feel sleepy at 9 p.m. but when I am in a cinema I do not get sleep even till midnight?

*That's why I am keen on the cinema becoming an extension of our schoolroom. We can teach our people better and faster through films.*

**PRITHVI RAJ (New Delhi)**

Why didn't Mahatma Gandhi teach the lesson of non-violence to women so that they may treat their husbands better?

*He did but the women roll his words on the tongue and throw them out violently at men. They expect the men to be non-violent, while the rapiers in their own mouths draw blood every time.*

**A. S. RAMACHANDRA RAO (Bangalore)**

Do you agree with the foreign policy of the present Indian government?

*There is wisdom in it—wisdom that nurses our little baby of freedom.*

What did you learn most from your recent tour in America?

*That India is still the best country to live in.*

**MISS MOHINI G. A. (Bombay)**

Do good people go to heaven?

*I am afraid so! That makes heaven an undemocratic place.*

**PRITAM SINGH (Singapore)**

Are thugs still to be found in India?

*We call them blackmarketeers these days and dress them in white.*

**M. S. PAI (Mangalore)**

Do you cultivate in your home the ideals of human unity and fraternity?

*My home is an international settlement where you will often find people of all creeds and colours at a common dining table.*

**SHYAMAL SEN (Bombay)**

Is there any cultural aspect of love besides mere sexual attraction?

*The cradle is the cultural liability of love.*

**K. V. KRISHNAM RAJU (Bombay)**

(Strictly between ourselves), have you kissed a lady in your recent visit to America? Don't be shy!

*Oh no, I am not. Quite a couple of hundred American ladies, my friends' wives, daughter sisters or mothers, kissed us all good-bye.*

**B. YESHWANT RAO (Cocanada)**

What is the relation between pain and pleasure?

*Pleasure is the silver lining of pain.*

**G. Y. RAM DASS (Secunderabad Dn.)**

By seeing Indian pictures what can we become?

*You can become pick pockets, criminals, murderers, saboteurs, revolutionaries, virgin mother law breakers, monkeys etc. Choose your profession.*

**N. D. JOSSE (Calcutta)**

Define immorality?

*Morals that have failed to obtain the sanction of our present white capped ministers.*

**ANANTARAMU (Bangalore)**

What is the echo of love?

*It is usually an annoying cry from the cradle.*

**SHARADINI MULHORKAR (Indore)**

Do you think the people are entitled to criticize the private lives of our public men, including ministers?

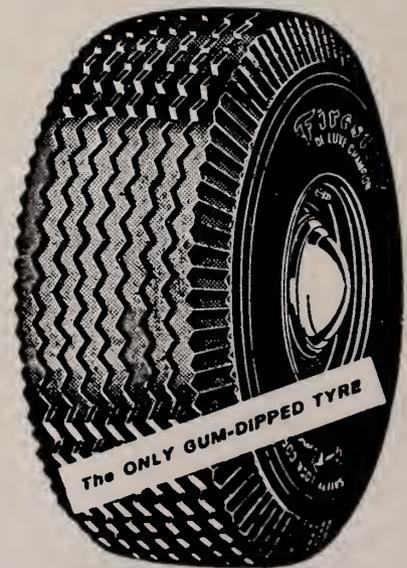
*Absolutely, seeing that our leaders and ministers are daily giving us sermons about what to do and what not. One interference calls for another. If our leaders want us to listen to them they must first set the example in good civic behaviour.*

**BABU THANVI (Jodhpur)**

Do you agree that an optimist is a man who marries his secretary under the impression that he will be able to continue dictating to her?

*That is the Western illusion. My wife still*

**Longer  
mileage  
on  
Firestone  
De Luxe CHAMPION TYRES**



remains an excellent secretary and works eight hours every day.

**HAMED HANEEF (Belgaum)**

Has any refugee girl joined the film industry so far?

*Quite a number of them are working as extras in films these days.*

What would happen if Mahasabdhites, Socialists, Communists and Muslim Leaguers join hands against our present government?

*Nothing will happen to the present government, only those joined hands will collect a big stock of bullets.*

**STOM S. IRANI (Bombay)**

My husband does not allow me to go out alone. Why?

*Wise man! He wants the marriage to be a success. He knows the world better than you do and you should follow his lead.*

**CLAMAN SINGH (Meerut)**

Why are the present-day college girls so much inclined towards the Socialist party?

*Because most of the Congress leaders are in their late sixties and as such are incapable of firing the imagination of those dreamy girls.*

**SS KAMALABAI (Bombay)**

Why I cannot control myself in spending Rs. 2/- per month after your magazine, though at present I am a refugee who has lost everything in Pakistan?

*You have still "filmindia" for which Pakistanis are screaming.*

**MISS N. SATYAVATI (Cocanada)**

Why is it common nowadays for boys and girls to marry late in life?

*Marriage brings the grocer home. And entertaining a grocer needs both age and money.*

**MOTILAL (Bombay)**

What will be the future of Muslim producers in India if an Indo-Pak war starts?

*Some of them will have to be put in prison for the safety of our state.*

**RS. P. K. SINHA (Lucknow)**

Barring "filmindia" which other cinema magazines could you recommend to your readers?

*Try some foreign magazines. Some of them are quite good.*

**M. KANNAPAN (Trichinopoly)**

It is generally said that Madrasis are not at all liked by anybody in Northern India and that they are treated with contempt. May I know your personal opinion in this respect? Do you have any dear friends among the South Indians?

*I have hundreds of South Indian friends. No one looks upon South Indians with contempt. You have got the wrong end of the rumour. The South*

*Indians suffer from terrific inferiority complex being unable to mix well with their neighbours and live in groups of their own away from others.*

**E. SAMUEL DANASINGH (Madras)**

Why my friends always quote your answers in arguments?

*I am not surprised. My replies have been flung back at me by my own friends who invite me for dinner and feed me with my own stuff.*

**INDRA KACKER (Jodhpur)**

Nowadays critics come to light more early than men of any other profession. Why?

*This is a world of faults and false promises and there is so much injustice that even worms turn round and scream.*

#### RS. 500/- IN 25 PRIZES EVERY MONTH

The following prizes are awarded every month for questions which are considered interesting or elicit interesting replies in the "Editor's Mail".

1st Prize: Rs. 100/-; 2nd Prize: Rs. 80/-; 3rd Prize: Rs. 50/-; 4th Prize: Rs. 40/-; 5th Prize: Rs. 30/- and 20 Consolation Prizes of Rs. 10/- each.

A reader can ask as many questions as he likes. Questions should be neatly written or typed if possible. Unless the letters are signed, they won't be considered.

In awarding prizes the Editor's decision shall be final and absolutely binding and no correspondence will be entertained.

The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by Money Order.

#### PRIZE WINNERS FOR FEBRUARY

1st Prize: Rs. 100/- to A. N. Narayana Rao (Mysore); 2nd Prize: Rs. 80/- to K. G. Mathur (Ghaziabad); 3rd Prize: Rs. 50/- to A. Raghavan (Anantapur); 4th Prize: Rs. 40/- to V. R. Acharya (Benares); 5th Prize: Rs. 30/- to J. S. Rekhi (New Delhi) and 20 consolation prizes of Rs. 10/- each to the following:—S. D. Shukla (Kanpur); B. Shantaram (Coimbatore); Gurbachan Singh (Singapore); R. L. Nagar (Nabha); V. R. Borker (Bombay); K. Mrutyunjaya Rao (Calcutta); M. Rukmini (Gudur); N. S. Varma (Agra); A. S. Naidu (Secunderabad Dn.); Mrs. Indira Devi (Kanpur); N. V. R. Swamy (Negapatam); B. Subba Rao (Madras); H. S. Raja Gopal Rao (Mysore); Udhav M. Daga (Bombay); Raymond Miranda (Mangalore); Wadhio J. Bijlani (Thana); Miss Gouri Dass (Ahmedabad); J. S. Pillai (Naduruloulou, Fiji); Miss Pushpa (Kanpur) and Asha Rani (Kotah). Money Orders are being sent to all the prize winners.

NEW THEME.....  
NEW TECHNIQUE.....  
NEW STORY.....  
NEW SONGS.....

in INDIA FILM CORPORATION'S

# NAI REET



The New Way of The Brave New World

Starring :

Heart Stealer **SULOCHANA CHATTERJEE**  
**RAJENDRA ★ KRISHNAKANT**  
**TIWARI ★ BADRI PRASHAD**  
**ROMESH SINHA ★ LEELA MISRA**

&

Glamorous **GEETA BALI**

Produced By: **R. N. SIMHAL**

Music: **S. K. PAL**

Directed By: **S. K. OJHA**

*Releasing shortly at All Key Stations*

*thru*

**Western India Theatres Limited, Central Studios, Tardeo, Bombay.**



NIMI—

*A new-comer, Nimi makes her debut as a screen artiste in "Barsaat", a social story produced and directed by Raj Kapoor for R. K. Films.*

*Sweet  
Music  
for the  
Boxoffice*



PRODUCED by:

**HALDIA-NANDA PRODUCTIONS**  
**SHREE SOUND STUDIOS DADAR-BOMBAY**

Romance!... set to the glorious  
music of **SURAIYA** -

# Singhar

and punctuated by **MADHUBALA'S**  
sparkling youth!

Director

**K. NANDA** GIVES A NEW PICTURE FOR A MILLION HEARTSTRINGS

MUSIC:

**KHURSHID ANWAR**

SONGS:

**MADHOK, SHAKIL  
&  
NAKSHAB**

PRODUCER:

**R. B. HALDIA**

PHOTOGRAPHY:

**RAJNIKANT**

AUDIOGRAPHY:

**CHANDRAKANT**

*Starring:*

**SURAIYA • MADHUBALA**

**JAIRAJ • K. N. SINGH**

**MADAN PURI • RANDHIR**

**DURGA KHOTE**





NASEEM—

Her delicate complexion reminds one of the Urdu couplet: "Baam pe nange na jana is shab-e-mehtab men ; Chandni lag jayegi, maila badan ho jayega." Strangely enough she stars in "Chandni Raat" to intercept the moonbeams of romance and make a social story the sigh of millions. The picture is produced and directed by Mr. Phani for Tri-M-L-L. D.

M&T. FILMS LTD.

Present

A NEW LIGHT FILMS

Production



Studios **DELUXE**

# Maang

STARRING

**RAMOLA \* WASTI \* MUBARAK \* AMAR**  
**PRATIMA MALHOTRA \* LEELA PANDE \* ZIA \* HEMLATA**  
**SHARIEF \* BASU \* SYED JAN**

Photography  
**P. ISAAC**

Written & Directed by **ALI SAGHEER USMANI** *JUGNU fame*  
 Music **GHULAM MOHAMMAD**

For Particulars apply to:

**NEW LIGHT FILMS,**  
 C/o M & T Films, Andheri, BOMBAY.

Kala Studio



Omar Khayyam Film L<sup>TD</sup>  
PRESENTS

# DADA

*Starring*  
**BEGUM PARA**  
**SHAIKH MUKHTAR**  
**SHYAM**  
*and*  
**MUNAWAR SULTANA**

*Produced by*  
**SHAIKH MUKHTAR**      *Directed by*  
**HARISH**

*Now under Production*

## SAWAN-KE-NAZARE

*Direction.* **S. KHALIL**

*Music -* **PT HUSANLAL BHAGATRAI**

FOR PARTICULARS :-

**OMAR KHAIYAM FILMS LTD.**

Famous Cine Laboratory & Studios Ltd., Mahaluxmi, Bombay.

# "Ram Baan", An Unpardonable Slander On Hindus !

## Pregnant Shobhana Acts Sita!

Of all the filthy and misconceived versions of Ramayana that have appeared on the screen so far, "Ram Baan" of Prakash is perhaps the worst of its type.

"Ramayana", says Professor Moger Williams, "is undoubtedly one of the greatest treasures in Sanskrit literature. The classical poetry, clearness and simplicity of its style, the exquisite touches of true poetic feeling with which it abounds, its graphic description of the heroic incidents, nature's grandest scenes, the deep acquaintance it displays with the conflicting workings and most refined emotions of the human heart. It entitle it to rank among the most beautiful compositions that have appeared at any period or in any country. The character of Rama is nobly portrayed. It is only too consistently selfish to be human. We must in fact bear in mind that he is half a god, yet though occasionally dazzled by flashes from his superior nature, we are not often blinded or bewildered by it.

"As to Sita, she is a paragon of domestic virtues. Sita is the noblest ideal of a woman. Her noble and firm devotion to her lord, her unbounded love, her exalted conception of the eternal, nay, divine relation of wife to her husband are ideals unparalleled for loftiness and sublimity in any language or literature".

### AND PRAKASH'S RAMAYAN ?

Prakash's "Ram Baan" gives us an entirely different and distorted picture of Ramayana, the epic which has become the sacred and spiritual guide and symbol of millions of Hindus all over the world.

Ramayana is no longer merely epic poetry. Through ages of devotion to it, Ramayana has now come to be worshipped as a religious scripture of the Hindus and as such any liberties taken with its spiritual contents and teachings, as embodied in its time-honoured incidents, must hurt the religious susceptibilities of the Hindus. The warriors of the past have become gods of the present and millions of Hindus have learnt to worship the name of Ram as the sym-

bol of Divinity. Gandhiji, the father of our nation, sang the song of Ram all his life and even used his last breath to shape the name of Ram as his final offering of a life-time of devotion.

Apart from the cultural treasure which we inherit with the name of Ram, it is impossible to tear out from the hearts of millions the altar of spiritual perfection and Divinity with which the word, Ram is identified.

### PREGNANT "SITA" !

To such millions of devotees of Ram, Prakash's "Ram Baan" must cause intense pain because of the idiotic portrayals of the main characters and the distortion of time-honoured incidents.

To these millions of Hindu devotees Prakash presents Prem Adib as Ram and Shobhana Samarth as Sita. Could our gods be slandered more? Prem Adib with his thick and stretched nostrils, silly and short stature and his sagging and emaciated muscles makes a disgustingly poor picture of our warrior-god who by virtue of his skill in archery and the

<b>RAM BAAN</b>	
Producers:	Prakash Pictures
Language:	Hindi
Story:	Mohanlal Dave
Dialogue:	Pt. Girish
Songs:	Pt. Indra, Moti & Tiwari
Music:	S. Vyas
Photography:	G. N. Shirodkar
Audiography:	L. J. Bhatt
Cast:	Prem Adib, Shobhana Samarth, Umakant, Chandramohan, Amirbai, Lila Misra etc.
Released At:	Super, Bombay
Date of Release:	2nd December 1948
Directed By: <b>VIJAY BHATT</b>	

strength of his character gave to millions an epic of events which has now become a religious scripture.

Prakash presents the eight-month pregnant Shobhana as Sita. Her pregnancy stares every one in the eye and becomes a sickly and sacrilegious spectacle through 14147 feet of the film. Motion pictures are primarily meant for the eye and the eye must necessarily see the correct shape of characters before they appeal to the heart. It is contrary to the spirit of loftiness and sublimity associated with the name of Sita to ask a woman in her dangerously delicate condition to play a role which is worshipped by millions as the noblest and divine ideal of a woman.



Why Jairaj needs a drink with Madhubala so attractively placed beats our imagination in "Singhar", a social theme directed by J. K. Nanda.

Innocent youngsters who do not understand the technical side of motion picture making but who are yet aware of the familiar story behind a prominently pregnant abdomen, are likely to accept Sita as a pregnant woman during her exile, seeing Shobhana's domestic achievement. If seeing is believing, this tragic misconception of Sita's character, while conflicting with actual history, must perforce bring into contempt the sanctity attached to the name of Sita by millions through ages.

Apart from this problem of pregnancy, Shobhana, as the mother of several children, looks too old and emaciated a woman, with sunken cheeks, bulging anaemic eyes, shapeless arms and sagging hips to portray Sita who though married had no child of her own during the period of the story and who was considered the most beautiful woman for whose hand the kings of all lands had vied and failed. And here is Vijoo Bhatt asking us to accept Shobhana Samarth, with her eight-month old

baby inside her, as Sita the goddess which millions of Hindus have learned to worship through ages.

Our censors should have realized at least one basic fact that a prominently pregnant woman could not possibly portray the role of a goddess who didn't have her own children till years after the period of the particular picture.

Does this ugly portrayal contribute to our reverence and devotion for Sita? If the answer is in the negative, why are the censors a party to this outrage on the religious susceptibilities of millions of Hindus?

Have the Hindus no voice in the secular state? Have the Hindus become such an impotent race of ineffectives for the state to refuse to protect their time-hallowed altars from such vandalic onslaughts of our movie Ghuznavis?

If a similar outrage had been perpetrated against the Muslims, the Muslims would have invoked the aid of Allah, Himself, to punish the movie-moguls and the censor would have had to revise their decision with double haste.

**CARICATURE OF RAVAN**

In an epic like the Ramayan which has become a religious scripture for millions by virtue of its spiritual grandeur, every character has some traditional importance and spiritual significance for the mass mind.

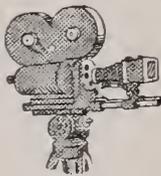
Ravan, the King of Lanka, becomes therefore a character as important as that of Ram. The Valmiki Ramayan describes Ravan as the most learned Brahmin of his times, a peerless scientist, a scholar of unequalled merit, a commentator of the Vedas and a staunch devotee of Lord Shiva. It is with such a unique and great personality that Ram had to go to war and win. The spiritual significance of the conflict between Ram and Ravan can never be properly realized unless the intellectual and spiritual stature of Ravan is maintained and emphasized in any interpretation of Ramayana. Valmiki devotes pages and pages to describe the glory and greatness of Ravan perhaps to lift his conflict with Ram from an earthly plane to a lofty spiritual level. It is at that level that this immortal conflict becomes symbolic of the higher values of life.



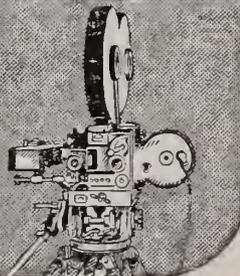
*Engineered FOR Performance*

A high-precision instrument this Mitchell Studio Camera (BNC) was developed to meet every requirement for perfect photographic reproduction. Typically Mitchell in design and construction, it incorporates features found in no other camera. The Studio Camera's silent operation is due to perfect sound-insulation of the moving parts. Mitchell Studio Model Cameras are used on Sound Stages throughout the world.

**Mitchell (BNC) Camera**



16 MM PROFESSIONAL



8 MM MITCHELL

*We also supply*  
DEVELOPING & PRINTING MACHINES, STUDIO LIGHTS, AND OTHER ACCESSORIES



BACKGROUND PROJECTOR

**GENERAL RADIO & APPLIANCE LTD.**

(Formerly FAZALHOY LIMITED)

MOTION PICTURE SOUND ENGINEERS,

16, NEW QUEEN'S ROAD, BOMBAY.

1/18, MOUNT ROAD, MADRAS.

10, OLD COURT HOUSE STREET, CALCUTTA.

Distributors for the EAST PUNJAB, U. P. & DELHI.

**RADIO CINE CORPORATION**

72, Queensway, NEW DELHI.



Irohana and Sofia help to bring spring to the screen in Kishore Sahu's "Sawan Aya Re", a social story of Hindustan Chitra.

Now see what Mohanlal Dave and Vijoo Bhatt have given us in "Ram Baan". Vijoo's Ravan rolls his eyes instantly like a drunken idiot and keeps asking "Main koun?" And himself replies to this with: "Ravan". This idiotic outburst is repeated so often that Valmiki's lofty conception of Ravan is soon ridiculed and brought to dust with a contempt that drags down also the character of Ram to the same low level.

This "Main koun, Ravan" business sounds something like the disgusting Gujarati brag amongst our film producers such as "Hoon Koun? Vijoo Bhatt!" or "Hoon Koun? Chandulal Shah!" etc.

#### DISTORTED INCIDENTS !

Let us now examine a few incidents which the producers have distorted and twisted out of shape to make a story for making easy money.

1) In "Ram Baan" we are shown 'swayamvar' mandap in Ravan's arbar in which his sister Shoorpanka goes around, garland in hand, in arch of a husband but finding all feated and vanquished by her brother decides not to marry.

This incident is entirely fictitious. The facts as mentioned in Valmiki Ramayan are that Shoorpankha, Ravan's sister, was married to Vidujjiva who was killed by Ravan himself in a battle. As reparation for this act, Ravan gave Shoorpan-

kha the kingdom of Dandkaranya, with an army of 14000, where she was living and ruling when Ram arrived to stay at Panchavati.

Seeing the handsome Aryan, Shoorpankha tries to flirt with Ram and Laxman and is ultimately deprived of her nose and ears when her demoniacal origin is discovered.

What inspired Mohanlal Dave and Vijoo Bhatt to improve on Valmiki's Ramayan in this manner we cannot say.

2) The golden deer incident in which Sita's womanly temptation for something that glitters has also been twisted by the producers. Actually when the demon Marich appeared as the golden deer around the ashram, Sita was tempted by the thought of herself wearing a choli (kanchuki) made of the skin of that golden deer. This incident of a woman of even Sita's spiritual stature falling a prey to a temptation with its tremendous tragedy of subsequent happenings has in it a specific moral significance for the Hindu world. But Mohanlal Dave evidently missed it and makes Sita say that she wanted the skin of the deer to make a choli of it as a present for Urmilla, Laxman's wife. From the spiritual significance hidden behind a womanly temptation the whole incident is reduced to a Xmas present affair by this idiotic twist. If this is not distortion, may we know what is it?

#### SACRILEGIOUS DISTORTION !

3) When Ram goes hunting for the golden deer, Ravan lets out a distress call in Ram's voice and Sita thinking Ram to be in danger chastises Laxman and ultimately succeeds in sending him in search of Ram. But before going Laxman draws a safety line around the ashram saying that anyone crossing it would be burnt to ashes and takes a promise from Sita not to step beyond the line.

When Ravan appears in the guise of a mendicant and refuses to take alms from inside this line, Sita steps out through the sheer cultural and religious impulse of not letting a mendicant go back empty handed from a Hindu's home. It is thus that Laxman's safety line is transgressed and Ravan succeeds in kidnapping Sita.

Contrary to this lofty concept of "atithi-satkar" as practised by Hindu kings through ages, Mohanlal Dave and little Vijoo seem to have mistaken Laxman's safety line as a modern maginot line and devised a way of stepping over it.

Vijoo's Ravan places his wooden sandal across the line and asks Sita to step on the sandal and give the alms. This distortion is disgusting for two reasons. Firstly Sita could have stepped out without anything happening to her and secondly Sita, the wife of Ram, could not possibly step on the sandal of a stranger seeing that even the shadow of a stranger defiled the chastity of women according to our old Hindu standards.

If this important incident in Ramayan is allowed to be distorted in this heartless manner, one wonders what will remain of the original Ramayan in another ten years.

#### OBSERVING GOOD ETIQUETTE !

4) Prakash's "Ram Raan" once again twists another well-known incident out of shape. It relates to Shabri, the Bhil devotee who was a maid of the sage Matangi. According to Valmiki Ramayan, Ram and Laxman meet Shabri for the first time in her ashram while wandering in search of Sita after she was kidnapped by Ravan. There Shabri feeds the Lord with half-bitten berries. After this meeting Shabri entered the fire and destroyed herself.

But Vijoo and Mohanlal Dave must improve on Valmiki and distort



Jagat Pictures  
Presents  
**SUNEHRE DIN**  
सुनहरे दिन سُنهَرے دِن  
Starring REHANA, RAJ KAPOOR, NIGAR, ROOP KAMAL  
Directed by SATISH NIGAM. Sung by D.N. MADHOK. Music by JNAN DUTT

For particulars contact :

**JAGAT PICTURES,**  
10, Usha Kiran, Dinshaw Vacha Road, BOMBAY.

When an historical incident. They bring Shabri to the Panchavati ashram on a preliminary social call and Shabri introduces herself to Ram, Laxman and Sita. She, of course, didn't notice that Prakash's Sita was looking over-pregnant. Now at this meeting Ram gives a promise to Shabri to return her social call before leaving Dandakarnaya and Shabri goes happy and smiling. She had presumably come only to ask for an appointment and not to fulfil Prakash's prophesy that after a visit



### After an Operation

After an accident or other cause of shock, you are liable to lose hair. Not shock alone, but chronic maladies and wasting diseases and child-birth claim their toll of hair loss. The length of hair is halved or quartered sometimes and where the loss is continuous, the scalp shows through.

Why let the scalp be denuded of hair when you can stop hair falling now with Kesavardhini? Loss of hair may be an evil, but it is not a necessary evil because with Kesavardhini you may save and rescue hair during illness; and minimise the loss even where the loss is inevitable. Save and grow beautiful hair with

**KESAVARDHINI**

TODAY

**PRESERVES, GROWS AND BEAUTIFIES HAIR**

Kesavardhini ... As. 14  
 Kesavardhini Shampoo ... As. 14

Postage and Packing extra.

From most dealers or direct from

**W. S. SOUTH INDIA CHEMICALS, COIMBATORE.**

from Prabhu Ramchandra to her ashram, she would go to heaven.

Vijoo had to see that Shabri behaved according to modern etiquette and took a previous appointment with Ram.

After Sita's kidnapping incident, Vijoo brings Ram, howling around, to Shabri's ashram and Vijoo's Ram rolls his eyes in a manner to suggest that he had some inner knowledge of Shabri's destiny, and accepts Shabri's hospitality. After this Shabri suddenly remembers having seen Ravan flying with Sita—an unimportant event which could be remembered at leisure perhaps—and Ram once again gets another stroke of grief. Vijoo's Shabri must be having some eyesight to spot Sita in Ravan's flying chariot way up in the clouds. If only we could get those eyes for spotting bombers over India our freedom would not be in jeopardy a single minute.

After giving information about Sita's kidnapping, Shabri stretches the etiquette further and introduces Sugriv, Hanuman and other monkey war lords to Ram, forgetful of the fact that Sugriv was actually living on Rishymook mountain 400 miles away. How all these came within Shabri's personal introduction zone is a mystery only Mohan Dave and Vijoo Bhatt can solve! The monkey generals also report having seen Sita being taken by Ravan in the flying chariot and bring out her ornaments as further proof of their good eyesight. After all this, Vijoo's Ram stretches his ugly nostrils and takes a vow to bring back Sita and punish Ravan.

Now it is time for Shabri to fulfil her destiny and prepare for heaven. So Vijoo makes her rush out wildly and stumble over a boulder. That inflicts mortal injuries and Shabri dies at Ram's feet. And not by entering fire as Valmiki would have it. But who is Valmiki before Mohan Dave and Vijoo Bhatt?

#### A BAD MIX-UP!

5) After mixing up all the locations and characters, contrary to the historical facts found in Valmiki Ramayan, Vijoo Bhatt and Mohan Dave reach the battle field.

A battle field must naturally become a greater mix-up and Vijoo and Mohan run amok playing havoc with



Recruit Jagdish Prasad Jaiswal, B.A., of Nalhofi P.O., Dt. Manbhoom (West Bengal) knows singing and has a liking for screen acting.

the sequence of the numerous battle incidents. To quote only one incident of Hanuman bringing the "Sanjeevani", "Vishalyakarini", "Suvarnakarini" and "Sandhani", the four herbal remedies from the Rishabh peak of the Himalayas.

These were first brought, according to Valmiki (Yuddhakand 74) on the eighth day of the battle when Indrajit, Ravan's son, knocked both Ram and Laxman unconscious and killed crores of monkeys. It is here that Jambwan, a comrade in arms lying wounded on the battlefield, tells Hanuman to fly to the Himalayas and get the revitalizing herbs to revive Ram and Laxman.

But Vijoo Bhatt and Mohan Dave have a different story to tell. They wanted the Prakash Ram to give some pathetic acting with his broad nostrils stretched from ear to ear, so that people may say "Kewo pathos chhe?". So they knocked out only Laxman unconscious (here Umakant acts the best lying half-dead) and made Ram frantic with grief. Apart from the fact that this Ram's synthetic grief made every one laugh, we would like to know by what stretch of imagination could the writer and the producer single out only Laxman for this half-dead turn contrary to historical facts as found in Valmiki Ramayan?

If Mohanlal Dave and Vijoo Bhatt really wanted to be accurate they should have used a similar incident

# THE FOUR PILLARS



HIMALAYA PICTURES

*Present*

# RAZZA

FOR TERRITORIAL RIGHTS:

HIMALAYA PICTURES

97/1 GHODBUNDER ROAD, MALAD, BOMBA

from Valmiki Ramayan, Yuddha-  
and, Chapter 101, in which Laxman  
alone was mortally wounded by  
Ravan, himself, after Indrajit's death  
and Hanuman had to fly all over  
again to bring the herbal remedy  
from the Himalayas. But this is a  
crime of conscientious scholars and  
not of film producers.

#### HULLO, CENSORS !

It is useless to waste more space  
on a picture which is at once rotten  
and inaccurate. Prakash's "Ram  
Baan" distorts our time-honoured  
conception of Ramayana and brings  
into ridicule and contempt lofty char-  
acters like Ram and Sita who have  
been worshipped as deities by mil-  
lions through ages.

The Production Code recently set  
by the Government is emphatic on  
this point: "*Ridiculing or indicting  
the whole nation, its race or people, its  
history, its creeds, history and cul-  
ture, its national emblems such as  
flags or national songs, its nation  
heroes, living or dead shall not be  
permitted.*"

Another section of the Code is still  
more emphatic: "Presentation of his-  
tory, mythology, legends and classi-  
cal works shall, as far as possible, be  
based on *recognised documentary  
evidence*. If dramatic license is tak-  
en in their treatment, *nothing which  
will lower the respect of the public  
for the honoured historical charac-  
ters concerned shall be permitted.*"

And the Production Code gets  
stronger and more emphatic: "*Charac-  
ters of Indian or other mythologies,  
gods and goddesses, historical her-  
oes or of sacred personalities shall  
not be presented in a frivolous man-  
ner.*"

As if this is not enough, the Code  
states: "*Obscene or undesirable his-  
torical facts or similar mythological  
episodes shall not be presented.*"

Doesn't all the distortion of basic  
facts from Ramayana, as pointed  
out above, ridicule the creed and culture  
of the Hindus?

Haven't the producers of "Ram  
Baan" brushed aside an authoritative  
scripture like the Valmiki Ramayana,  
which is the only recognized docu-  
mentary evidence, and distorted inci-  
dents in such a manner as to lower  
the respect of the public for the  
honoured historical characters?

Haven't the producers of "Ram  
Baan" presented the sacred person-  
alities of gods and goddesses in a

*frivolous manner* in making Ram  
and Sita do things which they had  
not done?

Isn't it *obscene and undesirable* to  
portray a sublime character like Sita  
through the services of an eight-  
month pregnant woman whose swol-  
len abdomen can't be mistaken by a  
child of five? And during a period  
when Sita had not even become a  
mother!

Who will answer these questions  
if not our watchful censors? If  
Ramayana, the sacred book of the  
Hindus and Ram and Sita, the altars  
of Hinduism, are going to be drag-  
ged to dust in this manner what are  
our secular ministers doing about  
nursing the religious susceptibilities  
of a great and ancient race?

Even a photograph of the Quran  
provokes the Muslims into a religi-  
ous jihad but such criminal damna-  
tion of the Ramayana can pass un-  
noticed by a government which is  
primarily manned by Hindu minis-  
ters. Can the proverbial tolerance  
of the Hindus be abused more?

We demand immediate action from  
the Government or let them scrap  
the Production Code once for all  
and bury deep the political hypo-  
crisy of running a democratic state  
prescribing fairness to one and all.

It is a pity that this unpardonable  
outrage on our religious suscepti-  
bilities has been committed by a  
Hindu producer and a Hindu writer.  
They must hang their heads in  
shame for slandering our religious

traditions in so vile a manner to  
make a little money for themselves  
and in doing so grossly insult the  
glorious heritage of an ancient race.

#### OUTRAGING OUR ALTAR !

The production values of the pic-  
ture are very poor. The picture  
looks as if it was planned as a stunt  
production. It lacks the spiritual  
atmosphere completely. It is idioti-  
cally directed throughout.

There is little to say about the  
players who play Ram, Sita and  
Ravan. Ravan's role is a slapstick  
caricature which creates cheap ridi-  
cule. Chandramohan makes a filthy  
hash of it. The too-obviously preg-  
nant Shobhana plays Sita—the god-  
dess who was not a mother then—  
and looks too repulsive and disgust-  
ing for words. Prem Adib who  
plays Ram defames our age-old altar  
and makes even Gandhiji look a cri-  
minal for uttering "Ram" with his  
dying breath.

Umakant plays Laxman pretty  
well. But Laxman has little to do  
and that provides Umakant his strong  
point.

No Hindu who loves his scrip-  
tures and his gods must see this pic-  
ture. It destroys all our revered  
conceptions of gods and their great  
deeds. The picture has failed to be  
popular and those who have seen it  
condemn it in no uncertain terms.  
Prakash's "Ram Baan" is an unpar-  
donable slander on Hindus and  
Hinduism.



Mazhar Khan gives a sterling performance in "Dil-ki-Duniya", a social story  
of Noble Art Productions, featuring Munawar Sultana.

# S. D. NARANG

Bengal National Studios

# EK AURA

A SCREENPLAY FULL OF MUSIC-DRAMA-RO  
WITH THE BIGGEST F  
SCENE EVER PRODUC  
ON THE INDIAN SCREE



Written  
Directed  
by

S.D. NARANG

Starring:  
**GEETASREE**  
(A NEW FIND)

with:  
NARANG · HIRALAL · SUNDER ·  
SMRITI · HUSSAIN & others

S. Dey Studio.

RELEASING SOON AT KEY STATIONS

And.....

The Gallant National History

# Chittagong

# BENGAL



ART & ENTERTAINMENT

POST BOX NO. 9100.

GRAMS. ESDEAN.

**ROUDLY PRESENTS**



**PRODUCTION NO. 3**  
*a melodrama that will touch your heart!*

*Directed by: S.D. NARANG*



# **LOTTERY**

**BEST ENTERTAINMENT OF THE YEAR**

*Starring =*  
**USHALAYA & SUNDER\***  
**HUSSAIN • K. NANDA • KAVISH • PUSHPA**

*Directed by ...* **G. SINGH**



*Starring:*  
**KAUSHALAYA**  
**& AMARNATH**

*with:*  
**SUNDER • SMRITI**  
**& HUSSAIN.**

**AWAITING EARLY RELEASE**

# *Armoury Raid*

( HINDI & BENGALI ).

# **NATIONAL STUDIOS**

**19A, CHOWRINGHEE • CALCUTTA.**

**HIND KAMAL PICTURES**

*Proudly Presents*

# Kama



DIRECTION : SURYA KUMAR

MUSIC : KUMAR SACHIN DEO VARMAN

SONGS : G. S. NEPALI      STORY : Y. N. JOSHI.

STARRING :

SURENDRA, NAYAN TARA, JEEVAN  
WITH

MADAN PURI, MUNSHI KHANJAR, LALITA RAO,  
BIMLA DEVI, MAHENDRA, Y. N. JOSHI.  
BIBIBAI & MOHANA.



*Hind*

For Particulars :

**HIND KAMAL PICTURES,**

42, WALKER HOUSE, TRIBHUVAN ROAD, BOMBAY 4

Our Next Attraction **ASIRAM**

# Ambitious Educational Plans Of Mr. Aggarwal ! *Teaching Little Ones Through The Camera Eye !*

While the field of the feature film concentrates on the processes of entertainment, the documentary concentrates on the processes of enlightenment. By documentary is meant the business of recording on celluloid any aspect of reality, interpreted either by factual shooting or by sincere and justifiable reconstruction, so as to appeal either to reason or to emotion, for the purposes of stimulating the desire for and the widening of human knowledge and understanding, and of truthfully exposing problems and their solutions in the sphere of economics, culture and human relations. It is of the utmost importance that the production of these is done with imagination and according to the needs of the nation as it has a wide and very strong influence on the minds of the audience. It is easier to learn by 'sight' than by reading. Thousands of social problems in this ancient land of ours need solution; happiness is to be brought to the doors of numberless homes which have not seen anything but misery; constructive and nation building programmes need all the publicity people have to be taught how best to maintain and use the hard-won freedom. The film has to serve all these and many more important causes and become in this country a vehicle of ideas and public service.

War proved the importance of visual aids in the training of forces, civil defence workers and in research. The documentary has come to stay and its importance as an educational and informational medium has been completely established in all foreign countries and India cannot afford to lag behind in this field.

## FACTUAL DRAMA

The feature film's main aim, as already stated, is entertainment and to present drama out of fiction, which did with so great a success that the commercial producer is now not at all inclined to leave this field and enter into another where the market is not already assured. The commercial field was built on private enterprise and the growth of the docu-

mentary and non-theatrical cinema i.e., for educational and social uplift purposes must also depend on the same. The documentary seeks the dramatic interest out of the facts and actual life. The artistes of the documentary or factual films are the ordinary men and women and their location is the scene of everyday common life, the fields, the mine, the factory, the school, the railway station, a common bazar. The cause of this branch of the industry will be upheld by all who are today engaged in the great task of nation-building activities. Cinema is going to be more powerful than press and radio and it has to be safeguarded if we actually believe in democracy and we will have to fight for its freedom.

The nations striving hard to come closer to each other could never find better medium than films. The film will interpret the different ways of life of the peoples of the world and foster better understanding of each other's culture. World is so vast and wide that nobody can see the whole of it or say even a major part except through the eye of a movie camera. It is film alone which can overcome the barriers of time and distance and bring about a closer interest in the life of communities and people otherwise far removed from one another.

## SUPPLEMENTING PRESENT EDUCATION

The progress which this small cinema will make in due course in this country will be responsible for the creation of a very large audience outside the city theatres, in universities, colleges and schools in the specialized institutions and the various industrial groups. That day in India is not far when the seating capacity outside the usual cinema houses will be much more than inside them. Mobile units and the 16 mm. theatres are going to play the most important role in this transition.

In an illiterate country like ours cinema has to be the effective medium for education both for children and adults.

The educational films in the literal sense are the films which are meant for exhibition in the class room—of course not as a substitute but as a supplement and illustration to the text-books. There can be direct teaching films dealing with subjects included in the studies of the child and background films which deal with subjects of great value of the general knowledge of the student.

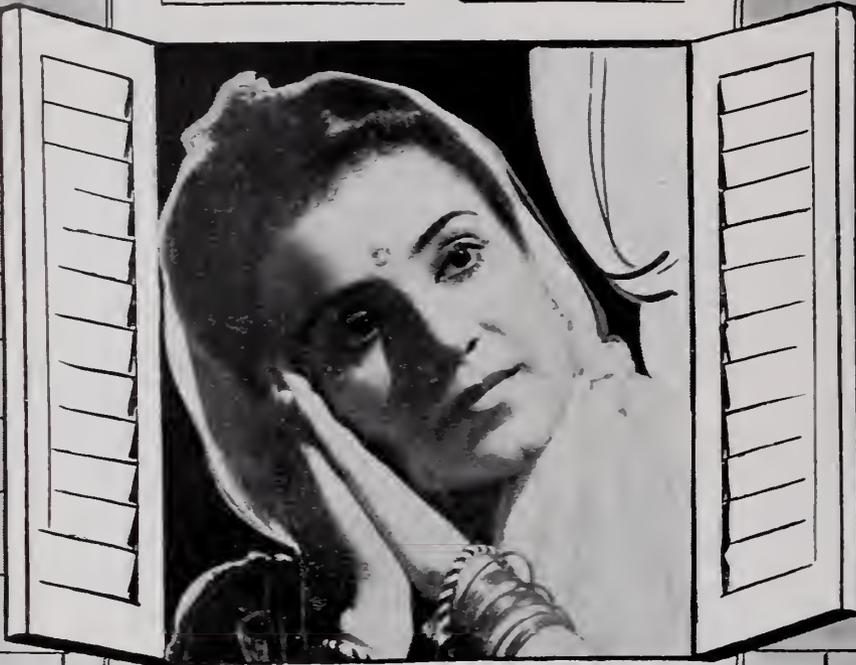
The Report of the Government of India Central Advisory Board of Education reads:

"The advantages of the motion picture film as an educational aid are (a) the interest with which it is seen by the student and the consequent interest in the subject it creates in them.....interest which does not subside when the picture fades from the screen but continues and develops into various forms of intellectual activities, (b) economy in the time taken to get things properly understood and (c) efficiency in the communication of knowledge and ideas to the students, efficiency not equalled by any other teaching aid for many subjects.

The function of the motion picture film in education has been broadly defined as three fold:

1. To show what something looks like,
2. to show how something works,
3. to show how something happens.

In performing these three functions the motion picture has a flexibility that is greater and more powerful than the vision of any one man. It has at its disposal the power of the telescope and the microscope; neither time nor space nor man's myopic vision are barriers that cannot be levelled by the camera. It brings into the classroom the world outside, the past and the future. It can show, for example, the operation of the diesel engine, the heart and the lungs, the plants in their orbits, molecules and disease germs, sound waves and telephones. This manipulation of time and distance is possible by various camera position telescopic and microscopic photography, time lapse and slow motion photography, animation drawings and special effects and editing technique. In range and flexibility therefore the motion picture film is unrivalled as a teaching aid."



Smashing box-office

records everywhere

the Year's most

dynamic comedy

# Khudki

Written Produced & Directed

**SANTOSHI**

Music by:

**C. RAMCHANDRA**

Starring

**REHANA**

with

**V. H. DESAI**

**LEELA MISHRA**

**MUMTAZ ALI**

**JAWAHAR KAUL**

**RADHAKISHEN**



Particulars:

**ARVIND & ANAND**

361, Vithalbhai Patel Road, BOMBAY, 4.

Ours are the times of great progress and change. Big tasks are ahead of us. We cannot lose sight of even the smallest factor which can contribute to the achievement of the same. We should visualise the schools as institutions which are responsible for the social life of the country. The whole outlook requires a radical change. Children are to be taken to the schools with an idea that they have to live as future citizens of this land. Their social background is to be studied so that a wholesome and suitable education is given and not that they are merely made able to read and write. Our objective in imparting education should be to equip them with a sense of service to the nation; a knowledge of the principles and practice of good health and civic life, a real desire for utilizing the leisure hours happily and fruitfully and live a full span of clean life.

#### REASONS OF INACTIVITY !

It is the function of the background films to bring the school and the world outside closer and sponsor better understanding about the world in the hearts of the child in which he has to live and work.

The Government of India recognized the great importance of this medium of education and recently established a Central Board of Visual Education to help the provincial and other Governments in this respect. Almost all provincial governments have purchased a number of projectors and set apart huge sums of money but they all are faced with the great difficulty and that is non-availability of proper films.

The Governments are not starting their own separate production units for educational films, as this is the responsibility of private enterprise in the case of text books.

Private enterprise has been inactive due to three main reasons (a) suitable educational films do not exist and hence the schools are not interested in purchasing projectors immediately and (b) commercial producers are reluctant to embark upon this venture of producing educational films which the schools are not equipped to show and (c) there is no proper arrangement for the distribution or ready availability of such films.

At present most of our educationists are either ignorant of or indifferent to, the great benefits of such films and the so-called film magnates quite

in the dark about the huge opportunities that this business offers. But in advanced countries thousands of such films are produced to meet the requirements on every subject—history, geography, science, hygiene, civics, etc., etc. The production of such films is a specialized job and must mean the closest co-operation between the producer and the educationist and requires a synthesis of educational knowledge, child psychology and film technique. It can thus be entrusted only to experts. There are a few institutions who have been carrying on experiments in this direction but they had to fall back upon foreign productions many of which, being alien, are quite out of place and not of much use to our conditions. The three factors contributing to the impasse in this field have to be solved at a time and hence it is encouraging to note the wise steps taken by various Provincial Governments like Bombay, East Punjab, Delhi, West Bengal and C.P. to do some practical work in this field. Eminent educationists like Dr. Tarachand, Prof. Humayun Kabir, Sjt. K. G. Saiyda, Dr. V. S. Jha, Dr. D. M. Sen and Mr. S. S. Mathur and others are considering plans to implement the various schemes in this field. The problem is being studied by expert committees.

#### THE N. E. I. F.

It is with their encouragement that Mr. Goverdhandas Aggarwal who has studied the problem thoroughly has formed a big institution like National Education and Information Films Ltd. with an authorized capital of Rupees one crore out of which shares worth Rs. 25 lakhs are being issued at present.

Such a big capital is essential, if the organisation is to work on a sound footing with a long-range plan. It will have on its board of directors such astute and imaginative and nationally conscious businessmen as Sir Samuel Ranganadhan, Lala Karamchand Thapar, His Highness Khairagarh, Seth Anandilal Podar, Ex-Mayor of Calcutta, Raja Saheb of Udaipur (C. P.) Sardar Bahadur Sardar Ujjal Singh, Raja Saheb of Kollangode and Mr. Goverdhandas Aggarwal.

But while these directors ensure the smooth and sound working of the business side of the concern, it can only fulfil its obligations as suppliers of 'educational films' if such films are really 'educational'. Hence to

ensure the 'educational' quality and standard of its product, the National Education and Information Films Ltd. would seek advice of experts in the field. For this purpose a Central Advisory Council has been formed and it will be composed among others, of Mr. Jaiprakash Narayan, Shrimati Kamaladevi Chattopadhyaya, Mr. Yusuf Meherally and Dr. H. C. Mukerjee. The Vice-President of the Constituent Assembly, Seth Govinddas, President Hindi Sahitya Samelan, Dr. V. S. Jha, Secretary Education Department, C. P. and Berar, Dr. D. M. Sen, Secretary Education Department, West Bengal, Mr. S. S. Mathur, Superintendent, Education Department, Delhi, Ajmer, Marwara and Central India and Mr. B. S. Kesavan, the Curator National Library, Government of India.

Apart from this Central Advisory Council, provincial boards consisting of representatives of local educational Institutions, headmasters' and teachers' associations will be formed, and from time to time their advice will be sought to keep in contact with local problems and needs.

Field work has already started and branch offices at Delhi, Lucknow, Nagpur, Jubbulpore and Bangalore have been opened.

This institution is combining all the three functions of production, exhibition and distribution of such films by opening provincial film libraries and establishing mobile units exhibiting educational films on a cheap basis besides producing suitable films, so as to make visual education possible even for the poorest. It is hoped that, with adequate public and Government help this new experiment in this direction will not only render great service to the nation but also become a great commercial success thus inviting many more producers, exhibitors and film library-owners to this field.

In the field of books there are a hundred and one new experiments in cheap publication and in the field of illustration and presentation. India needs a bold experiment in the field of documentaries and educational films and we wish that no time is now lost. When this scheme is taken in hand on a nation-wide basis, the period required for the education of a child will not only be reduced but a huge sum saved to the national exchequer every year.

# M. SADIQ

*The Director who has the unique distinction  
of giving consistently good pictures*

NOW OFFERS YOU  
One More Thought Provoking Story

## S A B A K

A LESSON THAT YOU DARE NOT FORGET

*With a Glittering Cast*

MUNAWAR SULTANA, CHANDRAMOHAN,  
OM PRAKASH, JILLO BAI & **G. JAGIRDAR**

*Story & Dialogue*

AZM BAZIDPURI

*Music*

SHYAM SUNDER

*Songs*

SHAKIL BADAYUNI

*Art*

A. A. MAJID

*Directed by:* M. SADIQ

*Produced by:* P.N. ARORA

Contact :

**SADIQ PRODUCTIONS.**

SHREE SOUND STUDIOS,  
DADAR, BOMBAY.

# "Khidki" Draws Huge Crowds At 4 Theatres!

## *Flippant And Clownish Farce!*

This is a review of "Khidki" as in the fourth week of its run at Kamal Talkies in Bombay. Such number of complaints have been received about this picture and there has been so much of virulent propaganda against it by rival producers to mention the censoring and re-editing through which the picture has gone, that it has now become extremely difficult to find out what was the original "Khidki"

we found the picture at the Kamal Talkies, there is nothing vulgar or objectionable in it though its humour throughout is both flippant and farcical. From the beginning to the end the picture is clownish and even boringly so at places.

### BOY AND GIRL FARCE

There is nothing like a theme in this picture unless the mating of 11 boys with 11 girls can be called a matrimonial problem presented by Santoshi. The whole thing is a farce. The eleven girls of a social institution are attracted to their eleven suitors and sit on the street.

**KHIDKI**

Producers: Arvind & Anand  
 Language: Hindustani  
 Story & Songs: Santoshi  
 Music: C. Ramchandra  
 Photography: Chandu  
 Audiography: B. Shah  
 Cast: Rehana, V. H. Desai, Leela Misra, Mumtaz Ali etc.  
 Released At: Kamal, Bombay  
 Date of Release: 26th November 1948

Directed By:  
**SANTOSHI**

The men and the women sing, dance and mock at each other and in doing so provide entertainment according to Santoshi's conception of entertaining.

A couple of attractive dance numbers and a few snappy songs punctuate this farce and the masses go out happy in the thought that they have had some value for their money. Our idiotic masses don't seem to deserve anything better.

### REHANA'S CURVES

The picture is very well photo-



Recruit N. G. Mahadeshwar c/o N. M. Nath, Abhyankar Building, Sleater Road, Grant Road, Bombay 7, is 22, 5' 7 1/2", knows Hindi and Marathi and has great liking for film acting.

graphed in places and Cameraman Chandu shows distinct improvement in his composition and lighting. The direction is as frivolous as the theme. It doesn't need much brains to emphasize Rehana's breasts and even if she didn't have them in original, artificial ones could always be put in.

The songs are quite snappy in tune and composition. The Gandhian song, about which we have received thousands of complaints, is entirely harmless, though the producer's motives in using Gandhiji's name can be questioned.

As the whole picture revolves round Rehana all the characters move round her, including, of course, the director and his character perhaps. The eleven stud bulls under V. H. Desai cast only hungry looks across the street and the way they stared we expected to see eleven holes in the girls' window (Khidki) whenever it was closed.

The girls support Rehana in whatever she does. And she does a lot to emphasize her youthful curves and good eyes. Leela Misra tries to create some impression as the matron but the girls beat her with their youthful figures and antics.

"Khidki" is in the same class with Filmistan's "Shehnai", as good or as bad and frivolous. But "Khidki" is drawing larger crowds than "Shehnai", which means that more rotters are seeing "Khidki" and exhibitors seem to be in good season with this picture. It is a pity, however.



Rehana makes millions crazy in "Khidki" a social picture produced by Arvind and Anand.

**A TRUE-TO-LIFE THEME  
THAT IS SURE TO CLICK**

**SITARA**



**MOTILAL**



**SURAIYA**



★ RARE STAR COMBINATION ★ 14 EXCELLENT SONGS  
★ 6 DAZZLING DANCES ★ STIRRING STORY

Music by: *Krishundayal, B. Sc.* Directed by: *G. Rakaish* Dialogue & Songs by: *Qamar Jalal*

Produced by:

**MEHTA AND RAGHUPATRAY**

For Delhi, U. P. and East Punjab contact:

**SHREE BHAGWATI PICTURES**  
Chandni Chowk, DELHI.

For overseas rights please contact:

**INTERNATIONAL FILM DISTRIBUTORS**  
12, Champagali, BOMBAY.



FOR TERRITORIAL RIGHTS CONTACT:

**LIBERTY ART PRODUCTIONS,**

11/12, TINWALA BUILDING, TRIBHUVAN ROAD, BOMBAY 4.

NAS

# 'Lal Dupatta' Becomes An Attractive Picture!

## Madhu Bala Assumes New Screen Personality!

In "Lal Dupatta". Producer-director K. B. Lall has given us a good picture. It is excellent in parts and good all round.

The story, however, suddenly becomes psychologically inconsistent at its most dramatic stage and the usual triteness of giving a happy ending spoils the naturally dramatic conclusion of the story which is assiduously worked up to a tragic ending after the interval.

### CINDERELLA ROMANCE

Basically, the plot of the story is the common Cinderella romance in which a rich Zamindar ultimately marries the daughter of a poor farmer, after the usual obstacles, misgivings and misunderstandings.

The young Zamindar of Amirpur returns to his principality after eight years of democratic education in England and finds his little kingdom tyrannized by his maternal uncle who is called the manager.

Kanwar is received by his handful of subjects. Among them is little Shobha, the daughter of Mukhiya

Bhikan Dada, a kisan. Shobha is pretty and has prettier eyes which pull Kanwar to her and thus sow the first seeds of romance in his heart of blue blood. (These princes are supposed to have blood with a different tint).

The manager who is an aristocrat resents this romance but finding no counter arguments to the high-sounding democratic sermons of Kanwar, resorts to intrigue to spoil this love story. Taking Sawan, a man of odd jobs, as his lieutenant, the manager manages to murder Shobha's father on the day of her marriage with Kanwar. The wedding is thus postponed. The manager now cooks up a new plan and by forged documents and false testimony declares Shobha as an illegitimate child of sin adopted by her murdered father. With the help of Sawan, an unscrupulous woman is persuaded to claim Shobha as her long lost child.

### INCONSISTENT BEHAVIOUR

It is here that the story gets a severe psychological jerk because

### LAL DUPATTA

Producers: Akash Chitra  
Language: Hindustani  
Story: D. S. Sharma  
Dialogue: Manohar Khanna  
Songs: Madhok, Khanna & Shums

Photography: Fali Mistry  
Audiography: Moolgavkar  
Music: Gyan Dutt

Cast: Madhu Bala, Ranjit Kumari, Neelum, Bhagabai, Sapru, Rajan Haksar, Kesari, Pandit Iqbal etc.

Released At: Royal Opera, Bombay.

Date of Release: 10th December 1948

Directed By  
K. B. LALL

Kanwar readily swallows the pill prepared for him by the manager and throwing his democratic training and sermons to the winds curses Shobha and even hits her with anger and contempt.

The man who had previously shown exemplary sense of justice and equality suddenly becomes a reactionary feudal lord swearing by the old blood tie stuff and refuses even to investigate the stigma flung at his lady-love.

If his old mother had been found guilty of this good-birth complex, one could understand the subsequent happenings better but Kanwar's sudden transformation from a justice loving democrat to a narrow-minded feudal prince taxes one's imagination quite a bit. It only proves that the lad had no backbone and in revealing himself thus he loses the sympathy of the audience.

Now the usual sophisticated vamp of the blue-blood variety is brought on the scene and she is thrown on Kanwar with dance and song punctuating the usual sequences.

The Cinderella now begins her cruel journey through the usual vale of tears nursed by Sukhiya, a loyal girl friend of hers. Shobha complains of some mysterious pain in the side and the way she catches at it from time to time we expect her to kick the bucket any minute. But she doesn't, because the director wanted a good ending.

The manager's plot is ultimately exposed by his accomplice, Sawan and after a small rebellion and a bit



It is a pleasant moment of romantic give and take between Nalini Jaywant and Dilip Kumar in "Anokha Pyar" a social story of Ambica Films.

of shooting and beating we see the manager lying dead and the Cinderella triumphant in the arms of her Prince Charming with a pink dupatta (the Bohra painter's version of red thrown over her head.)

As Indian audiences love tragedies due to some mysterious masochistic

tendencies, a tragic ending to the story would not only have been more logical but also more popular.

**MADHU BALA'S PERSONALITY**

Technically, however, the picture has been beautifully photographed, artistically taken and well presented. The dialogue is sparkling and beau-

tiful and Manohar Khanna deserves special praise. The lyrics are in much of a composition but quite a few of them are attractively tuned. Recordist Moolgavkar has also done a good job in giving good tone to every word of the songs and the dialogue—a rare experience in Indian pictures.

Except in those parts where the psychological inconsistencies are noticed, K. B. Lall's direction is good and effective. He has laboured a lot over Madhu Bala and with admirable results.

Under Lall's competent direction Madhu Bala acquires a new screen personality. The erstwhile child now looks an attractive maiden with all her curves well framed but not unduly emphasized. Madhu Bala plays Shobha beautifully and proves herself at once competent and versatile in both light and pathetic sequences. Her dialogue is also emotionally delivered.

Rajan Haksar plays Kanwar pretty well for a maiden effort. He speaks well and seems to be sincere about his work. If he stops his face from being flabby, by keeping away from the dining table, he will present a less flat appearance and prove a good addition to our screen talent.

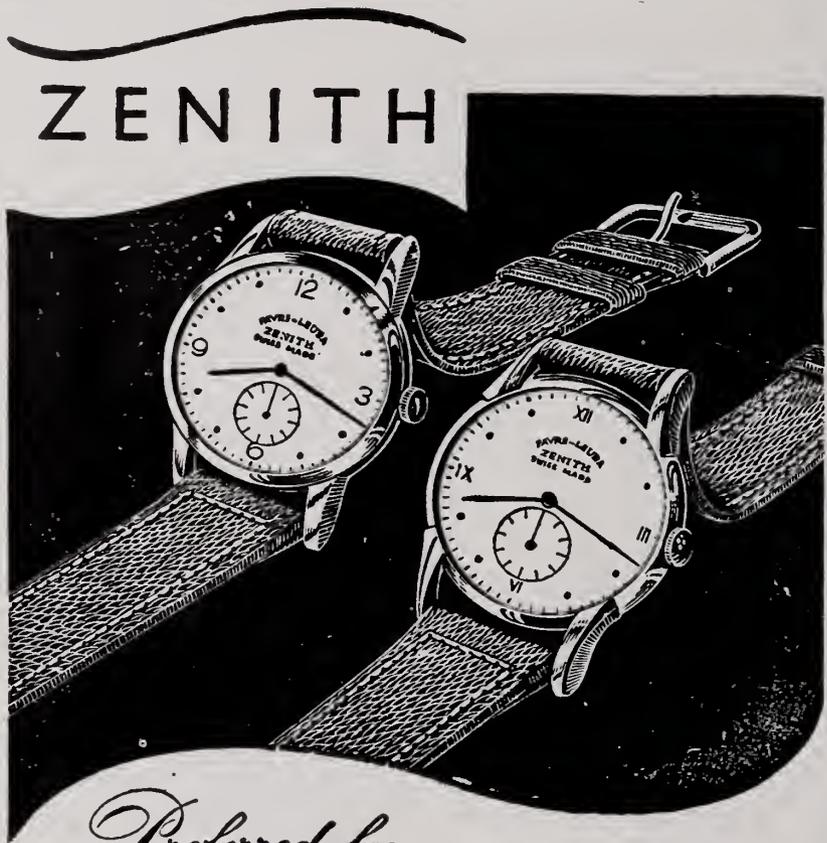
**MILESTONE OF MATURITY**

Kesari, who rotted in Ranjit for a life-time, does very well in his slapstick role of Sawan. Making a team with the versatile Ranjit Kumari, Kesari punctuates the story with gags and laughter and becomes popular with the masses.

Sapru plays the manager in a very stogy manner and his big fat cheeks have now swallowed his light eyes which were once his main attraction. Pandit Iqbal plays the Mukhiya and looks a sincere kisan every inch and minute.

Bhagabai gave us a bit of a pleasant surprise as the sick mother the way she gives tongue to her dialogue. If all old women of the screen spoke their dialogue as well as Bhagabai, they wouldn't become so boring.

"Lal Dupatta" is an attractive picture and the one-time little Madhu Bala is its main attraction. This picture is the first milestone of her maturity in screen acting and as such reflects all the shy glimpses of her early maidenhood.



*Preferred by*

**DISCRIMINATING MEN**

Each Zenith watch is a worthy example of the finest craftsmanship; slim and elegant, with unquestioned accuracy day in and day out. Men throughout the world prefer Zenith, for here is the watch of renowned reliability yet moderate in price.

No. 1254 — On left, 15-Jewel Zenith movement, with chrome plated case and steel back. Arabic numerals, as illustrated. Rs. 170.

No. 1234 — On right, 15-Jewel Zenith movement, with chrome plated case and steel back. Roman figures with raised gilt dots, as illustrated Rs. 170.



FAVRE-LEUBA & COMPANY LIMITED  
BOMBAY & CALCUTTA

# "Anjargarh", A Trite And Boring Picture!

## Picture Exploits People's Patriotism!

"Anjargarh" is another poor picture from the New Theatres. It has the usual hackneyed formula of a feudal king oppressing his people; a mining syndicate exploiting the mineral resources of the state; a Gandhian Sadhu doing humanitarian service and preaching tolerance and a rebel offering the usual guerilla resistance.

The whole affair is disgustingly familiar and its pseudo-patriotism now stinks in the present after-pains of our freedom. At best, "Anjargarh" is a poor attempt of a producer to cash the prevalent sentiment of patriotism among our people in their first glow of freedom.

### A BEARDED GANDHI

The ruler of Anjargarh is cast in the old feudal mould. He crushes the people with taxation and forced labour. A mining syndicate, symbolising capitalism, enjoys a state monopoly and plays the divide-and-conquer game between the ruler and his people. The Syndicate pays for the labour but the labourers pay back in sweat with the result that

**ANJANGARH**

Producers: New Theatres Ltd.  
 Language: Hindustani  
 Story: Subodh Ghosh  
 Dialogue: M. Bajpai  
 Lyrics: Blushan & Panday  
 Music: R. C. Boral  
 Photography: Kamal Bose  
 Audiography: Bani Dutt  
 Cast: Ajay Kumar, Sunanda Devi, Hiralal, Bipin Gupta, etc.  
 Released At: Excelsior, Bombay  
 Date of Release: 26th November 1948

Directed By  
**BIMAL ROY**

there is a general dissatisfaction among the people.

To keep in tune with the times, the story now introduces Dr. Chowdhary, a bearded humanitarian with a young daughter and a crowd of disciples. Dr. Chowdhary heals the poor physically and spiritually. Though we are not told so, we are still expected to identify this kindly old man with Gandhiji. The words placed in his mouth echo quite a few of Gandhiji's

teachings but in case we miss these words in a moment of boredom, there is "Raghupati Raghav Rajaram", the famous 'bhajan' of Gandhiji and additionally this bearded doctor is also shot dead precisely with three bullets by the guards at the mine. So don't make a mistake about Dr. Chowdhary being the screen Gandhiji with a beard and a fat, clumsy daughter to boot.

The conflict between power and people and between capitalism and labour continues with power and capitalism getting the upper hand as usual with one Mr. Mukerjee thrown in as the Junior Dewan of the State to crush any rebellion.

Now the screen is got ready to give us glimpses of the 1942 revaluation—or was it rebellion?—and Dulal Mahato, a people's man, becomes the supreme symbol of an underground guerrilla movement. Call him Jayaprakash Narayan, Nana Patil or whatever you like, Dulal sneaks in and out of windows under cover of the night and escapes his capture like Robin Hood with a price on his head.

### DEMOCRACY THROUGH LOVE

Mr. Mukherjee, the Junior Dewan, has in the meanwhile fallen in love with Shubha, the fat and ugly daughter of the bearded Gandhi of Anjargarh. What all his education could not teach him about democracy, his love for this ugly woman teaches him in a few days.

Realizing the quick transformation of Mr. Mukherjee from an autocrat to a democrat, it wouldn't be a bad idea to start love schools in our country to teach democracy to some of our sex-starved ministers and politicians. It is a much easier way, seeing that amongst our women volunteers there are many women a thousand times better looking than Shubha of Anjargarh.

The Raja Saheb, symbolising of course the British in 1942 or perhaps Vallabhbhai Patel in 1948 against the R.S.S. and the Communists—it cuts both ways unfortunately, soon lets the guns deliver their message of death and the poor are soon riddled with bullets in place of curry and rice. The event is staged as a forest satyagraha to remind us of the forest satyagraha we had at Chirner in our freedom's battle.

### ONLY DRAMATIC INCIDENT

The directors of the mining syndicate now design to exploit this tragedy of feudalism by broadcasting it to the world when an explosion in



Ambubala is fast becoming a popular artiste. Once again she will be seen in "Angrai" produced by K. B. Lall

their own mine kills fifty workers. That silences them and over the dead bodies of the poor both the ruler and the capitalists join hands in an unholy conspiracy against the people.

Incidentally, this is the most and only dramatic incident in the story. It is well-timed and beautifully executed to bring home the cruel fate of the poor sandwiched between the rulers and the capitalists, both exploiting them for different ends.

Dr. Chowdhary, following the footsteps of Gandhiji in the face of danger, rushes to the rescue of the distressed but is shot dead by the guards at the mine. Just three shots! One less or one more would have confused our identification of the character with Gandhiji.

The death of Dr. Chowdhary makes the love-sick Mukherjee a democrat overnight and now comes the climax of revolution. Robin Hood Dulal rushes to and fro evading the soldiers and the price on his head.

Shubha courts imprisonment and so does Mr. Mukherjee. Very soon the people of Anjarharh—a couple of hundred at the most—march to the ruler's palace with their Robin Hood leading them.

After the usual vituperation, Dulal begins bargaining with the ruler and the capitalists and all terms being quickly granted, a benign autocracy—or was it a weak democracy?—is ushered in. Now we see the two patriots—Shubha and Mukherjee—coming out of jail and they soon become Mr. and Mrs. Leader, for no fault or sacrifice of their own.

**A BORING PICTURE**

The production values of the picture are in keeping with the recent standard of New Theatres. With the exception of one sequence, already mentioned above, nothing in the picture is worthy of the much-boosted name of Bimal Roy as a director.

The music of the picture has classical fragrance and sounds sweet to ears more enlightened than those of the masses. The dialogue is rather poor for the theme.

From the players, Bipin Gupta easily gives the best performance as Dr. Chowdhary. He delivers his dialogue in an emotional strain but is inclined to be a bit too slow and deliberate in doing so. And yet he speaks too well for a Bengali. The next best performance is given by the little girl (difficult to find her name

owing to the idiotic arrangement of the picture booklet) who plays Dulal's daughter. That is a bright girl with a screen personality and gives a splendid promise of being a very good artiste some day.

Ajay Kumar who plays "Mr. Mukherjee" is evidently new to the screen. He is a man with heavy shoulders but plays his maiden role with dignity and restraint. He will need a couple of pictures more to remove his camera consciousness.

Sunanda Devi plays "Shubha" looks fat and clumsy. She is a Bengali Hindustani and fails to make an impression even in the most to the ground simple role which she plays. Hiralal plays the king part well.

The picture is boring throughout because of its familiar story and weak handling. It won't pay exhibitors to make much of this picture. In fact, it might prove a losing position.

# AT HOME AND ABROAD

## BANNED IN MADRAS

Madras, December 21.  
"Jugnu", a filthy slander on colonial life produced by Shaukat Art Productions, has been banned by the Madras Government as unfit for exhibition throughout the province.

## AN OLD FRIEND!

Hollywood, December 21.  
Sir C. Aubrey Smith, British screen star, who starred in many a Hollywood picture, died at the age of 85. He recently finished his role in "Little Women".  
Young and old alike will remember the ease which characterized his portrayals of the "fine old gentleman", especially his classic portrayal of "Little Lord Fauntleroy". Apart from being a stage actor and film star, he was a brilliant cricketer and played his favourite game till the age of 75. His clever tactics in bowling earned him the nickname "round-the-corner" Smith.  
At the age of 75, he received his B. E. for he possessed such qualities which made him almost a "British institution".

## ANOTHER FILTHY PICTURE

Bombay, December 25.  
The Hyderabad Government have banned Jagriti Pictures' "Matlabi" as unfit for exhibition. This undesirable film which was first banned by the Bombay Board of Censors was recently exported to Rangoon, where it was running to crowded houses.

## NEW SAFETY FILM

New York, December 19.  
It is reported that the American film industry is likely to abandon the use of cellulose nitrate as base in favour of acetate. The change has been called revolutionary by the trade and is expected to take five years. This means that the precautions taken in storing, delivery and showing of films need not be so severe as at present.  
Films with cellulose nitrate base were originally used in America for special purposes. In 1929 after the Cleveland disaster in which 124 lives were lost through a film fire, safety film came to be used. Gradually this has come to be replaced by the acetate base.  
Cellulose acetate burns more slowly than paper. When lit, there is only a flicker of flame which goes out.

Let us hope that this new film checks future film fires which have taken a heavy toll of human lives all over the world.

## NO MORE GODS?

Madras, December 26.

With the South Indian producers making demons out of gods and gods out of men, the Madras Government is considering a proposal to prohibit film artistes from portraying gods and goddesses on the screen.

The government feel that indiscriminate featuring of Hindu gods and goddesses has resulted in the public losing veneration for them. Moreover this would be in consonance with Christianity, Islam, Buddhism and other religions where human beings don't personify gods.

So 'Bhagwan' threatens to be an invisible entity in motion pictures in future if the proposal is carried through.

## BELIEVE IT OR NOT!

London, December 28.

Many British newspapers and periodicals are contributing voluntarily thousands of pounds to lodge an appeal with the House of Lords against what has been described as a Hollywood attempt "to gag English film criticism and intimidate English film critics."

It all started when Miss Arnot Robertson, a film critic of the British Broadcasting Corporation, clashed with the Metro Goldwyn Mayer for giving her opinion on their picture. M. G. M. complained to the B. B. C. and said that she "was completely out of touch with the tastes and entertainment requirements of the picture-going millions."

Miss Robertson demanded a public apology and compensation on the grounds that the letter sent by the M. G. M. to the B.B.C. was "defamatory." She sued for alleged libel and won the case with £1500 as damages but later lost it when M.G.M. appealed to a higher court.

Mr. Tom Driberg, a journalist member of Parliament, speaking about it in a debate on the British Government's new Legal Aid and Advice Bill said, "As things are, it may clearly be difficult in the future for critics or other writers in similar circumstances to risk bringing libel actions at all against these opulent and barbarous Hollywood corporations whoever they may be, who are trying to gag and intimidate English critics."

## CENTRAL CENSORS!

Bombay, December 28.

It is officially learnt that the Government of India are constituting a Central Film Censorship Board shortly.

This board will formulate an uniform censorship policy for all



Mumtaz Shanti seems to have been surprised out of her veil in "Aahuti" or "Anokhi Qurbani" of Sansar Movietone.

ROOP KALA NIKETAN

present's



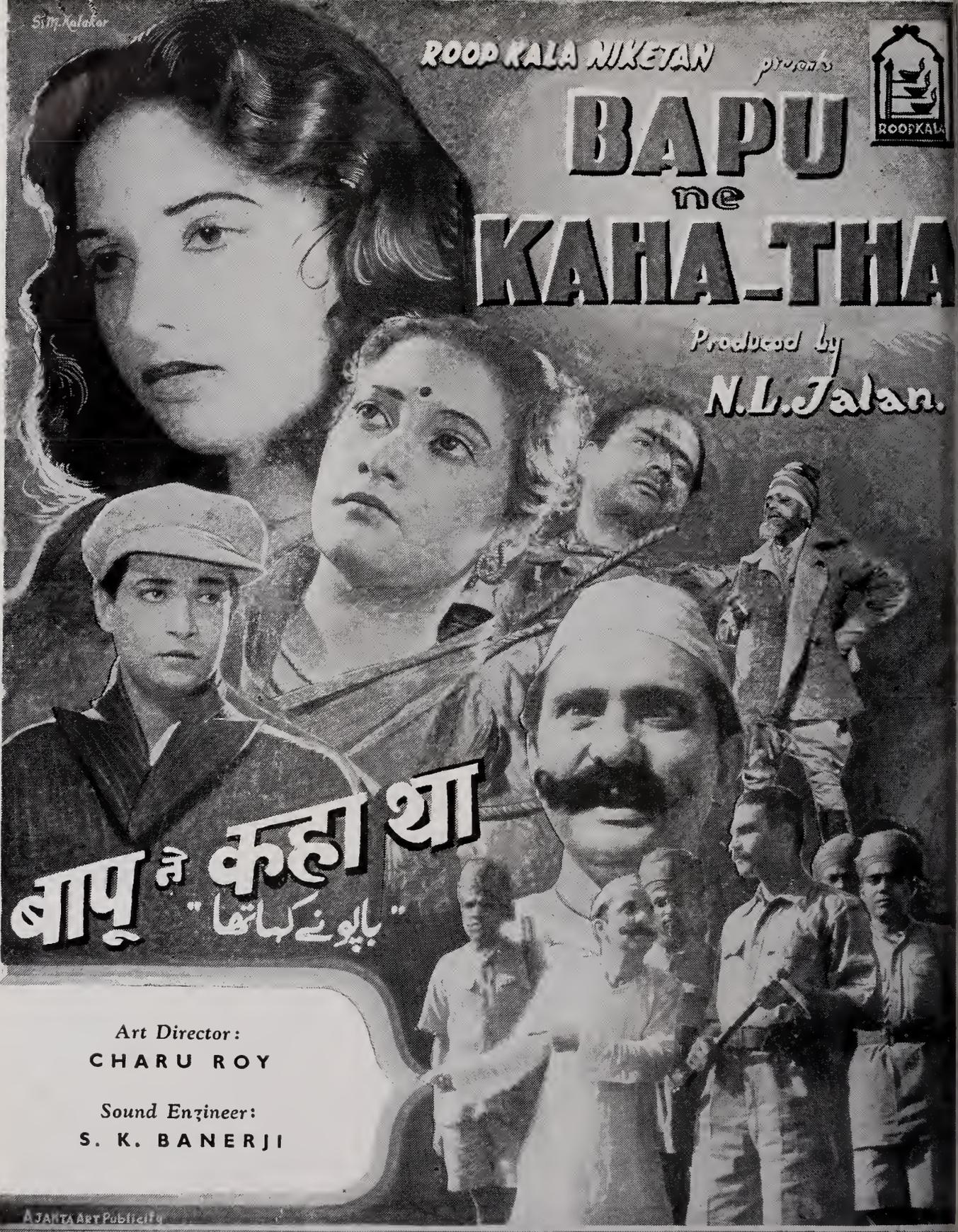
# BAPU

ne

# KAHA THA

Produced by

N.L. Jalan.



## बापू ने कहा था

"बापू ने कहा था"

Art Director:  
CHARU ROY

Sound Engineer:  
S. K. BANERJI

AJANTA ART Publications

**Starring:**

Mira Misra, Paresh Banerjee,  
Pahari Sanyal, Sunder, Kamal  
Misra, B. Kapoor, Rirkoo,  
Prithidhara, Shuktidhara etc. etc.

**Music:**

CHINMOY LAHIRI

**Songs:**

RAMCHANDRA "ANSU"

**Dance**

JAMUNA Pd. PANDEY

**Scenario & Photography:**

G. K. MEHTA

Contact:— **ROOPKALA NIKETAN,**  
7, SARAT CHATTERJEE AVENUE, CALCUTTA, 29,

provinces and states. At present, the different censor boards often pursue policy according to the whims andancies of their members and give site a few vindictive exhibitions of provincial autonomy.

**THE MISER !**

Hollywood, December 27.

Actress Lien Deyers, once known as Mary Pickford of Holland, 38, got divorced from Furier Irving Rubin, on the grounds that he always complained about her expenditures.

She told the judge, "Everything I bought was too expensive. Once I bought six apples. My husband said that three were enough."

Lien will receive a monthly income of \$1250. She need no longer worry about buying three apples more or less.

**STOP ORDER**

Bombay, December 24.

Under the Paper Control (Economy) Order 1945, the printing and distribution of cinema booklets as a business by persons other than producers and exhibitors of films and registered publishers of books is an offence and a serious view will be taken of offenders in this respect by the Government of Bombay.

The producers and exhibitors of films have been allowed a limit of 50 pounds per month. The registered publishers of books can also print and publish such booklets within their quota, provided the paper consumed is debited to the printer's quota. But people outside this circle have no right to indulge in wasteful methods in these times of shortages.

**SCREENFULL !**

New York, December 29.

David O. Selznick's film "Portrait of Jenny" is supposed to contain a specially photographed storm sequence. For this purpose, during the filming of the film in the last thirty minutes, the screen of 20 feet width will be expanded to 40 feet in some of the theatres in New York.

**PRICE OF LAW**

Surat, December 25.

Prohibition of smoking in theatres as the cause of stabbing of two doorkeepers of a theatre in Surat on Friday, the 24th of December 1948.

Two persons were found smoking beside the theatre in defiance of the Government's order and the door



"Chunaria" produced by Kuldip Pictures promises to be an exciting picture the way we find Sophia in a pose of careless abandon.

keepers merely asked them to go out and smoke. After the show the doorkeepers while returning to their homes were attacked with knives.

**PIOUS PLATITUDES**

Madras, December 26.

Declaring open the Documentary Film Exhibition on Saturday, 25th of December 1948, Mr. R. R. Diwakar, Minister of Information and Broadcasting, Government of India, stressed the importance of documentary films in educating the masses.

Said Mr. Diwakar. "What is needed in an infant democracy like India today is mass education. Within the next year or so the whole of India will have to take part in the general election on the basis of adult franchise, which meant that the people would have to decide as to who would run the Government of the country".

**DOUBTFUL PROSPECTS**

Bombay, 1st January '49.

Producer Keshavlal Mody whose "Khidki" is running to crowded houses in Bombay, contributed a whole week's collection of Kamal Talkies to the Gandhi National Memorial Fund.

The collections amounted to Rs. 10,000/- and odd. Will the other producers do likewise?

**NEW YEAR ADDITION**

Veena, the touch-me-not star till she met Al Nasir is back in Bombay from Pakistan and awaiting a visit from the stork.

If the little one becomes half as charming as Veena, her labour wouldn't be in vain.

After the baby will come the film contracts.

**GONE WITH THE WIND !**

Arizona, January 7.

Hollywood film director, Victor Fleming, better known to filmgoers as the successful director of that stupendous picture "Gone With The Wind" died on Thursday, the 6th January, of heart attack at Cottonwood.

Even in his early days of film direction he had made quite a name in adventure pictures directing Jean Harlow, Clark Gable and Spencer Tracy.

Some of the films directed by Fleming are: "Treasure Island", "Captain Courageous", "Test Pilot", "The Wizard of Oz" and "Dr. Jekyll and Mr. Hyde". His last film was "Joan of Arc" starring Ingrid Bergman.

**LONG ORDEAL**

Madras, January 3.

According to a restriction order

issued by the Government of Madras, the length of film to be exhibited at any cinema show should not exceed 15,000 feet including approved films and the duration of the show should be three hours including the interval.

This order applies to films censored on or before 1st March 1949.

**SOUTH INDIAN CODE**

Madras, January 1.

The Madras Board of Censors has formulated a production Code for the South Indian producers and is in many respects similar to the one formulated by the Bombay Board of Censors.

Additional emphasis is placed on mythological characters, especially Hindu gods and goddesses which should be shown in such a way that they inspire reverence in the minds of the filmgoers.

All drinking scenes except those places where drinking is shown as an evil will be deleted from pictures in future.

**BANNED**

Bombay, 6th Jan. 1949.

The Bombay Board of Film Censors have banned two Hollywood pictures: "Lady In Ermine" produced by 20th Century Fox and "Loves of Carmen" produced by Columbia Pictures.

The first picture was banned on the grounds of having a low moral tone, advocating immoral relationship and appealing to the lower passions of people, while "Loves of Carmen" is banned on the grounds of being a sex-obsessed theme with crime and violence and without any redeeming features.

**SINGING DOLL**

Hollywood, November 27.

M. G. M.'s popular singing star, Kathryn Grayson has become proud mother to a bonny baby girl weighing eight-pound-two-ounce.

Hubby Johnnie Johnston has already discovered signs of a strong "singing" voice in the little one. She will be named Patricia Kathryn and nicknamed Patty Kate.

**TWINS OR QUINTS ?**

Hollywood, December 4.

Lana Turner, who has just finished her work in "The Three Musketeers", is expecting a visit from the stork.

Her little daughter, Cheryl Chris-

tine, doesn't know whether to vote for a brother or a sister. And so she has settled for twins.

**A MIRACLE, INDEED !**

Hollywood, November 18.

Character actor, Hobart Cavanaugh, celebrated his 35th wedding anniversary on the set of "Three Wives" at Twentieth Century Fox where he was congratulated by the entire company.

**AT LAST !**

London, November 20.

The British Treasury has given a

grant to the British Film Institute whereby its scope of activities will be widened.

A new board of governors has been appointed to the Institute. The Institute, started in 1933, has so far functioned as an information centre and a library for short films.

With financial backing from the Treasury, the Institute will show more films in the fields of education and science and also develop a national film library of important films.

Attractive as it is to look at in its primrose vitreous enamel, easy as it is to manoeuvre because of its scientific design, what fascinates most women about this H.M.V. Iron is that they can "dial" the correct temperature for a particular fabric (wool, silk, cotton, linen, rayon)—that temperature being automatically maintained by the thermostatic control.

See it—and all the new H. M. V. Household Appliances—at all good Shops.

**H.M.V. Controlled Heat IRON**

THE GRAMOPHONE CO., LTD. Dum Dum - Bombay - Madras - Delhi

# Woes & Echoes

(This is the reader's forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5/- Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

## SMOKING

Prohibiting smoking in Bombay cinemas is good work. The Government of Madras are also going to follow this lead.

Generally, when college students and some girls in the cinemas they smoke too much and turn the auditorium into a smoky hell.

Bombay's lead must be followed in other provinces if they are anxious to look after the health and hygiene of their people.

The Ajmer-Marwara authorities should also prohibit smoking in cinema houses immediately".

AMER. *S. Chakrabarty.*

## PUNJABIS ALL !

Have you ever heard a father calling his son 'a son of an owl', 'an gally begotten son' or 'a son of a donkey' in the presence of the mother's mother? If not please see 'Laman' a Punjabi film produced by a Punjabi.

Being a Punjabi I was very much shocked and ashamed on hearing these epithets which no sensible man can tolerate.

It is a shame on the producer and the director of this film!"

SILOA. *Sohan Sharma.*

## WHY PATRONIZE

November 1948 saw the opening of another new cinema, "Kempegowda Talkies", in Bangalore. This was the seventh new talkies built in this city during the post-war period, in spite of cement and steel shortage. It is not mistaken another two cinemas are under construction. The pressing problem here is very acute but yet our popular ministry is allocating mansions to be built merely for the entertainment of the people whereas thousands here are denied a roof to live under.

Coming to this Kempegowda Talkies, it is almost a triangular building. Its corridors, and there are quite a number of them, resemble passages and one gets the impression that he is in a monastery instead of a cinema hall. I am very much doubtful whether at first this building was intended to be a theatre. Balcony contains only one class

viz., Rs. 1-10. I happened to go to this theatre on the second day of its opening to see "Dak Bungalow". I purchased a Rs. 1-10 ticket and when I was directed to the balcony I almost mistook it to be an 8 as. class, so bad are the seats. There is a complete absence of fans and there were whispers to the effect that the hall is air conditioned. As the picture proceeded, it became unbearable for me to sit. It was miserably hot and there was an air of uneasiness about the audience. The whispers about air conditioning soon changed into curses and not a soul was able to enjoy the picture. This is winter and I shudder to think what will be the fate of the filmgoers in summer. Is it right on the part of an exhibitor, Mr. Patel to exact Rs. 1-10 from a filmgoer and make him go through all these ordeals?"

*V. K. Fazlur Rahman.*  
BANGALORE.

## MR. CHANDRALEKHA ?

"The Government of Madras have restricted the duration of cinema shows to 3 hours. This, you will no doubt agree, is wise action.

"Strangely enough, Mr. S. S. Vasan, the leading Tamilnad film pro-

ducer, has expressed his "strong condemnation of the government action. In the past, this patriotic film producer had waxed eloquently on the "educative" aspect of films. He had also propounded many idealistic thoughts on films which were very much appreciated by people who regard film as a fine art. But they were very much dismayed when Mr. Vasan himself produced films based on nothing but myth, magic and mystery. A very queer way of educating the ignorant and superstitious masses indeed!"

"From the experience derived from his own films perhaps, Mr. Vasan thinks that any attempt to restrict the duration of cinema show "would result in denying the poor man the relaxation he is seeking". What concern for the poor man! Poor (pitiable) indeed is that man who must sit for more than three hours in a cinema show to get entertainment or relaxation from Mr. Vasan's pictures! Will that man get the entertainment at all even if he heroically sits for hours? I doubt very much".

POONA. *H. K. Rao.*

## SOUTH INDIAN CENSORS

"We are really surprised and at



Jairaj and Sulochana Chatterjee seem to be in a moment of distress in "Ladli", a social story produced by Variety Pictures.

**K.B.LALL PRESENTS**

*Madhu Bala*

**AGAIN**



*in*

**ANGRAI**

**A MUSICAL**

*Particulars:*

**AKASH CHITRA**, FAMOUS CINE LAB. & STUDIOS.  
Haines Road, Mahalaxmi, BOMBAY 11.

*Hides*

At the same time thankful to Minister Rajaji for his stern action, banning "Jugnu", which was passed by his Censor Board. The Madras Government have also banned it on the 10th December quoting reference to the ban in Bombay. Mr. Patel, even though the Bombay Censor Board is a sleepy one, you are there to wake up at the right moment and save the people. But, what about others, especially we Tamilians who are being tortured with 18 to 20,000 feet of boredom with some obscene incongruities under the label "socialism"? If the local Censor Board works conscientiously, I think, almost all pictures in Tamil being produced now, should meet with the same fate as "Jugnu".

TRIPALIGAPATAM. N. V. R. Swamy.

**DON'T MIND VASAN !**

"I am sure you are aware that the Madras Government recently decided to restrict the film footage upto a maximum of 13,000 ft. It is really a boon to us because it relieves us from seeing worthless pictures, some of which (e.g., "Chandralekha", "Molani" etc.) are 20,000 ft. long. And now, Mr. Vasana, the boss of Gemini Studio which is notorious for producing such rotten stuff like "Manamma" and "Chandralekha", protests against this restriction. What can we do?"

TRIPALIGAPATAM. K. Mukunda Rao

**CONGRATULATING !**

"As from 1st January 1949 the Madras Government have issued or-

ders restricting the footage of films to be exhibited to 15,000 ft. or three hours duration. This may be very bad news for the producers of the South, but to an average cinemagoer, it is a great relief as the length of the films in the South generally exceeds 15,000 ft. Imagine the lot of the people sitting continuously for more than 3 or 4 hours inside a cinema house most of which can hardly be called "cinema houses". I wish to congratulate the Government of Madras through the columns of your esteemed journal on this wise step."

BOMBAY. K. N. Rao.

**THANKS !**

"I was surprised to read your reaction to a criticism of Rajaji's fabulous (for a poor country like ours) salary in the "Editor's Mail" of Filmindia. Whatever your other defects, I had always credited you with a true democratic spirit. Surely, now that we are (supposed to be?) free, you don't expect us—citizens of a Free India—to think like slaves! The fact that we tolerated (not always) the old regime with all its pomp and show, does not mean that we ought to put up with it now. We have found our long-lost voice and you cannot stifle it any longer.

"If anyone is mean, it is those who talk of dignity and prestige in the face of the poverty that is eating away the lives of our people. The glory of a nation does not rest on the glory of a few individuals. As long as the bulk of our people starve,

as long as we are the slaves of hunger and disease, we dare not hold up our heads. Unless we demolish the old rotten structure to its very foundation, how are we going to build the new India of our dreams? The people did not give up their sweat and blood merely to see the continuation of a system they have grown to hate! You cannot wake up a man from deep slumber and immediately want him to fall asleep. Of course you can drug him!

"Well, excuse me Mr. Patel, but I have got to cry: "Shame on you!"

MANGALORE. Vinata Pai.

**AGREED !**

"In the editorial comments of your December issue on the film 'Matlabi' that has been banned by the Government of Bombay, you have rightly pointed out what harm is done by the producers of that film, in screening it at Rangoon. It is equally appreciative that your Rangoon reader has brought this fact to your notice in time. In this connection I would like to inform you that this is quite a common affair in India itself, why to speak of Burma or Ceylon. This film 'Matlabi' is now running in the 'Permanent' Talkies, Andersonpet, K.G.F. and from this it could be gathered that this condemned stuff of the Government of Bombay is freely allowed in many other places. It is therefore no wonder if it is seen running in a distant country like Burma.

"In the present set up, the censorship of films is akin to that taken against political journals by the different provincial governments. The producer is not much worried if his film is banned in one place, as he is sure to push it somewhere else. Unless the negatives and all positive copies of the film are altogether confiscated the ban over a film may not serve the purpose desired by the censors."

T. R. R. Swamy.  
ROBERTSONPET, K.G.F.

**WELL. NANU ?**

"The local "Olympia Talkies" is a veritable film fan's graveyard. It is highly surprising that this theatre managed by Nanubhai Desai, a partner of Jayantilal Thakore of Famous Pictures and 'Prabhat Talkies'—one of the high class theatres at Bangalore—should be so sadly neglected and managed.

"The seats in the 8 as. class are



It seems to be a beauty and beast situation between Nigar Sultana and Yaqub in "Bazaar", a social story of Madhukar Pictures.



Back to her dancing roles, Sitara will charm millions in "Lekh", a social story of Liberty Art Productions.

all dusty and their cushions torn. This class situated alongside the ladies' lower classes—which are a real pandemonium or a Babel's Tower—is too sad for words, for it is an adventure to search a seat with a cushion or one which is dust free. Add to this the bugs that attack no sooner the lights are out. At this rate, how can anybody enjoy any picture?"

MYSORE. *A. N. Narayana Rao.*

**SLEEPING CENSORS !**

"Accept my heartiest congratulations on your most frank and justified criticism of "Jugnu" which slandered the entire student community in India by its most stupid, vulgar and degenerated theme. Let me also thank through you the Home Minister of Bombay for his praiseworthy act of banning this picture in Bombay, though it is too late for Northern India where it has already run. I wish the Censor Board which to my mind is a "sleeping Board"

was a bit vigilant and realistic, and saved the "flowers of the nation" from such a ruthless and mean propaganda against college education which has been depicted in "Jugnu" and where a college boy behaves even worse than a apache and a college girl looks no less than a gammer."

DELHI. *Jai Bihari Lal Thakur.*

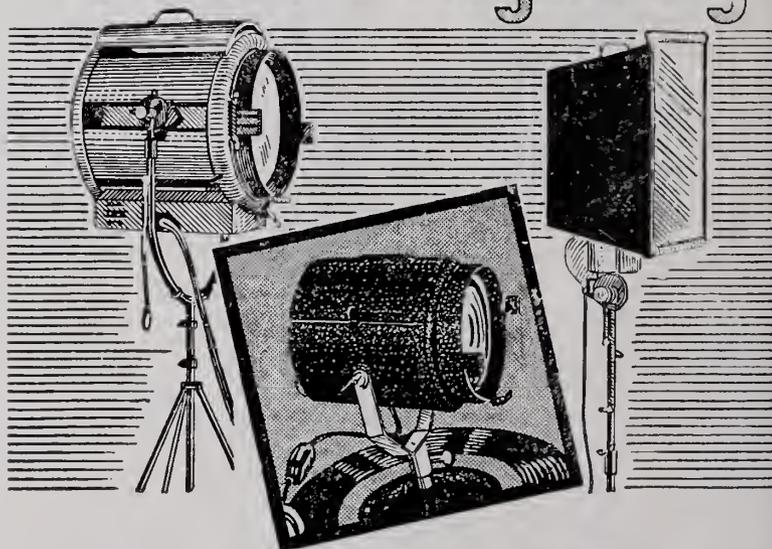
**SCISSORS FIRST !**

"The news that the Government of Madras have decided to offer a prize of Rs. 500 for the best picture pro-

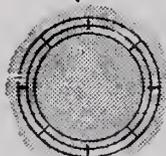
duced in the province each year, of course, a welcome one. But it doubtful whether the Governmer object, to get better pictures bei produced, would be achieved! No adays, pictures with more vulgar are box-office hits and no produ will care for this prize of Rs. 500. If the real object of the Governm were to get better pictures, unl enthusiastic members of the Cen Board use the scissors without fo or favour, I don't think we can ho to get better pictures.

NEGAPATAM. *N. V. R. Swan*

# Planned Lighting



## by MOLE-RICHARDSON



DIFFUSER FRAME



BARN DOOR

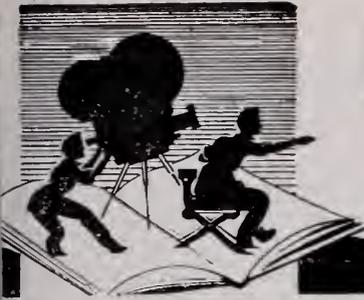
With years of experience in the field of illumination, Mole - Richardson have developed lighting units to meet every need of modern studios. These lights are three in series designed to meet the varying needs of a studio. They come complete with accessories.

GENERAL RADIO & APPLIANCES LTD.  
(formerly Fazalbhoy Limited.)  
Motion Picture Sound Engineers,  
16, New Queen's Road Bombay.  
1/18, Mount Road, Madras.  
10, Old Court House Street, Calcutta.  
Distributors for the East Punjab U.P. & Delhi,  
RADIO CINE CORPORATION,  
72, Queensway, New Delhi.

*We also supply*

STUDIO CAMERAS, DEVELOPING AND PRINTING MACHINES AND OTHER STUDIO ACCESSORIES.

# PICTURES IN - MAKING -



**HINDUSTAN CHITRA (Bombay)**  
Under the banner of this new concern, Producer-director-artist Kishore Sahu is making rapid progress with its maiden production "Sawan-Aa-Re", the outdoor scenes of which were shot at Naini Tal recently. The picture stars Kishore Sahu opposite R. N. Mohla, with David leading the supporting cast consisting of Ramesh Gupta, Sophia, Mohana and Gulab.

**NATIONAL THEATRES (Bombay)**  
"Hul Chul", their maiden production, starring Nargis, Sitara, Yakub, Vir and Dilip Kumar being produced by K. Asif under the direction of S. K. Ojha at the Famous Cine Studios is fast nearing completion. S. K. Ojha is responsible for the music of the picture which has been already acquired for territorial distribution to Bombay, Bengal, Sind and West-Pakistan by various firms of leading distributors.

**INDIA NANDA PRODUCTIONS (Bombay)**  
Their maiden social, "Singhar" produced by R. B. Haldia and starring Suraiya, Madhubala, Jairaj, Diga Khote with a supporting cast led by K. N. Singh is progressing under the direction of J. K. Nandan at the Shree Sound Studios. Khurshid Anwar is directing the music for the picture.

**FILMS (Bombay)**  
Producer-director-artist Raj Kapoor is busy day and night trying to complete his second picture "Baran" starring Nargis, Premnath and Raj Kapoor himself. World distribution rights for the picture have already been sold to the All India Film Corporation, Bombay, and territorial rights for Bombay, U.P. and West Punjab, Bengal and C.P. and Pakistan have been acquired respectively by Messrs. Jaysinh Pictures, Bombay, Wadia Paramount Distributors, Delhi, "Friends of the East", Jullundur City, Kapurchandani, Bombay and Idd Mohammad, Lahore.

**ASHOK FILM DISTRIBUTORS (Bombay)**  
Taj Mahal Pictures' "Chandni Raat", produced and directed by Ehsan, starring beautiful Naseem, Shyam, Ullhas, David and Parveen is now in the editing room. Shakil Badayuni composed the lyrics for the picture and Naushad gave the music.

**INDIA FILM CORPORATION LTD. (Bombay)**  
"Nai Reet", their maiden production, produced by R. N. Simhal



Rehana puts rhythm in her work in "Actress" produced by Filmistan Ltd.

and directed by S. K. Ojha, stars Sulochana Chatterji, Rajendra and Geeta Bali in the leading roles, with a supporting cast led by Leela Misra. The lyrics are composed by Kumar Gupta and music by S. K. Pal. The picture is shortly to be released at Delhi, Calcutta, Bombay and other leading stations.

**JAGAT PICTURES (Bombay)**  
Their latest picture, "Sunhere Din" directed by Satish Nigam, is now in the editing room and is expected to be released next month at Delhi, Lucknow, Kanpur, Allahabad, Karachi, Calcutta and other stations in India and Pakistan. It stars Rehana, Raj Kapoor, Nigar and Roop Kamal. The lyrics have been composed by Madhok and the music is directed by Juan Dutt.

The inuhurt ceremony of their third picture "Shair" starring Suraiya, Kamini Kaushal, Dev Anand, Aga, Veena Kohli and Cuckoo was recently performed. Shakil Badayuni has composed the lyrics and Ghulam Mohommed is giving the music. It is being directed by Chawla, a former assistant of Shaukat Hussein.

**FILMISTAN LTD. (Bombay)**  
Two new pictures, "Sanwariya" a musical comedy and "Actress" a social picture are shortly being released at the Roxy and the Novelty respectively. The former stars a debutante, Hafeez Jehan with Rehman and Veera, for which Santoshi wrote the lyrics and C. Ramchandra composed the music. "Actress" is directed by Najam Naqvi and stars Rehana, Prem Adib and Meena. Its music comes from Shyam Sunder and lyrics from Nakshab and Raja Mehdi Ali Khan. Three more pictures "Samadhi" (directed by Ramesh Saigal), "Shabnam" (directed by Bibhuti Mitra) and "Sargam" (directed by Santoshi) are rapidly progressing at the studios.

**MADHUKAR PICTURES (Bombay)**  
Their maiden picture "Bazar", starring Nigar, Shyam, Gope and Yakub

features Paresh Bannerjee and Mira Misra in the stellar roles with Pahari Sanyal, Sunder, Hiralal, B. Kapoor, Kamal Misra and others. G. K. Mehta is responsible for the photography, Charu Roy for the art direction and S. Banerji for the sound recording, lyrics for the picture were composed by Ramchandra "Ansu" and the music direction comes from Chinmoy Lahiri. The picture is expected to be ready for release very soon. Their next production is entitled "British Samrajya-ke-Antim Din".

**ARVIND AND ANAND (Bombay)**

Their maiden picture "Khidki", written, produced and directed by Santoshi is having a big run at the local Kamal and a couple of other theatres in the city and greater Bombay.

**AKASH CHITRA (Bombay)**

"Angarie" is the title of their next picture for which producer director K. B. Lal has already chosen a good cast and along with it he is also making preparations for the shooting of

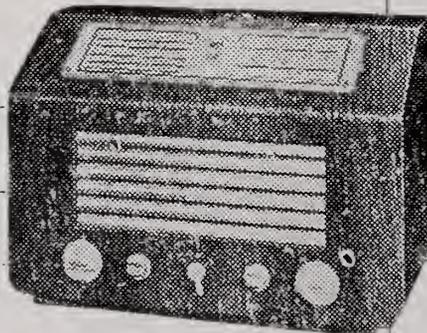


Recruit P. Kameshwar Rao, B. Sc. c/o Paramount Medical and Gen Stores, Vizagapatam, is 22, 5' knows Hindi and sings. He has taken part in school dramatics.

you will be *Proud*

You will be proud to own this radio — as we are of making it—for the acoustic qualities and tonal beauty are incomparable whilst the incorporation of "His Master's Voice" Magnified Bandsread gives ease of shortwave tuning which has to be tried to be believed. Truly a most handsome addition to the home and of which you will be proud.

Magnified Bandsread on 5 short wave-bands  
 - Special tropic proof finish—Horizontal top  
 light twin tuning scale with station names on  
 all wave-bands—Thaumoscopic visual tuning  
 indicator—Fly-wheel tuning—Super sensitive  
 elliptical speaker—High undistorted output—  
 Provision for extra loudspeaker and pick-up—  
 Luxurious cabinet.



Model 5101 : Seven valve superhet table  
 model for A. C. mains—  
 Model 5201 : Seven valve superhet table  
 model for A. C. and D. C. mains—

**"HIS MASTER'S VOICE" RADIO**

THE GRAMOPHONE CO. LTD. DUMDUM BOMBAY MADRAS DELHI

their third picture. "Desh Drohi"

**KULDIP PICTURES LTD. (Bombay)**

Their maiden production "Chhriya" is now ready for release. Work is rapidly progressing on further pictures—"Naach", directed by Ravin Dave with Suraiya, W. and Manorama in the lead and "Chhi" (in Punjabi) produced by L. Bhakhri with Wasti, Manorama, W. and Majnu and Cuckoo in prominent roles.

**LIBERTY ART PRODUCTIONS (Bombay)**

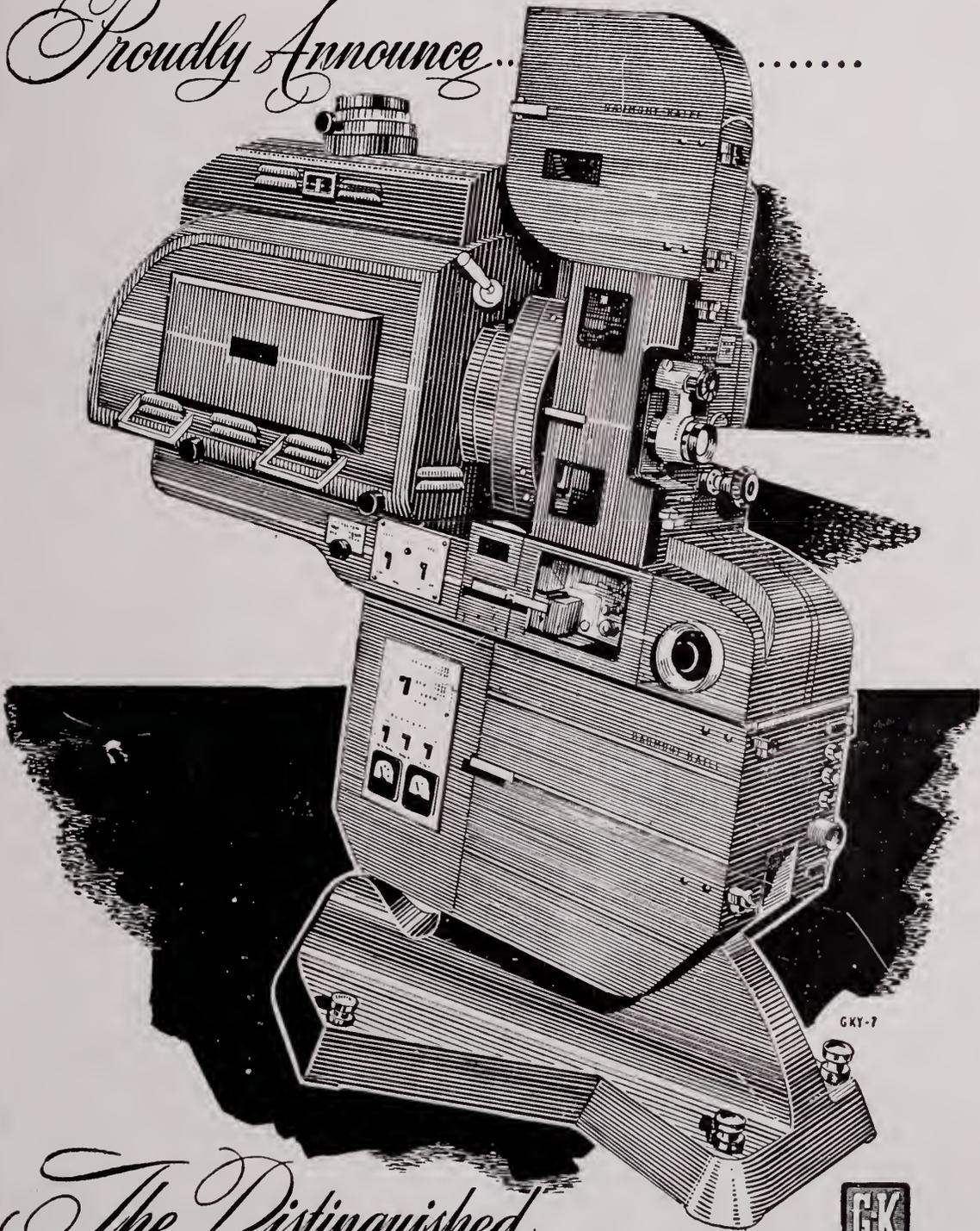
Their maiden picture, "Lekh" produced by Mehta and Raghupatral directed by G. Rakaish stars Sura Sitara and Motilal in the lead roles. Its story is written by Qa. Jalalabadi who also composed lyrics and the music comes from Krishandayal, B.Sc.

**NALINI FILMS (Bombay)**

"Gunjan", their forthcoming story starring Nalini Jaywant, with Tr. Kapur, Balraj Sahni, David, Pa and others is awaiting release through the Super Art Service. Amritlal Nagar wrote the story "Gunjan" and Ashok Ghose directed the music.

# GAUMONT-KALEE LTD.

*Proudly Announce...*



*The Distinguished*

# GK-21



See it in our Showrooms—or write for illustrated brochure

**GAUMONT-KALEE LIMITED**

FORBES BUILDING, HOME STREET, BOMBAY  
KHALEEL MANSIONS, 35, MOUNT ROAD, MADRAS  
SOCIETY CINEMA, 2 CORPORATION PLACE, CALCUTTA  
Sub Distributor for } CENTRAL SOUND EQUIPMENT COMPANY,  
Hyderabad State: } BIBLE HOUSE, KINGSWAY SECUNDERABAD D.N.



K. ASIF'S

# HULCHUL

Directed by

S. K. OJHA

Music

SAJJAD

Studio S. M. Pandit

LIBRARY  
THE MUSEUM  
OF MODERN ART  
Received:

REGD. No B 3517

# filmindia

INLAND Rs. 2/-

MARCH 1949

FOREIGN Sh. 4/6



*Eng & Tantalizing Romance*

## CHIDKI

*Starring*  
**REHANA**  
*Produced & Directed by*  
**ANTOSHI**

*Music*  
**C. RAMCHANDRA**

*PROP & POORAWALA*

*Studio S. M. Pandit*

**ARVIND & ANAND 361, VITHALBHAI PATEL RD., BOMBAY**

**GREAT INDIA PICTURES'**

*Greatest BOX OFFICE HIT*

# **BIKHRE MOTI**

*an outstanding feature of the year*

STARRING :—

**NIGAR SULTANA ★ JAYANT ★ JEEVAN ★ MUMTAZ QURESHI  
SHERI ★ VIJAY KUMAR and ?**

DIRECTED BY :—

**S. M. YUSUF**  
( **BOX OFFICE KING** )

MUSIC BY :—

**GULAM MOHAMED**  
( **MASTER OF TUNES** )

*Story, Scenario & Dialogue :—*

**AKHTARUL IMAN**

*Produced by :*

**M. K. AHMED**

*Particulars :—*

*Delhi-U. P.-East Punjab :—***KUNWAR MAHENDRA SINGH Esq.**

*Prop.* **KUNWAR THEATRES, MORADABAD.**

*BENGAL :—***M/s PEARL PICTURES. 6 Maden Street, CALCUTTA**

*Remaining Territorial Rights :—*

**GREAT INDIA PICTURES, BOMBAY 8**

**CALCUTTA FILM EXCHANGE, BOMBAY 4**

Sansar Movietone Ltd.  
P R O D U C T I O N



STARRING

MUMTAZ Shanti

RANJIT KUMARI

PREMKANT

KESRI, CUCKOO  
and

SAPRU

BIHAR'S GLORIOUS  
ACHIEVEMENT

# A AHUTI

OR

## Anokhi Qurbani

Story by  
L. SHANKER  
H.C. JAISWAL  
Screen play  
G. SARAN



आहुति  
ऊफ

अनोरवी कुर्बानी

Music - D.C. DUTT

Directed by  
KUL BHUSHAN

Produced  
BY  
L. SHANKER.

Distributors For East Punjab :

SAJDEH KHANNA & CO., AMRITSAR.

For other territorial rights please write to :

SANSAR MOVIE TONE LTD.

Head Office :  
HAZI KOTHI  
ADAMKUAN  
PATNA

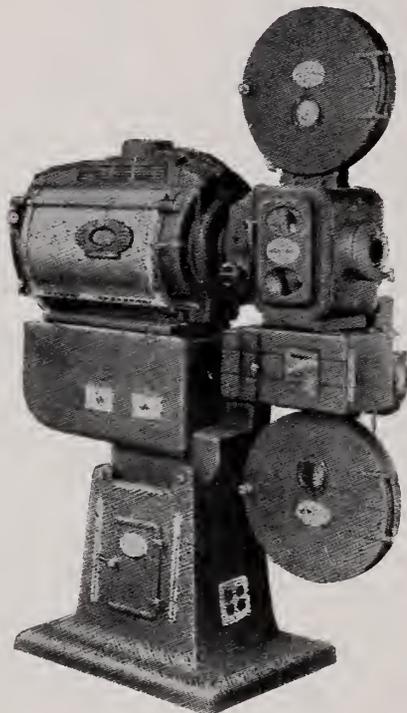
Telegrams :  
SANMOVI { PATNA  
BOMBAY

Production Office:  
139, FAMOUS CINE BUILDING,  
HAINES ROAD, MAHALUXMI,  
BOMBAY II.

# Genuine "MIRROPHONIC" Sound Equipment

with

"MODEL AA-2"



THE FINEST AND MOST MODERN  
THEATRE PROJECTOR  
OF ALL TIMES . . .

- ★ UNIT CONSTRUCTION
- ★ SELF-COOLED DRUM REAR SHUTTER
- ★ STRONG, LIGHT ONE PIECE CAST HOUSING
- ★ NO LUBRICATION
- ★ EASY THREADING
- ★ EASY TO CLEAN
- ★ SILENT AND SMOOTH OPERATION

THE DESIGN AND CONSTRUCTION ASSURES LONG  
DEPENDABLE AND TROUBLE-FREE PERFORMANCE

*A L S O*

ALTEC LANSING'S

*Complete Line of Theatre Sound System*

AND

"VOICE OF THE THEATRE"

LOUDSPEAKER SYSTEMS

Available ex-stock for theatres from 500 to 5000 seats at specially reduced prices.

INTERNATIONAL TALKIE EQUIPMENT CO., LTD.,

17 NEW QUEEN'S ROAD, BOMBAY 4.

Phone: 20892.

Telegram: "SOUNDHEAD"

**DELHI:**  
Chandni Chowk.  
DELHI.

**MADRAS:**  
18, Mount Road.,  
MADRAS 2.

**CALCUTTA**  
11, Govt. Place East,  
CALCUTTA.

**SUBSCRIPTION RATES**

The annual subscription, for 12 issues of "filmindia", from any month is :

INLAND Rs. 24/-  
FOREIGN: Shillings 50/-

Subscription is accepted only for a collective period of 12 months and not for a smaller period.

Subscription money should be remitted only by Money Order or by Postal Order but not by cheques. V. P. S. will not be sent.

# filmindia

PROPRIETORS

**FILMINDIA PUBLICATIONS LTD.**

65, SIR PHIROZESHAH MEHTA ROAD, FORT, BOMBAY.

Telephone : 26752

Editor: **BABURAO PATEL**

Vol. XV.

MARCH 1949

No. 3.

**ADVERTISEMENT RATES:**

The advertisement rates are as follows:

	Per	Insertion
Full Page Inside	Rs.	400
Half Page Inside	Rs.	210
1/4 Page Inside	Rs.	120
1/8 Page Inside	Rs.	150
2nd & 3rd Cover	Rs.	500
4th Cover	Rs.	600
1st Cover	Rs.	1,000

The cost of the advertisement should be submitted in advance with the order. The advertisement will be subject to the terms and conditions of our usual contract.

## Government Must Stop This Racket

The latest Indian producer to go on a dollar pilgrimage to America to cash his celluloid junk is Uday Kar, the well-known Indian dancer.

Producer V. Shantaram began the vogue by taking "Shakuntala", both in person and celluloid, and so Vijoo Bhatt with his "Ram Rajya" and Mehboob his "Humayun".

Shantaram's "Shakuntala" hardly ran three weeks at the Art Theatre, a small third rate down-town cinema on 8th Street of New York with a capacity of 600 seats, and Shantaram had to pay more dollars for the publicity of the picture than he collected at the box office.

All the best pictures of the world are released in New York midway or near about—between the 45th Street and 50th Street. So Shantaram's "Shakuntala" travelled the road exactly 37 streets for its New York "premiere". To describe the location and the importance of the Art Theatre in New York in parallel terms we must refer to Kamatipura in Bombay and pick upon the Alexandra Cinema as the nearest possible description of the Art Theatre.

Almost all the leading New York film critics slashed "Shakuntala" and described it as a very poor and amateurish picture, both technically and emotionally. Even the petite Jayashree got a few hard knocks from the critics.

Yet in India ignorant newspaper boys were beguiled by publishing high-sounding publicity blurbs about the New York premiere of the first Indian film" and New York cablegrams were published in support of these publicity blurbs. These cablegrams were, of course, sent to the publisher and Burstyn, a firm distributing foreign pictures at 113 West 42nd Street, to whom Shantaram gave the pictures for distribution when he could not find any one to buy them.

In fact Shantaram was so much peeved and disgusted with his American trip, probably because the American market did not sink in submission under his feet, that he did not have the heart to go even to Hollywood but returned home directly from New York.

In America they didn't know whether Shantaram was the name of a cabbage or a cucumber, and they did not care. And that must have hurt the great Shantaram who is used to being interviewed by half-starved news-

boys in India and taking intellectual poses in press photographs.

On return home Shantaram did not say much about the actual reception he got but talked of floating a distribution concern with a crore of rupees as capital in association with the Americans. The poor Indian newsboys, complete strangers to the gold dollars and ill-acquainted with even the rupee notes, swallowed this "crore-pill" and outdid one another in boosting Shantaram's mysterious "international link-up" and Shantaram gave more intellectual poses for press photographs.

Nothing, however, has yet come out of these big publicity stunts except an additional self-hypnotism of Shantaram as an international film magnate. Even that picture "Dr. Kotnis" which was produced in English specially for the international market is still rotting in tins unreleased even in India though it is three years now that the picture has been ready.

And the Government of India, who had also overrated this man—being hypnotised by his newspaper publicity, had sanctioned as much as 60,000 dollars for his American expenses and allowed so much Indian money to go out of a poor country. Shantaram, of course, bought a big Packard car for his charming wife and the rest of the dollars vanished in expensive American hotels and tips.

Producer Vijay Bhatt, another publicity product, also seemed to have seen the glimpse of a gold dollar somewhere and grabbing the tins of his "Ram Rajya" tickled the Government to give him some dollars and within a week he was on the other side of the Atlantic showing his stupid picture to small invited audiences and squeezing certificates of merit with the help of Hari C. Govil, a disillusioned Indian in America. No one in America was interested in "Ram Rajya" as a commercial proposition and Vijay Bhatt returned to India with a courtesy certificate from Director Cecil B. De Mille. Once again the Indian newsboys, tea-thirsty and crumb-conscious, vied with one another and made much of that certificate and ended by giving De Mille more publicity within a month than he had during a life-time. And India lost several thousand dollars more.

It was now time for another to jump off the board. So M. A. Fazalbhoy, our shrewd machinery salesman, injected Producer Mehboob with enthusiasm and another caravan started on a pilgrimage to the dollar land. Meh-



# Perfect TEAM FOR 1949



1. TALCUM POWDER
2. TOOTH POWDER
3. SHAMPOO
4. BRILLIANTINE
5. SNOW
6. COLD CREAM
7. TOOTH PASTE
8. CASTOR OIL
9. COCONUT OIL
10. TIL OIL
11. HAIR OIL
12. TOILET SOAP
13. SHAVINGSTICK
14. CUP SOAP.

PATRONIZE INDIAN PRODUCTS, FREE FROM ANIMAL FAT, AND TELL US IF YOU STILL JUSTIFY FOREIGN IMPORTS.

© MODI SOAP WORKS, MODINAGAR U.P.



ana, a new comer with a dimple, is one of the attrac-  
s of "Char Din", a social story of Rattan Pictures.

took his wife and his "Humayun", and taking the  
bhoy family for moral support and as interpreters,  
landed in New York.

In spite of Fazalbhoy's super-salesmanship and ex-  
t connections, "Humayun" could not be shown com-  
ially and Mehboob's caravan soon returned to In-  
Once again India lost several thousand dollars on  
shine.

Long before these three enterprising producers, Jam-  
B. H. Wadia had produced "The Court Dancer" in  
ish and succeeded in getting the Columbia Pictures  
merica interested in distributing the picture in Ame-  
The picture was, however, never shown in Broadway  
was anything heard of it though five annual calen-  
have changed their designs since.

Now come reports of Uday Shankar's foolhardy en-  
se in America accompanied by his talented wife  
Nandini and his tins of "Kalpana."

Ram Bagai, filmindia's special correspondent in  
lwood, writes to us that, 'Kalpana's' original foot-  
of 14,000 has been cut down to 10,000 for American  
; that for a rental of a paltry 100 dollars (Rs. 335)  
"Kalpana" was shown at the Beverly Hills High School  
riday, 14th January 1949; that the reaction of the  
100 Indians present was "hodge-podge"; that Shan-  
ould have brought 2 or 3 reels of dancing shorts  
ed; that the conclusion was that "Shankar is no film

technician and he should stick to his own field"; that  
"we believed in the ballyhoo that this film was running  
simultaneously in 10 cinemas in Bombay and Calcutta  
and was still being played to packed houses in both the  
cities. Truthfully, we were disappointed in the film";  
that Shankar gave 3-4 private showings in Hollywood.  
"At one show the attendance was 5 persons, at another  
3 while at one show only one man came and even he left  
mid-way thus leaving the great Shankar alone to witness  
his own creation or stop it. He stopped it."

And Uday Shankar and his Amla must have also  
taken some Indian money for the American trip. And  
with what results?

These four producers: Shantaram, Vijay Bhatt, Meh-  
boob and Shankar, must have spent over 1,25,000 dollars  
over their ill-conceived American trips which brought  
neither prestige to the country nor even profits for them-  
selves. When the Government of India need every possible  
dollar to buy food from this hard currency country for  
our hungry millions, under what earthly excuse can they  
justify their sanction of thousands of dollars to film pro-  
ducers travelling with their wives and their putrid tins  
of celluloid in search of a mirage? Are all the solicitous  
promises seasonally given to the hungry poor by the dif-  
ferent ministers of the State to be accepted as hypocritical  
platitudes which bring neither food nor sincerity of pur-  
pose to the hungry millions?

One more film "Ajit" produced by Mohan Bhavnani  
in 16 mm Kodachrome is at present being blown up to  
35 mm in Hollywood. It is already being boosted as the  
first full length colour film from India and though it will  
never get a commercial break, we won't be surprised if  
Mohan Bhavnani, who is now a Government employee  
in the Ministry of Information and Broadcasting, ap-  
plies for dollars to attend, of course with Mrs. Bhavnani  
the "New York premiere" of this film. That will be some  
more dollars wasted—dollars with which we can buy  
some precious food from the dollar-crazy Americans.

We have often written before that no Indian picture  
can for a long time to come, if not ever, be a commercial  
proposition in America. It is both stupid and suicidal to  
chase this mirage and once again we give the reasons:

Film exhibition in America is a monopolized trade  
and foreigners have no chance at all of introducing their  
pictures. Out of the 16951 theatres in the United States,  
more than 2/3rd are owned or controlled by the different  
producer-distributor concerns like Paramount, M.G.M.,  
20th Century Fox, etc. The independent theatre owners  
are also at the mercy of these big combines to keep their  
theatres running from week to week.

J. Arthur Rank, the British film tycoon spent mil-  
lions of dollars to get some foothold in America for  
British pictures. After years of struggle he could hardly  
get 15 theatres in New York. And these also he got after  
stepping up the quality of British pictures and using the  
British Quota Act as a lever for international trade. Rank  
has the entire British Government behind him in his ef-  
forts to popularise British pictures in America and bring  
some dollars home. And yet when "The Sons of Liberty",  
an anti-British organization sponsored by some of the  
leading Hollywood producers, recently picketed all cine-



**Time to SPARE!**

When did you last examine your stock of spare parts? The lack of a vital spare may put your equipment out of action and keep your cinema closed. Don't let this happen to you!

We hold a large stock of spares for immediate delivery—parts vitally necessary to keep your show running are always available.



## GAUMONT KALEE LTD.

FORBES BUILDING - HOME STREET - BOMBAY  
 KHALEEL MANSIONS - 35, MOUNT ROAD - MADRAS  
 SOCIETY CINEMA - 2 CORPORATION PLACE - CALCUTTA  
 Sub Distributor for CENTRAL SOUND EQUIPMENT COMPANY,  
 Hyderabad State: BIBLE HOUSE, KINGSWAY SECUNDERBAD DN.

*Everything for the Cinema*

nas showing British pictures, Rank's acquisition of 15 New York cinemas dwindled to only two cinemas. Where Rank is gasping for breath from month to month in America what earthly chance have the Indian producers with their putrid product?

It is true that some foreign pictures, like "Paisan", "Open City", "Shoe Shine" etc., made in Italy, France and Sweden ran well in America. But these pictures got a break because they were purchased outright by influential American distributors who had to recover a part of their collections frozen in Italy and other countries. The producers of these films, however, always got very little and all the profits, as usual, were collected by the American distributors.

Besides, quite a few of these foreign films have some quality and unusual realism which hold audience interest in America in addition to the racial aspect that the players in these pictures belong to the white races that have become Uncle Sam's wards under the Marshall Aid Plan. The social life and the costumes in these foreign pictures harmonize with those seen in American pictures and as such contribute to the white democracy of the Western nations.

In spite of all this, very few of these foreign pictures get a Broadway release. The majority of them are shown in small down-town theatres and bring in just a little profit over their cost price.

American producers and distributors are almost fanatically conscious of their home markets and are ruthless in scotching any possible competition in their field. With their fabulous resources and an almost unholy unity of purpose in these matters, they will never allow any foreign producer to get a foothold in the American market, though, of course, they are themselves always on the alert to acquire new fields for their own films and bring the heavens down in protest if some nations enact defensive measures to conserve their own economic stability.

Some of the American film producers are perhaps the most selfish, greedy and unscrupulous people one can find in any part of the world. They have often bought quite a few of the British pictures which threatened to appeal to the American masses and instead of showing them in America they have either burnt their negatives or shelved the pictures completely. Ruthless and unscrupulous in competition, these producers would easily spend millions to maintain their monopoly of American markets rather than allow a good foreign picture to create a different taste in the American audiences.

Another important factor that militates against the possibility of Indian pictures being popular in America is the language of the Indian films. Though some dubbed pictures have sometimes appealed to the city audiences in America for reasons given above, even the best Italian pictures have failed to be popular in little towns and villages where audiences are completely hypnotized by the Hollywood glamour and publicity. The average American, though he fancies himself to be the first cousin of the Englishman, can hardly understand the English-



In "Sipahiya" produced and directed by Aspi, Yaqub, the popular star, looks every inch a high grade military officer.

man's English and sticks to his American version of the language. When he hears Sir Laurence Olivier's beautiful diction in Shakespearean films, he is completely flabbergasted and often gives vent to his confusion by saying: "Goddammit! What's all the row about?" To sell an Indian picture to an American audience in such circumstances is like passing a camel through the needle's eye.

It is high time that Indian producers realize the utter stupidity of their foolhardy ambition to produce pictures for the American market. Indian producers haven't a dog's chance to show an Indian picture on a commercial basis in America, and there is no sense in wasting Indian money in buying American dollars and making ourselves more poor than we are today.

Our producers have neither intelligence nor patriotism and it is difficult to put sense into their bullet-proof heads but the Government of India can certainly stop these idiots from draining off our already slender economic resources by refusing them pass-ports to get out of the country with their wives and putrid films.

Unless the Government take some drastic steps immediately quite a few producers who are already packing up new tins of their own celluloid junk are likely to waste some more Indian money overseas in buying dollars with which we can purchase some food for our hungry millions.

# PHILIPS CINEMA THE NEW PROJECTOR FP 5



**THE IDEAL  
SOUNDFILM  
EQUIPMENT  
FOR YOUR THEATRE**



- Robust construction
- Very simple driving mechanism
- Entirely automatic lubricating system
- Magnetic oil filter
- Very simple film threading
- Built-in soundhead
- Spool-boxes for 600, 900 and 1300 m

**THE CINE AGENCY (India) LTD.,**

18, New Queens Road  
BOMBAY.

9, Mount Road  
MADRAS.

# Bombay Calling

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

## CH CHANDULAL KI JAI !

On the 26th of November last at the Ranjit Studios the Home Minister Morarji Desai walked over a crowd of prostrate film tycoons with seven garlands round his neck. Little did he realize that the little man who put the garland on behalf of the film workers, much against the wishes of Chandulal Shah, the president of the producers and the master of ceremonies for the day, would be an unemployed man today.

This little man's name is Diwadkar and he was working in the Ranjit Studio till that fateful evening. On the 24th of December, 24 "rebels", including little Diwadkar, were sacked by the Ranjit boss. The Indian Motion Picture Employees' Union is fighting out this case but in the meantime the little workers are giving more than a mere khaddar garland to our Home Minister. They are giving away their two daily meals to maintain the dignity and sincerity of that affectionate gesture of sweating people to our popular minister.

This is, indeed, a strange world in which the sweat of workers cannot even garland a people's minister without that garland throttling the capitalists. One more garland did not break Minister Morarji's neck but it has broken the back of those poor workers and disturbed their daily meal routine of 24 workers' families.

On the 13th November—only 13 days before the big election to Minister Morarji—Chandulal Shah had crossed his workers and given them an ultimatum either to leave the Employees' Union or face dismissal. The workers stuck to their Union. The garland incident, within 13 days of Chandulal's threat to the workers, became the proverbial last straw on the camel's back and the workers are on the streets today. They are living on the dust of the streets while their erstwhile boss has since gone to the Derby with his horse "Balam" and gathered the glory as the best sportsman of the year. Sportsman indeed, with 24 hungry families of his workers, helpless and starving in the slums of the city!

Under the chairmanship of Mr. S. K. Patil, the President of the Bombay Provincial Congress Committee, the Indian Motion Picture Employees' Union was formed in January 1946. During the three years of its struggling career, the Union had to face plenty of trouble and sabotage from the studio owners. Threats were handed out, counter unions were formed, workers were victimized, the Union was sabotaged in almost every field of its activity but under the presidentship of Prithviraj Kapoor, then of Rohit Dave and with the almost fanatic sincerity of D. S. Thakur, the General Secretary, the Union bravely braved all the storms and claims today a membership of 2145 workers in 18 studios and 4 laboratories. The workers of only two studios, the Rajkamal Kalamandir and the Central Studios, are still eating from the hands of their dog-feeders and have not yet found it necessary

to lend their bread the prestige and fraternity of common interests which the Union offers. They are still selling the salt of their sweat to buy blood for their employers.

The Employees' Union demands for the film workers standardization of wages, dearness allowance, provident fund, gratuity, annual leave etc.

The Union is carrying on a grand battle with the Producers' Association on these points and the producers are not quite happy the way the Union has already recovered Rs. 11,000 as accumulated dearness allowance from the Famous Cine Laboratory and Rs. 20,000 more as over-time wages from different producers. Immediately the producers are faced with the demands of the Union for arrears of over-time wages and dearness allowance, the producers begin victimizing their workers by wholesale dismissals and the Union is compelled to move the slow machinery of the law under the Industrial Disputes Act to redress the just grievances of the workers. Quite a few cases are on the anvil just at present with the law lazy and the workers hungry.



Here is Chandulal Shah leading in his "Balam" after winning the Indian Derby. This dark horse won him Rs. 73000/- in stakes alone and Chandulal is reported to have cleared up another 5 lakhs in betting. What about the workers' bonus, Chandulal?

Only two studios, the Filmistan Ltd. and the Bombay Talkies Ltd., have so far fully co-operated with the Union.

The greatest headache to the Union officials, however, is the collection of Rs. 2,50,000 the balance of the bonus from the Ranjit Studios. In April 1946, Chandulal Shah, flushed and intoxicated by the doubtful glory of having producing 100 rotten pictures, while celebrating his picture centenary, announced in the presence of the Jam Saheb of Nawanagar and thousands of guests a bonus of 2 lacs to his studio workers. To this, Jam Saheb, after whom the Ranjit Studios are named, graciously added Rs. 50,000 as his personal contribution and another Rs. 25,000 were contributed by the different Ranjit distributors. That made a total of Rs. 2,75,000 as bonus and the day looked like a workers' divali. After the workers had eaten the sumptuous meal given on the occasion to every one by Seth Chandulal Shah and with the prospect of getting that grand bonus in mind, every grain that lowered itself into those long sweating stomachs came up in gratitude and shouted "Seth Chandulal Shah ki Jai", "Seth Dayaramji ki Jai", "Seth Ganpatbhai ki Jai", "Seth Chhotubhai ki Jai", "Seth Ratilal ki Jai", "Gohar Bai ki Jai". All the members of the Ranjit ruling family blushed deeper in their own dye with the weight of all these "Jais", the gratitude of sweat and salt that went into making those 100 Ranjit pictures and buying a dozen cars, palaces, race horses etc. for Chandulal Shah and Miss Gohar.

Three years have passed since that glorious day when Chandulal Shah promised the workers a bonus of

Rs. 2,75,000 and made every grain in that free m shout "Jai" for this and "Jai" for that. But so far of Rs. 25,000 have been paid as bonus.

When the Union demanded this bonus, Mr. Thak the General Secretary of the Union, was told that bonus would be paid in December 1948. December 1 come and gone and Chandulal Shah has won another Derby but the balance of the bonus has not been paid yet and the workers are swallowing only the salt which the thought of the grand bonus still brings into their mouths.

Chandulal Shah is reported to have told Thak that even the Jam Saheb has not sent in his promise Rs. 50,000 yet. How can the workers then expect Jam Saheb's protegee to keep his promise?

The silly workers, they think that with years of sweat and sweat, they deserve that bonus. Little do they know the ways of tycoons and tings. Even the free market that this film tycoon gave made the throats of the workers hoarse in crying out "Jai" this and "Jai" that. Every single grain of the capitalist must cause an ulcer in the stomach of the sweating worker. That is how the world is run today. What chance have these poor Ranjit workers to get those Rs. 2,50,000 from Seth Chandulal Shah seeing that the sporting Seth has to feed 50 race horses costing Rs. 400 per horse per month, to mention many jockeys and lackeys.

We do not think that the Union will ever succeed in getting that bonus from Chandulal Shah but because that money belongs to the workers and smells of their sweat, let us pray that Chandulal, in his moment of disgust, throws it out of his safe some day when the Union officials happen to be standing below the Seth's bedroom window.

That will be another Diwali to the Ranjit workers who have slaved to buy race horses, motor cars and palaces for their Seth Saheb.

#### STOP THIS HIGHWAY ROBBERY !

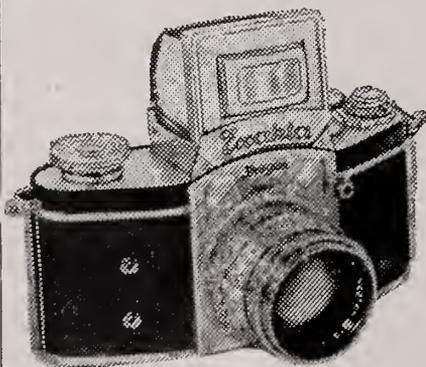
With the division of India into two dominions a new racket is in vogue these days among some of the Muslim producers and artistes of India.

It is not exactly a state secret that quite a few Muslim producers now operating in India owe their spiritual allegiance to Pakistan and are anxious to transfer their profits to the sister dominion as fast and as quiet as they can, without having to carry out the unpleasant obligation of paying income-tax in India.

To circumvent the necessity of paying income-tax in India, quite a few Muslim producers are charging very nominal prices for their pictures for the exploitation rights in Pakistan and sending duplicate negatives of their pictures to their own distributing firms, run by brothers, cousins and in-laws. Their firms in Pakistan make as many copies of these pictures as required after exploiting the same keep their collections in Pakistan banks in the name of the original producers.

This method of sending pictures to Pakistan has a double advantage. In the first instance these Muslim producers are able to build up a reserve in Pakistan for future purposes and secondly the so-called poor purchase price obtained for a picture for Pakistan exports

## KINE EXAKTA



(MADE IN GERMANY).

Limited stock just arrived.  
Prices from Rs. 1,075/- upward.

SOLE AGENTS:

New Industrial & General Imports, Ltd.,

Distributors:

**PRECISION PRODUCTS,**

4th floor, "Bombay Mutual Annexe", Gunbow St.,

Fort, P.O. Box 850,

BOMBAY, I.

The latest world-famous Kine Exakta precision miniature single lens reflex camera with fast lens combinations.

The most perfect instrument in its class for the keen amateur, the professional and the scientific worker.

Built like a jewel—a pride to own.



Men and Rehana give a dancing duet in "Actress", a social satire produced by Filmistan Ltd.

tion can be set off against the profits in India and a lesser income-tax paid in this country.

The Income-tax authorities thus lose doubly: the tax on the profits whilst selling pictures to Pakistan and the tax on profits in India because of a lower slab reached due to the set-off mentioned above.

There is still another angle in this racket of sending money to Pakistan. Every one knows that some of the top-line Muslim actors and actresses receive as much as Rs. 50,000 for a single picture and it is also known that nearly Rs. 35,000 from this amount is paid in black money. Some of these artistes make as many as eight pictures a year and collect over 4 lakhs of rupees out of which nearly 3 lakhs are black money.

All this black money has to be turned into white money the best way for the Muslim artistes to do this is to purchase exploitation rights of pictures for Pakistan by paying their black hoardings and obtaining duplicates of pictures from which copies can be made in Pakistan. Once these pictures reach Pakistan, all their collections remain in Pakistan and the black money automatically becomes legitimate. This method serves both the economic and political purposes of these Muslim artistes and saves them from the painful obligation of having to pay heavy income-tax in India. It is not, therefore, surprising to find these days quite a few Muslim film artistes of India becoming film distributors in Pakistan.

Indian producers who sell their pictures for Pakis-

tan are only too willing to co-operate with these Muslim racketeers and receive two-third of the actual price in black money and the rest on paper, as it saves them also from the higher income-tax slab.

It is not therefore strange to find some pictures fetching a price of a lakh and half rupees for Pakistan rights while others are sold for as little as Rs. 40,000 only. The wide gulf between these two price ends provides a pointer to what is actually happening behind the scenes. The standard price for Pakistan rights varies between a lakh and a quarter to a lakh and a half per picture but when purchase agreements are produced with prices near about fifty thousand rupees and often less, it doesn't need much intelligence to imagine that a large part of the price has been paid in black money.

There is only one way to avoid this income-tax sabotage so far as pictures are concerned and that is to fix up a standard price for Pakistan rights for taxing purposes and enforce it whenever producers present sale agreements priced below the standard price.

As regards the blackmarket money piling up with some of the Muslim artistes who are resorting to all sorts of devices to avoid rightful taxation, it is necessary to take drastic steps and check up their acquisitions in property, ornaments and gold in safe-deposits as also their seasonal remittances to Pakistan through brothers, cousins and in-laws.

If some of the Muslim producers and artistes are operating in India with the solitary idea of making money by cashing their popularity and sending such earnings to Pakistan, they must be stopped from doing so to conserve our national economy. If our country, in its present state of poverty, can't afford to spend money and get American goods instead, how can it afford this one-way drain on its economic resources? For, nothing comes back to us in lieu of all the money some of these Muslim film folks send out of India regularly under one excuse or another.

#### SURAIYA A RISKY PACKET !

Pakistan-returned Producer Hasnain of Fazli Brothers is reported to have signed up Suraiya for Rs. 65,000- for his new picture. This is the highest price paid to any artiste during the last two years and is therefore a clear indication of the present boom in motion picture making in India, though the film producers keep shouting about a slump either to extract tax concessions from the Government or to persuade the Income-tax authorities to look at their returns more sympathetically. Surely an industry in slump cannot afford to pay such a huge amount to a single artiste for 3 months of work?

Incidentally, this is the sixth simultaneous picture Suraiya will be making and it adds one more producer to her nanny's diary of daily schedule. It is a well-known fact that Suraiya is a hardworking and punctual girl who works every day of the week including Sundays but formerly while she used to dole out 6 days in a month to every producer, now with Fazli's new contract in hand she will be giving only 5 days a month.

If we call this greed on Suraiya's part we would be accused of being unfair as it takes two to make a film



*Pictures*  
**STUDD**  
*With Brilliant Music*

BAZAR, SANWARIYA,  
MERE LAL, ANMOL MOTI,  
ACTRESS. AAHUTI,  
DADA, ZIDDI, JALSA,  
NADIYA-KE-PAR, GAJRE,  
PYAR-KI-JEET, KARWAT  
CHANDNI RAAT, DILLAGI,  
MELA, BIKHARE MOTI,  
USHA HARAN. CHANDRALEKHA...

*Recorded on*  
**HIS MASTER'S VOICE**  
CALCUTTA BOMBAY MADRAS DELHI



cmo

tract and Suraiya is less to blame because in spite of pitching the price higher and higher with every new contract, producers are falling over one another to secure her services in the hope of extracting finance from the distributors. It is no secret that all the distributors love Suraiya.

It is no wonder, therefore, that Suraiya has become a superstition with weak minds like Baburao Pai of Famous Pictures, J. K. Nanda of Haldia-Nanda Productions and M. Sadiq. They seem to have lost faith in their own luck and intelligence and adopted Suraiya as their main mascot of success in production.

But such shivering producers do not seem to realize that after paying Suraiya 50 or 60 thousand rupees for a single picture and shooting her five days in a month they have to sit on pins and needles for a full month to get another five days and so on for 9 months till her shooting days are over. By this time the cost of production has increased unnecessarily by at least 2 lakhs rupees and the picture which was originally scheduled to cost 2½ lakhs now costs just 4½ lakhs. Which means that every producer pays for Suraiya as much as 3 lakhs on a single picture including her contract money.

Is Suraiya worth all that? We say, No! And why?

1. Though Suraiya induces the distributors to advance money on her picture that money is a loan on her picture and the producer has to pay it back with interest and royalty, both of which are prohibitive.

2. That no star in India guarantees the box-office success of a picture merely on his or her name. A number of Suraiya pictures have failed miserably. The recent ones being "Vidya", "Kajal", "Dak Bungalow" and "Dil", "Aaj-ki-Raat" etc.

3. That people still rush to see good stories whether the players and only good stories with popular entertainment value click at the box-offices.

4. That when 10 producers sign up Suraiya in a year, she is boringly multiplied on the screen and there is no novelty left in presenting her. And novelty is the life of all entertainment.

5. That no artiste in the world, however talented, can work in six simultaneous pictures and six different genres. To do so is prostituting opportunity and merchandising art. No producer can claim himself to be an artist if he has only a one-sixth share in his leading lady.

6. That ten producers a year vie with one another in giving Suraiya more and more publicity. All this publicity helps Suraiya to put up her price and producers have to pay for both, the price and the publicity. This payment is made by borrowing money at exorbitant interest making the producers poorer and Suraiya richer.

7. That appearing in pictures after pictures Suraiya is getting typed and far from being the ideal village girl of her early screen career, she has now become a village bore and filmgoers have now come to hate both the villages and the village girls.

8. That Suraiya's terrific limitations in music have made the different music directors repeat themselves in tunes and at present Suraiya seems to sing only one common tune throughout ten pictures every year.



Geeta Bali gets another lead in "Nai Reet", a social theme produced by India Film Corporation.

There are many more reasons, commercial and artistic, why this overworking of stars must be stopped. Other girls who are also overworked in the same manner are Nargis, Munnawar Sultana and Rehana.

We don't grudge the girls their huge earnings but in accepting too many contracts every year they are cutting short their artistic career and fast heading for a blackout.

The producers are following a suicidal policy in repeating these stars in their pictures. No audience in the world is prepared to see ten pictures of a single star in a single year and such pictures are already cutting one another out of popularity.

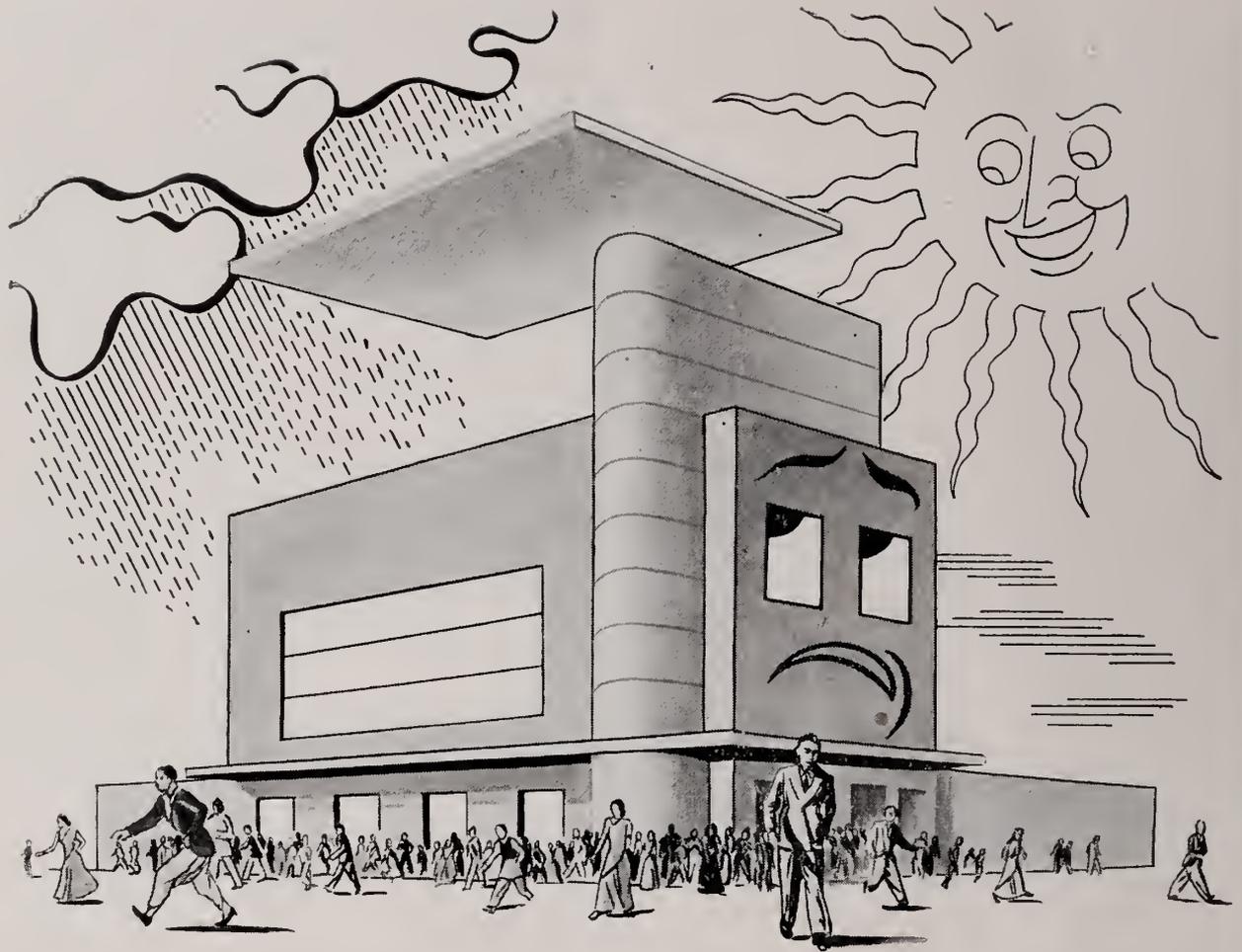
The ultimate stalemate resulting from this idiotic production policy is bound to shake the stability of the industry and once again producers will be shouting themselves hoarse over another slump.

#### TO THEIR ETERNAL DISGRACE !

Film producers who shed rivers of crocodile tears over Gandhiji's death last year and who are now busy cashing his name in one grotesque picture after another seemed to have clean forgotten the day of his death anniversary, in spite of the newspapers publishing, long in advance, the different programmes for the Sarvodaya Day.

The Government of Bombay advised the people to observe the 30th of January as a day of mourning and prayer and requested stoppage of all public entertainment.

But the film producers and exhibitors, who care a



## YOU WOULDN'T LEAVE THE ROOF OFF YOUR THEATRE!

Of course you wouldn't! And you wouldn't leave your theatre without a screen, or without chairs. You want your theatre to be *complete*.

But whatever else you put into it—however good your decorations are; whatever projection equipment you have—your theatre is not complete

without the *service* that guarantees your patrons the finest entertainment possible at all times—Western Electric service!

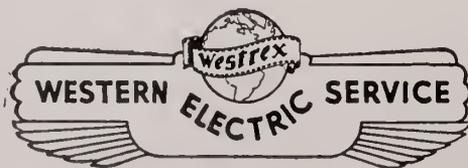
Let skilled Western Electric technicians complete your theatre, by ensuring for it trouble-free uninterrupted performance. Western Electric

engineers undertake to service any make of equipment, and their years of experience and their fine training are yours for the asking!

Don't be satisfied with an incomplete theatre—contact the nearest Western Electric office; there's one in every important centre.

### *Western Electric Company of India*

(The liability of the members is limited)



HEAD OFFICE: Metro House, P. O. Box No. 1232,  
Esplanade Road, Bombay.

BRANCH OFFICES: Calcutta - Madras - Delhi  
Bezwada - Lahore - Karachi - Colombo.



anjeev Kumari becomes a solid proposition in "Aahuti"  
"Anokhi Qurbani", a social story produced by Sansar  
Movietone Ltd.

mn for mere "requests", remembered Gandhiji only their new box-office salesman and attaching different Gandhiji trailers to their own putrid pictures widely advertised special shows for the Sarvodaya Day.

They were all ready to pull in the cash of the day but they had not reckoned the temper of the people correctly. Gandhiji lives in millions of Indian hearts and three million of these in Bombay were in no mood to be entertained on the anniversary of the very day when the Father of our nation was assassinated.

The ever-alert foreign exhibitors realized this temper of the people an evening earlier and rushed a notice to the press announcing the closing of their cinemas. But the Indian cinema owners had to see threatening clouds before their cinemas to induce them to stop their shows.

Is this not disgusting? After this disgraceful exhibition of cheap, mercenary sentiment can any decent man extend any sympathy to the film industry?

Gandhiji's day of death was not a state secret. It was the whole world's prayer day, and it will remain so through centuries to come. And yet not one of the different associations of film producers, distributors, exhibitors, artistes, importers and technicians who rushed to the Earl of Halifax Minister Morarji Desai, issued a directive to its members to observe the Sarvodaya Day in a manner befitting the solemnity of the occasion.

Couldn't the associations of producers, distributors and exhibitors have asked their members to close all cinemas for a day as a tribute to the Father of our Nation?

They didn't. And this disgusting fact both the Government and the people must always bear in mind whenever they find these filthy, mercenary minds cashing Gandhiji's name.

#### YOU'LL HARDLY BELIEVE—

That Jayashree, of course according to V. Shantaram's publicity blurb, was not the only one to be offered a Broadway engagement by the Yankees. Our Governor Maharaj Singh was also once offered 90 dollars a day for a stage appearance in America. These Yankees have a rare sense of slapstick.

That prohibition or no prohibition Producer Baburao Pai celebrated the silver jubilee of his "Pyar-ki-Jeet" by a grand cocktail party at the Taj. Of course, he couldn't risk inviting Protima Dasgupta.

That of all people the great V. Shantaram, brother of V. Kashinath in turn brother of V. Avadhoot, himself attended the cocktail party and talked only of his "Shiv-Shakti" and his censorship responsibilities pushing the little Pai into a corner and taking the kick out of the cocktail.

That V. Shantaram, brother of V. Kashinath in turn brother of V. Avadhoot, has warned the people of India that 1949 is a V. Shantaram year. We had better write off this year from our life-time if we are going to get more "Bhools".

That V. Shantaram confessed before that South Indian producer S. S. Vasan that the quality of Rajkamal pictures had touched the bottom these days but he would take it to the top during 1949. Vasan, of course, did not understand that word "quality" used by Vankudre.

That Chandulal Shah became red—I beg your pardon—dark with rage seeing his favourite courtier Pandit Indra dancing attendance on S. S. Vasan and neglecting the Ranjit durbar. Thirty thousand rupees is big money for Panditji if not for Chandulal.

That under the temporary influence of Vasan, Pandit Indra did not even back Chandulal's "Balam" in the Derby and thus wished otherwise to the great Sardar. These Marwaris, they shift their loyalties according to profits.

That black seems to be Chandulal's lucky colour the way the two blackies "Chakori" and "Balam" won the Derby for him twice. It is a personal case of colour harmony.

That no sooner Chandulal had won the Derby, Taimur, the timid, handed his Seth a list of weekly payments. That took the taste of victory out of the Seth's mouth.

That D. S. Thakur, the Secretary of the Workers' Union, danced with joy when he heard of Chandulal winning the Derby. He has now sent another reminder

# HIMALAYA PICTURES

*Present*



*With*

**ANSARI \* RAVINDRA \* DIXIT \* PREMA \* SHYAMA  
RAJANI \* AMAR SINGH \* SUSHILA \* SHREEPAL**

*Music*

**D. RAMCHANDRA**

*Direction*

**JAGDISH PANT**

*Story, Dialogue & Songs*

**GOPAL SINGH NEPALI**

*Producers*

**Lt. Col. DRONA SHUMSHERE JUNG BAHADUR RANA  
GOPAL SINGH NEPALI**

**FOR NEXT ATTRACTIONS WITH RAMCHANDRA'S MUSIC AND NEPALI'S S**

**NAAZ**

**&**

**NAZAQAT**

Territorial Rights of the THREE PICTURES for DELHI, U. P. & EAST PUNJAB

sold to:- TRADERS (1946) LTD., Chandni Chowk, DELHI.

FOR OTHER TERRITORIES CONTACT :

**HIMALAYA PICTURES**

97/1 GHODBUNDER ROAD, MALAD, BOMBAY,

the sportsman-seth to pay off the overdue arrears of bonus to poor workers. Taimur, the timid, managed to hurt: "Eh salo kyanthi nikali padyo?"

That Producer Kardar who once wanted to build a Kardar palace in Bombay has now sold his land and people wonder whether the Kardar palace will ultimately throw its majestic shadow in the Garden of Allah.

That Producer Fazli, who was the first to run away to Pakistan, is now reported to have returned to India, finding perhaps too many forbidden fruits in the Garden of Allah. We, however, welcome him back as this security country did belong to him before it was cut into bits.

That what Gandhiji failed to achieve Vijoo Bhatias sworn to establish—a Ram Rajya—with Prem Adib as "Ram" and Shobhana as "Sita". When the crowds saw our modern "Sita" on the race course on the Derby day, they decided to leave Vijoo's "Ram Baan" alone.

That while Director Vedi's marriage with Geeta Kapur is on the rocks these days, another Hindu-Muslim-director-star marriage is on the anvil—probably in Kolhapur. Let us wish the new aspirants better luck.

That our film producers did not know of Gandhiji's death anniversary and announced their shows as usual for the day till a few stones on the cinemas reminded them of our national tragedy. And they say film producers are educated. They couldn't even read the newspapers.

That Sher-e-Kashmir Abdullah met film-actresses Motima Dasgupta and Begum Para and wondered if the

Kashmir war could have been stopped earlier if these two had been put in command. Protima can surely handle a gun alright if she doesn't hit the wrong target.

That the respectable women of Bombay are wild with the film producers for misrepresenting their race on the Indian screen. It wouldn't be a bad idea if the women marched in army formation and stopped a show or two. We guarantee that the Home Minister won't use his police stick.

That the Bombay Censors are doing their job rather too well these days. They are cutting out songs from pictures and they themselves don't know why. And the producers insist on asking why. It is an impossible situation.

That producers are rather unhappy when a rival producer is called on to censor their pictures and cut out songs shot twice. But when Minister Morarji thinks that every one is as impartial and unprejudiced as himself, what can the producers do?

That the review of "Ram Baan" was so effective that it took away from "filmindia" even the machinery advertisement of Evergreen Pictures who are partners in "Ram Baan". But that doesn't mean that Simplex has ceased to be a good projector. Aren't our producers great champions of free speech? And at their official meetings they invite criticism of their pictures!

That actor Yacub, the 50 thousand-rupees star of the Indian movies, insists these days upon taking Sulochana Chatterjee in all the pictures in which he plays. Producers wonder why and that too after 30 years experience in production.

That it is not correct to assume that Producer Raj Kapoor has closed down his production business these days because he doesn't advertise. He has at last found his Nimi after burning down a theatre in "Aag" and is these days sprinkling "Barsaat" on the little sapling.

That the man in the news these days is Kishore Sahu, one of our very few really intelligent producers. He is reported to have sold three pictures long before he himself knows what they are really about. But the distributors know and that is enough.

That another man in the news is the mysterious Goverdhandas Agarwal of National Educational Films. He threatens to educate the whole nation with little bits of film and thus deprive the Congress of its millions of blind followers in 7,00,000 villages. We have warned.

That Producer Keshavlal Mody of "Khidki" fame is likely to be appointed as a super censor as he knows the ways of getting things done without much fuss. Why not start a censorship consultation practice?

That the Ranjit "brain-trust" named a picture "Mitti-ke-khiloune" and in the rush of the Derby preparations forgot to give us the "Khiloune" part of it and threw only "Mitti" in our eyes. That is not good sportsmanship for a Derby winner.



Raj Sahani and Nalini Desai make a new team in "Gunjan" a social story of Nalini Films.



Directed by  
**K. AMARNATH**  
 produced by  
**M.R. NAVALKAR**

*Madhukar Pictures*  
 Present

**BAZAR**  
 NIGAR SHYAM GOPE  
 and YAKUB MANGLA  
 बाजार

Released Through **HIND FILM EXCHANGE**

Running to Packed Houses at **EXCELSIOR • KAMAL and KISMI**

Distributors :—

**BOMBAY :** Hind Film Exchange.  
**DELHI :** Hari Talkies Distributors.  
**BENGAL :** Fine Arts.

**C. P. C. I. :** Jamnadas & Co.  
**SOUTH :** Fine Films, Bangalore.  
**SIND :** Films De Luxe.

For Other Territories Contact :

**MADHUKAR PICTURES,**  
 BANDRA, BOMBAY.



# Editor's Mail

(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

**USTAFU USMAN KHAN (Madras)**

Are there poor people in America too?

*Even the golden cupola of a temple throws a dark shadow in spite of all the gold in it and the God beneath it.*

**SS B. GANAPATHY (Bangalore)**

Do you approve of modern cholis?

*So long as they cover the good old things I have no objection.*

**AGANLAL P. PATEL (Kampala, Uganda)**

Does Sardar Patel smoke?

*If he did we would at least know the nature of the fire burning inside.*

**FRESH CHANDAR (New Delhi)**

When I read that Bernard Shaw was looking for an intellectual heir, I thought of proposing your name. Any objection?

*Every objection! I have no beard. Why not suggest Socialist Ashok Mehta's name? By the time G.B. dies Ashok's beard will have grown a foot longer.*

Why don't Indian housewives ever have a holiday?

*Because they have ever hungry husbands.*

Does a girl who uses excessive make-up annoy you?

*Excessive make-up does and so does no make-up. I believe in women dressing their faces as well as their bodies because the face is the only part of their body women show to the world and it is necessary to present it as attractively as possible.*

**DIP SINGH (Simla)**

Are women news?

*Not unless they are young, beautiful and unattached.*

Is there any end to man's wisdom?

*Not as long as his follies are eternal.*

What in your opinion should be the function of the Ministry of Information and Broadcasting?

*Anything but what it does at present.*

**K. S. SANKARA NARAYANAN (New Delhi)**

What do you think of the romance between Rita Hayworth and Prince Aly Khan?

*There is nothing new in it. Adam and Eve went about it the same way and so did I.*

**S. D. SHUKLA (Kanpur)**

Are nights necessary?

*Yes, to pile up sin for the sun to clean.*

Does Veera sing?

*Yes, the song of her talent which has not yet become music for the millions.*

**SYED MOOSA (Bangalore)**

What will you do if you become a millionaire?

*This is one problem I shall never have to bother about.*

## AN APOLOGY

In the February issue of "filmindia" it has been published in a lighter vein that the Sikhs use 'huqqa' to protect their beards.

I have since learnt that the use of tobacco in any form is forbidden in the Sikh religion as one of the main 'Kurahts'. I deeply regret the mistake and apologize to the Sikhs if I have unwittingly hurt their religious susceptibilities.

Baburao Patel.



Kishore Sahu, one of our leading producers and directors, is evidently a very domestic man. Here is Kishore with his wife, Preeti Sahu with the little Sahu—Rohit and Naina at Naini Tal where they all went to shoot the outdoors of "Sawan Aya Re".

Will there be a day when we will not have a single policeman?

*In Bombay nowadays I see more policemen than citizens.*

**ARJAN D. BHARWANI (Ootacamund)**

I hate ladies wearing sleeveless blouses!

*So do I, especially eminent ladies with ugly arms.*

Now that India is free, what should be the programme of the Congress?

*Gandhiji took the programme with him and didn't even leave behind a copy for our ministers.*

Can you explain why Chiang lost China?

*The Chinese did not like hot-dogs and doughnuts. They preferred sauerkraut and vodka.*

What about the income tax due to India by the producers who have migrated to the Garden of Allah?

*Pakistan will collect it and keep it.*

**RAJESH N. SAXENA (Bhiwani)**

What are the things worth seeing in Bombay?

*Marine Drive, Maharaj Singh and Morarji Desai.*

How will you feel if some gentleman sitting behind you in a picture house happens to rest his legs on the back of your chair just above your shoulders?

*If some one does that to me there won't be a gentleman left in the chair behind me.*

**ISHWAR V. MAHBUBANI (Bombay)**

If romance is the privilege of the rich, what is profession of the unemployed?

*Dreams! They are free and fantastic.*

What do you think of the person who stole the show of Pandit Jawaharlal Nehru at a recent public meeting in New Delhi?

*A practical man! He got something at least of our Prime Minister. We get only high flo lectures.*

**P. V. KUPPUSWAMY (Trichinopoly)**

Welcoming Minister Morarji Desai, Chandulal Sh the producers' president said, "We are poor, we are weak, we are helpless. We have nothing to offer you except thanks and flower garlands." What did he really mean by that?

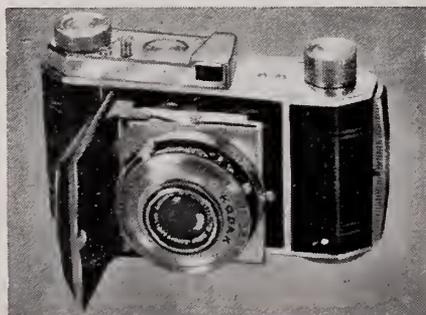
*That he has race horses, motor cars, palaces a what not but no power. While the Congress Ministers has power but nothing else. That is how both parties became 'helpless'.*

Has the advice of the Home Minister Morarji Desai to the film producers at the Ranjit Studio had any effect?

*Nowadays when some one mentions Minister Morarji's name, they ask each other: "Who is that man?" In this the producers are only following the Congress leaders—all promises and no action.*

**GOOD NEWS!** THE *Retina* IS BACK

HERE'S the camera you've been waiting for . . . a perfect 35 mm. miniature at a moderate price . . . the famous **Retina** available again after many long years!



So small (only 4 3/4" x 3" x 1 1/2"), it can be carried easily in the pocket, yet it's ready in a moment to produce negatives of beautiful quality capable of great enlargement.

The Retina's features include: 5 cm. lens (as below), giving great depth of focus, **Compur** Rapid Shutter with speeds of 1 to 1/500 sec., film lock to prevent double exposure, automatic film centering for rapid winding, plunger-type body-release, and a brilliant direct-vision view-finder.

Ask your **Kodak** dealer now about this fine camera.



(LEFT) THE *Retina* I With **Schneider Xenar** coated f. 3.5 lens.

(ABOVE) THE *Retina* II **Schneider Xenon** six-element coated f. 2 lens, coupled range-finder.

**COLOUR too!**

In addition to crisp, brilliant black-and-white pictures, the Retina gives superb natural-colour shots with **Kodachrome** film.

Other advanced models of **Kodak** cameras are coming in from time to time. Keep in close touch with your **Kodak** dealer.

**KODAK LTD.** (Incorporated in England)  
Bombay - Calcutta - Madras - Lahore - Karachi

**AYANT Kr. MOHAPATRO (Patna)**

Are you on good terms with Suraiya? Advise her to duce her fat.

*The poor girl works hard enough but I guess she can work off her weight a little more.*

What is meant by 'bursting with emotion'?

*See Nur Jehan, Suraiya, Meena and Manorama on the screen and you will know.*

How did you build your personality?

*I worked hard 27 years. 12 hours a day.*

**HIVANAND PRABHU (Kumta)**

What should be done when many boys are fighting th one another for the sake of a beautiful girl?

*If it is a problem of many they should refer the matter to the U.N.O. and ask for a Commission to be appointed.*

**D. TYAGI (Delhi)**

If a tax is imposed upon virgins, will it be of any e to society?

*The government will collect huge amounts from the film actresses, because non-payment would amount to a confession.*

**P. JHUNJHUNUWALA (Kanpur)**

On Jaipur Congress 65 lakhs of rupees were wasted pomp and show. Was it a party conference or a masha?

*It was the victors' vanity fair with the rich on the sofas and the poor on the tent tops. Many called it a disgusting exhibition of Congress democracy. All that money could have built quite a few houses for the homeless poor.*

When does love become a monotony?

*Marriage is love's monotony.*

**AMCHANDER GUPTA (Tukneri)**

Why did some people object to Pandit Nehru's ssing Lady Pamela Mountbatten?

*Who objected? I did not nor did Lady Pamela. Then what the hell have "some people" to do with it? I kiss my daughter so often and no one objects.*

What is a sin in politics?

*The whole affair is one big sin.*

**A. RAMANATHAN (Poona)**

What is the closest to a woman's heart?

*A baby's lips which make her the mother of the human race.*

The Yankees say they will one day go to the Moon. hy?

*To find out what moonstruck Indians have been doing there for 10000 years.*

For what is Hollywood unpopular?

*For misrepresenting the whole world including their own little town.*

**OPAL BANERJEE (Barrackpore)**

Wherein lies the glamour of a girl?

*In her youth and refusal.*



Sulochana Chatterjee, always a bright and sunny soul, plays a great role in "Nai Reet" produced by India Film Corporation.

**MISS SULOCHANA (Madras)**

What do you think of women as bus conductors?

*If they are nice and polite that is at least something to rest the eyes on, seeing that the seats are never comfortable.*

Nowadays Rajaji is more like a saint than a statesman. isn't it?

*Rajaji, a saint? We shall have to call back Gandhiji to prove that.*

**S. P. VASUDEV RAO (Bangalore)**

Which is the best way of earning a good name in this world?

*This world is not worth all the trouble. The best name we have has been turned into a vote catching device. If they can do that to Gandhiji after 50 years of his selfless service, what is the sense in you and I struggling to earn a name? We can do the next best thing: earn an honest living.*

Though the Congress Party is socialistic in its principles. how is it that the Socialists oppose it tooth and nail?

*The Socialists seem to be in a devilish hurry for power and they want it before some of them grow bald and unattractive.*

**HANUMANTHA RAO (Bangalore)**

As man advances in age he becomes more talkative. Why?

*With years he has collected so much more mat-*

*M. Ehsan* AND

**TAJMAHAL PICTURES LTD.**

ANNOUNCE

*A ROW OF STAR STUDDED PRODUCTIONS FOR 1949*



*Naseem*

IN

**AJEEB LARKI**



*Naseem*

IN

**FAQIRNI**

&

*Naseem*

IN



**HANDNI RAAT**

*Music*

**NAUSHAD**

*For Territorial Rights Contact:*

**TAJMAHAL PICTURES LTD.**

MANIK VILLA SARASWATI ROAD

SANTACRUZ BOMBAY S.D.

erial for talking that he gives it gratis to the youngsters.

How has a step-mother stepped into this world?

*From the itching lap of a man over the praying souls of her step children.*

When will India become a land overflowing with milk and honey?

*It is already if you count the millions of mothers we have in this ancient land.*

**SURESH KUMAR (New Delhi)**

Does anybody love a statue?

*Director Kedar Sharma does but not statues of Lokmanya Tilak or Mahatma Gandhi.*

Is this world too bad for you?

*Oh no, it is good enough. I get plenty of fun out of it.*

How far is it sensible to raise temples in the name of Gandhiji?

*We have enough temples and gods already to make our life miserable. The best memorial to Gandhiji would be a Gandhi hospital in every town and village of India where the poor can be relieved of pain and suffering.*

Which is the best season for marriage?

*When desire is in blossom and dreams disturb sleep.*

Do you use a stick while walking?

*Minister Morarji Desai does. He has to teach the people something every day and he does it with the stick.*

**MISS B. N. PRABHA (Bangalore)**

What does a lady's hand bag contain?

*That depends on the lady's activities. I knew one who carried a knife.*

What is your opinion about film stars?

*I have a good opinion about most of them. I criticise only their work.*

Why do people wear wedding rings?

*It is a dog collar for the wedded—a proof of loyalty that rarely exists.*

What job would you suggest to a woman?

*Managing a man is a job of a life-time.*

**GUNVANT DESAI (Navsari)**

How is it that while kisses and embraces in Indian films are censored by Congress governments, Congress leaders at Delhi publicly embrace foreigners of the opposite sex and their photographs are prominently seen in papers?

*Film producers turn kisses into currency notes by flavouring the kisses with desire. Congress leaders use them as conventional courtesies.*

**MISS AVTAR KAUR (Amritsar)**

Why do men stare at girls?

*Partly to pay back the cost of the dresses which the girls wear and partly to cover their own naked eyes with a veil of desire.*

**K. KONDALA RAO (Madras)**

Is prohibition good ethics?

*Yes, but bad economics.*

**T. BASKOR (Secunderabad Dn.)**

Is it true that women who smoke are unfit to be mothers?

*In America almost all women smoke and yet they are mothers, grandmothers and great grandmothers.*

**S. RANGANNA (Bangalore)**

How do you feel when you read in the papers about the Malan gangsterism?

*It is a pity we have no Atom Bomb and we won't have one as long as we don't adopt English as a compulsory language of science.*

**V. S. R. GUPTA (Vizianagram)**

Why don't the other governments follow Madras and Delhi in appointing lady conductors for buses?

*They will and then perhaps our ministers will travel by buses. At present they are flying over our heads, counting votes for the next election.*

**M. VEDAVYASA RAO (Cuddapah)**

Is there any difference between 'tiffin' and 'lunch'?

*Not in the dictionary but in the tiffin boxes. In India a lunch is a rich man's tiffin.*

**N. M. ADVANI (New Delhi)**

Do you know what is the present activity of Ashok Kumar, our prominent film star?

*I saw him at the races in an old suit and believed the rumour that he had become a producer.*

**JAGDISH PRASAD JAIN (Meerut)**

Where is Charlie at present?

*Selling cycles in Karachi.*

Do not directors and producers weep before you when you criticise their pictures?

*They do but I weep in return for giving me bad pictures.*

**A. N. NARAYANA RAO (Mysore)**

What is our new policy for newsreels?

*Make the reels and keep them in the tins till their news has gone out of news. Any way that is what our Film Division seems to be doing with our newsreels so far.*

What is marriage?

*A public confession of a private profession.*

What is a child wife?

*An early symptom of a future malady.*

When does a woman's merit really attract general notice?

*When the walls of her home enclose love, devotion and service.*

When do we infect everyone about us?

*When we spray politics and sprinkle religion, the drawing room becomes a lavatory of different stinks.*

JUSTICE PICTURES

*Present*

# HAMARI KISMAT

## हमारी किस्मत

### ہماری قسمت

*Starring*

**AGA** ★

**SHANTA PATEL**

**DALPAT\*ALI\*MANCHI**

**MUSTAFA\* RADHA**

**SHAIKH\* MANNAN**

*and*

**PRAKASH**

PRODUCED BY

DIRECTED BY

**JAMNADAS PAREKH** ★ **NARI GHADIALI**

Particulars:—JUSTICE PICTURES, JYOTI STUDIOS, Kennedy Bridge, Bombay



David Abraham, a new comer, makes a good impression in "Anokhi Qurbani" or "Anokhi Qurbani", a social story of Sansar Movietone.

What does a woman mean when she says to a man, speak like an American?

*That she has done war 'service' with the G.I.'s.*

Is death a healer?

*It is the ultimate cure for the chronic desire of living.*

Is this a good earth?

*Yes, but the worms turn too often.*

What is mental food?

*The Editor's Mail in "filmindia".*

Are people really as good as their word these days?

*Very rarely as good as good words but often as good as bad ones.*

Is a person with a highly polished bald head very noble?

*Not our actor David Abraham! He has a sting in his tongue. And Pandit Jawaharlal Nehru has a temper.*

When a youth loves a girl, he loves even her dog?

*That is a religious instinct. Don't we touch the bull while entering Lord Shiva's temple?*

Have you ever been in Paris?

*In 1939. And long enough to smell its filth and fragrance with the same breath.*

Does a doctor's profession know any politics?

*The politics of free service to political leaders resulting in more prestige and larger practice.*

In the slave market of olden days who fetched a higher price, man or woman?

*In the markets of men a woman has always been the best buy.*

What is freedom according to the present Congress regime?

*Freedom to vote for the Congress legislators and then return home and groan.*

What is fame?

*A silent censure of others less fortunate.*

Why is it that dogs wail mostly during nights?

*They probably bewail the ability of human beings to sleep over their sins.*

Which do you think is a very grave profession?

*The grave digger's. His customers never complain.*

Is Vallabhbhai Patel a model of sternness?

*He looks the goods but he isn't so stern seeing that his little grandson is not at all scared of him.*

When does one go fishing?

*Only when there is a bait on the hook and an idle hour to kill.*

Like many fond parents have you a favourite child?

*Yes, Moti my Banjara dog.*

When does a husband call his wife a mouse?

*When she starts nibbling at his little purse.*

Do you like the smoke in somebody else's pipe?

*I don't mind a chimney so long as something is being cooked below it.*

Is amnesia beneficial to all delinquents?

*It is a chronic complaint with them but creditors know a cure or two.*

Does woman ever confess her mistake?

*Not until she makes a bigger one and quotes the previous one as a justification.*

We have seen princess made and unmade but not with such speed as now?

*That is why we want Sardar Vallabhbhai to live another 25 years at least.*

**D. A. BENJAMIN (New Delhi)**

Would it be possible for you to ask the producer of 'Mela' to visit the Kashmir front to study the soldiers' behaviour with their brothers and sisters here?

*Instead of expecting a film producer to improve, why don't you ask your Commander to be more vigilant about our army's prestige?*

**G. LAKSHMINARASIMHAN (Hassan)**

Why Gandhiji's fund is not being collected as fast as that of Kasturba's?

*When Kasturba died Gandhiji was living. With Gandhiji dead the nation has lost its conscience. Dead gods get merely the flowers while profits go to the priests.*

Are you a spectator?

*In this world of hatred and jealousy no one can be a mere spectator, everyone is a victim.*

**JAWAHIR S. THANVI (Jodhpur)**

Why religions were founded, are founded and will be founded in future?

*Religion is the conscience of sin. Once in a while some one comes along and excavates the human conscience from the pile of unholy acts and we call it religion.*

Which is the favourite game of the Americans?

*Making money and when they get tired they play some baseball.*

When do you eat your own words?

*I spit words, my rivals eat them.*

It is said that Pandit Indra is an adopted brother of your wife?

*That is right and I have not got over the shock yet.*

Who should be called the father of journalism in India?

*In India journalism is an orphan profession. Those who grow old become merely old orphans but never fathers.*

Who is more extravagant—man or woman?

*Woman! Her extravagance keeps the world crowded in the midst of floods, famines, pestilence and wars.*

**K. L. SESHAGIRI RAO (Mysore)**

What makes you hesitate to reveal sex in its nakedness?

*Sex becomes a science when stripped and an art when draped. I am an artist and not a scientist.*

**D. T. BALANI (New Delhi)**

Have our actors and actresses done anything to help our soldiers on the Kashmir front?

*Under the excuse of helping the soldiers they recently committed some old bile against prohibition and film censorship and relieved themselves of a bit of helpless frustration against the government.*

**II. BHAVRILAL (Bangalore)**

Why are you so prejudiced against Suraiya in calling her ugly?

*I am not prejudiced against her. I don't even know the kid. I believe what I see on the screen.*

Who, do you think, is going to win Suraiya in the field of matrimony?

*Whoever does will get a few buildings, a lot of gold and a good-natured girl as I am told.*

**K. G. MATHUR (Ghaziabad)**

I hear that Sardar Chandulalji fears death. Why?

*Oh no, he is not that bad. He fears insolvency more and that is why he works hard.*

What is the difference between the Indian system of marriage and the English system of marriage?

*So long as the purpose is the same, the different systems don't matter.*

Are you in favour of Jai Prakash, the socialist?

*Absolutely! Provided he stops talking and starts doing things.*

Differentiate between Bapu and Jinnah?

*Bapu was the father of humanity, Jinnah the father of Muslims.*

**MISS U. PAI (Bombay)**

Why do the dogs of aristocrats bark only at swindlers and beggars?

*Human beings have made even the dogs conscious by naming some as the pariahs and others as the pedigreed ones. Loyal to their masters the dogs play their part loyally.*

Is pity a bad thing?

*Pity is a demoralizing sentiment. It has a patronising and aristocratic flavour which is highly unsuited to our democratic age. Self pity is worse. It is a murder of one's personality.*

What is the yardstick of a person's intelligence?

*His conversation which is often silence in the face of provocation.*

Should I see the Taj Mahal only in the company of my beloved?

*The Taj Mahal is a symbol of a royal lover's fanaticism in love. It is a monument of selfishness to build which thousands sweated day and night for years. Though beautiful in architecture, there is nothing ennobling about it seeing that a crazy king immortalized his bed of pleasure by a mausoleum in marble.*

Is hero worship good?

*If God is the hero. The rest are idols with faces of clay.*

**M. B. KANHERKAR (Poona)**

Why is 'ace-director' Shantaram deteriorating in quality these days?

*He has stopped learning. Men like Kishore Sahu and Raj Kapoor are pushing him back.*

**MISS SUNDARI REDDY (Kurnool)**

I am allowed to read "Filmindia" but not allowed to see pictures. What should I do, dear editor?

*You are not missing much. If all young girls had wise parents like yours, our pictures would prove quickly.*

**M. RUKMINAMMA (Gudur)**

What was the reaction of black marketeers during the recent cyclone?

*They made a fortune selling candles when they had no electric lights. Blackmarketeers cash in on fortunes and misfortunes.*

My lucky metal is gold. What is yours?

*Gold is all the luck the world wants and I have one of the world.*

What is the Ranjit studio famous for?

*As the place where the film magnates produced before Minister Morarji Desai.*

How to trick people into lending you money?

*Friends are robbed through sentiment, lies and crocodile tears. The professional money lenders lose through their own greed.*

What is the best way of getting rid of a car which is frequent trouble?

*Sell it to your neighbour at his price and watch him struggling with it. You will soon get your price that way.*

What is it that struck you most in the American men?

*Their tongues which struck a tick-tick every second like a clock.*

When does a picture make a silver jubilee?

*When approximately half a million fools have seen it.*

What is the idea of Ranjit Movietone producing 'Hanuman' in 1948?

*To rejuvenate the grey-haired Sardar with monkey glands.*

Is there any objection if I call you "Uncle"?

*None whatever so long as you don't expect the uncle to give you presents.*

"Mohini" one of the recent Tamil pictures is a story about a magic horse. Who said we are not progressing in the South?

*I didn't. I couldn't, seeing that Vasana is taking all the pains to restore the old Ramayana status of the South Indians.*



Uj Kapoor, our most popular screen hero, plays the lead in "Sunehre Din" produced by Jagat Pictures.

Don't you think C. R. would look more dignified in Western clothes?

*He looked like a circus clown at the Aligarh University when the boys put a red fez on him. At Rajaji's age dignity lies in a man's reputation and not in his dress.*

What is Acharya Kripalani's future?

*Every honest critic becomes an outcast in a world of hypocrites and sycophants.*

What will happen if everyone thinks of himself and his family?

*Everyone will have to work hard and earn and we shall have an ideal state.*

One of the recent Tamil pictures is called Demon Land. What does this indicate?

*The old place of the south on the map of India. What is the real secret of Russia's toughness?*

*The hunger of millions all over the world.*

Name a film actress who is worth her weight in gold.

*Quite a few get gold for their weight but the weight is not worth the gold.*

**MRS. M. M. BRIGGS (Anantapur)**

Why is Aruna Asaf Ali so carelessly dressed?

*If politicians look normal, their politics will suffer.*

What is the normal time a woman should take to dress?

*Before getting out of her bed.*

**KR. RAJENDRA SINGH (Agra)**

Which was the year in which the world was created?

*In my case 1904.*

**MIHIR KUMAR DAS (Dhanbad)**

Sir C. V. Raman said that comets are like politicians. What do you think?

*I think Raman was being modest. A comet is supposed to bring bad luck only to a king. Politicians kill millions every year.*

**H. S. RAJAGOPAL RAO (Madras)**

What makes a skirt a flirt?

*A big bulge in the hip pocket of the trousers. Madras buses have women conductors. What next?*

*The ministers' cars will have women chauffeurs.*

What is the best way to teach a girl to swim?

*Buy her a fine swimming costume and go with a camera to the beach. The rest is simple.*

Which is more sacred: Porbandar or Rajghat?

*They are the two ends of the same cradle. It is the carcer in between that has given the nation its altar.*

Mr. Winston Churchill is often drawn as a bulldog. Why?

*He has a vicious bark which disturbs sleep.*

**H. BANNERJEE (Poona)**

Do you like spinning?

FILMDOM'S MOST CELEBRATED VILLAIN

—YAKUB



NOW PRESENTS HIS OWN PRODUCTION

**Ā-E-YE**

आईये

*Starring :-*

SULOCHANA CHATTERJI ☆ MASOOD ☆ NIGAR SULTANA ☆ SHEELA  
NAYAK ☆ ASHRAFKHAN ☆ INDIAN CHARLIE ☆ VALI and **YAKUB**

*Produced & Directed by :-* **YAKUB**

*Particulars :-* **INDIAN PRODUCTIONS**

**Eastern Studios 75-77, Love Grove Road, Worli, Bombay 18**

*No. I consider it a waste of time to do some clumsy spinning in a machine age. It can, however, be practised as a hobby or be useful for political showmanship.*

**ADANLAL SHAHU (Jodhpur)**

Why is your magazine limited to 76 pages only?

*Do you want 760 pages for two rupees?*

What is your dog's hobby?

*He likes the bony legs of my dhobie and sweeper. My Moti is a rare snob.*

**NAGESHA RAO MANAY (Bangalore)**

Has anybody seen you in tears while seeing some of the moving scenes in good pictures?

*Quite a few pictures have moved me. I am not as tough as my writings.*

My friend said that he was having a headache throughout his marriage ceremony. Why?

*Married life is one long migraine which only a funeral cures.*

What would happen if kisses were to leave scars?

*Lips would be fitted with rubber insulators.*

What is the record number of questions asked to you by an individual?

*There is a guy called Narayan Rao in Mysore. He fires a thousand questions at me every month.*

Our leaders were soldiers in the battle for freedom (they say this very often). What are they now?

*They are still soldiers firing bullets now.*

**S. N. MURTHY (Bangalore)**

Can a wife be a legal adviser to her husband?

*She is the law-maker not the adviser.*

What do you think is the length of Veera's nose?

*Veera has been ill recently and nowadays she looks all nose and no face.*

Which was your favourite rendezvous during your stay in America?

*The Roosevelt Hospital.*

**D. AMEENUDDIN (Karachi)**

When does too much of realism spoil a picture?

*When Pakistan produces the story called "Ghaddar Nizam" as advertised in some papers from Pakistan.*

**IMMAT SINGH BHATI (Jodhpur)**

What do you think of a millionaire wearing the andhi cap and khadi clothes?

*A salesman.*

**HAQUE (Ranchi)**

Is there anything more beautiful than tears?

*The eyes that hold the tears. When a man is "moved by tears", he is really worried about the eyes that shed the tears.*

**MISS K. KUMARI (Vizagapatam)**

Our leaders are getting degrees from our Universities very easily?

*And both the degrees and the Universities are losing their importance.*

**SANTOSH SALVE (Kanpur)**

Can we expect patriotic sons and daughters from our film actresses?

*There is a chance of getting some from those who playback for our stars those songs of patriotism we hear so often on the screen if some of those hot words light up a flame within the womb.*

**N. R. KAMANI (Bombay)**

Had Gandhiji any personality?

*In his face was the hunger and anguish of millions. A man whose face reflected millions must be having a divine personality.*

**K. N. RAO (Bombay)**

Can you suggest any way of treating an unfaithful wife?

*Divorce her and give her a chance to be faithful to the man she likes. That would be reclaiming one woman.*

**MISS T. PAI (Bombay)**

How does Minister Morarji Desai get time to see even circus shows?

*Minister Morarji has already made a public confession about being a normal man and not a sadhu. Normal people need relaxation after the day's work. I wish he would go to the races once in a while and prove that he is completely normal.*

How many years will it take for an Indian clerk to possess his own car like his brother in America?

*Our enterprise as a free nation has begun with a liability of feeding 370 million starving people. Let us feed them first before we send them rushing about in cars. In America they burn food to keep the prices up.*

As I have been jilted very cruelly in love once I intend remaining a spinster. What is your advice?

*No man in the world is worth a life-time of spinsterhood. One jilt calls for another. Forget the cad and marry some one who will help you to build your future. The first jilt is always a good jolt to wake up the fighting spirit in a woman. And when a woman fights back she ends by building a home. The jilts and jolts of life should push you forward and not pull you back. For, ahead, round the corner, is the proverbial life which the world is trying to live.*

I have an uncle of mine in Pakistan. Don't you think that the insurance companies should demand higher premiums from him?

*A Hindu in Pakistan can be insured only by God.*

Do you give lifts to people waiting in mile-long queues for buses which never come?

*My car has become a family bus with my wife's crowd taking every inch of space and I have to squeeze in somehow beside the chauffeur.*

What do you think of a woman at the age of 25 behaving like a child?

*Yes, Tears!*

In place of the  
eyes that she  
always wished  
to stare at her!



In place of the  
feet at which  
she offered her  
whole life!

*Tears*  
became her

# “JEEVAN SATHI”

A  
*Captivating tale of*

*Love and Sacrifice Brilliantly presented*  
by

**KHATRI CHITRA**

featuring

Sulochana Chatterjee, Hamid, Jeevan, Sudha Rao, Pandit  
Badri Prasad, Pratima Rani, K. Yeshwant, Shanta Patel,  
Anwari Bai, Kesarbai — Pandit Iqbal

and

**Mumtaz Ali**

Produced by **N. A. Khatri**

Written & Directed by  
**M. D. Baig**

Director of Photography:  
**Dronacharya**

Music  
**S. Mohindar**

Director of Sound  
**Mehta**

Production Secretary  
**K. Yeshwant**

Dialogue & Songs  
**Hamid Khumar**

Neering Completion at  
**M. & T. Studios**

Please apply for territorial rights:

**Khatri Chitra, M. & T. STUDIOS, Kurla Road, ANDHERI.**

*That she is on a man-hunt and wants them over 40 with coin and cars. After that age a man likes women who romp about like overgrown school girls. They tickle his paternal instinct and rejuvenate his desires.*

**API KRISHNA PUROHIT (Kishangarh)**

Why has the Marwari dance disappeared from the scenes?

*Every good thing that comes to our screen comes in the shape of an epidemic. The first wave has passed. We shall soon have another one.*

**GRISH C. SHAH (Lucknow)**

What is the difference between truth and God?

*Truth is dangerous, God is harmless. Try some truth on the Congress ministers and you will be in jail. You can defame God and still run all over the world a free man.*

**BRAYAN (Suva, Fiji)**

How did you feel when you came across one of these American giggling girls when you were there?

*That's an impression Hollywood has given you of American girls but the American girls are not what Hollywood wants us to believe. They are smart, hard working girls who don't depend on their men for a living. People who work hard have no time to giggle.*

Is producer W. Z. Ahmed producing any films in Pakistan?

*He is producing stage plays. I guess he has had enough of film production.*

How old is Suraiya?

*Over 50 pictures old, I guess.*

**JAISWAL (Nagpur)**

What kind of India did Mahatma Gandhi think of?

*Ram Rajya! We have already attained the latter half and are frantically searching for the first half.*

**PRAKASH SHARMA (Shikohabad)**

Why is it that these two girls Suraiya and Nargis are so high? Are they the only good artistes?

*Though Nargis is good in pathetic scenes, Suraiya is hardly a good artiste. But both the girls are in luck. Suraiya buys houses with her huge profits while Nargis spends her earnings on making her brothers—producers and directors.*

**NGAR MAL (Beawar)**

What is there between man and heaven?

*The hell of a world with its struggle and starvation.*

**AWANI SHANKER (New Delhi)**

How is it that mostly only the refugees are seen brand new cars at Connaught Place in New Delhi?

*The refugees have only recently come to India and they had to buy only new cars. A car can't look old in a year. Can it?*

**IESH L. NAIK (Surat)**

What is the role of a wife in a man's life?

*She must grease the wheels to make it easier for the man to pull the cart.*

**B. SURYA RAO (Tatanagar)**

Where is India today?

*Buried under the white cap.*

**AJIT SINGH KALRA (Amritsar)**

What are the aims and objects of Uncle Sam's Marshall Aid?

*Marshall Aid is an export indent for Uncle Sam's goods.*

**N. V. PRAHLAD (Secunderabad)**

Why don't some of our film poets present a fine national anthem to the country?

*We haven't any poets in the film industry—only word pasters.*

What achievements of the Independent government since 15th August 1947 have your commensuration?

*We are still at the alphabet of our freedom—the Constitution and 20 months have passed.*

**R. C. SINHA (Ajmer)**

If you will give a hard kick on the stomach of a hungry man, will his appetite increase or subside?

*He will see red. That is how we are creating Communists, with kicks on hungry stomachs.*

**SAYED FAZAL P. M. (Quilandi)**

Can cocoanut oil influence the culture and mental make-up of men?

*Oil has given the Americans the leadership of the world—but that is not cocoanut oil with which our leaders massage their legs.*

**PURUSHOTTAM RAJ R. (Katmandu, Nepal)**

What is the dream that won't come true?

*Peace—a beautiful dream in the midst of the nightmare around.*

What is the difference between the rich and the poor in free India?

*The poor are the voters and the rich remain the looters.*

**MISS NIRMALA (Mercara)**

Who is the most respected man in the Indian film industry?

*Mr. Kapurchand! He is worth some crores.*

**O. M. VENKATRAMAN (Cocoanada)**

Is a chaste wife one who never looks at other men?

*She does but with loving eyes of a sister.*

What are the main points of difference between Socialism and Communism?

*Socialism is a shivering philosophy half-way between Capitalism and Communism. It is scared of the red future and looks at the purple past with regret.*

Will you join me in condemning the bad habit of smoking?

*You can have greater company—Minister Morarji Desai.*

What are the things which we Indians have learnt from the Britishers during 200 years of rule in India?

*They have taught us communal hatred, petty jealousies and corruption. The British never brought their racial virtues to India. They planted only their colonial vices.*

The news in the dailies that the Prime Minister of India does not know his monthly salary provokes laughter. What do you say?

*It excites ridicule and proves the incompetency of the man to be at the head of a big country. But all that is perhaps a symptom of the typical Nehru aristocracy which looks with lofty contempt at money and other little things of life which the poor need for their daily hunger.*

Will there be an end to this world?

*Yes, when you and I die.*

I hope I am right in my conclusion about you that you take delight in the abuses of the film producers?

*I make them pay for their odd luxury of abusing me and they pay well. Everything is expensive these days, including abuse.*

**T. C. NARAYANAN (Mangalore)**

Who is the second greatest egotist in India?

*I am the first. An egotist does not admit a second one.*

**A. S. NAIDU (Secunderabad)**

How is it that I don't find any advertisement of New Theatres pictures in "filmindia"?

*The New Theatres and their pictures are so well-known that they don't need to advertise in a magazine that cannot guarantee reciprocal service.*

**S. A. PADMANABHAN (Bangalore)**

Do you think twice before you reply?

*A hundred times, son, because with the words I sow I reap a living.*

**BHAGWAT NIRMAL (Patna)**

Is there a limit to love?

*Life is the limit and Gandhiji reached the limit.*

Suggest some means to avoid sexual attraction?

*Drop your eyelids and close the windows through which temptation enters.*

**RAHMETULLAH (Bombay)**

Do the Americans spit on the roads as we do here in India?

*No. They put some chewing gum into the mouth and with its help swallow the spittle.*

**R. M. ARTAGNAN (Ernakulam)**

How is the greatness of people measured?

*Nowadays by the length of the columns newspapers give for their obituaries. Newspapers are a bit generous in our new-found freedom. They find greatness in almost every corpse these days.*

**N. V. R. SWAMY (Negapatam)**

Fifty years hence suppose a teacher asks a boy, "Who was Gandhiji", what reply do you expect him to give?

*India's greatest revolutionary. He prepared Indians for freedom but they mistook it for license. He died three years before he was actually killed and his followers buried his memory in temples and chanted his name only when in political distress. They murdered even his memory.*

**NIRMAL (Rewa)**

How is it that Nchru is admired more abroad than at home?

*Where did you get that notion? Nehru is idol of millions in India but there are millions overseas who do not even know him. I have travelled far and wide and I should know this better than others.*

**S. REHMAN (Bombay)**

What pleasure does Chandulal Shah get in horse racing?

*The pleasure of profits! Chandulal's whole life has been one long race for profits.*

**J. M. PUROHIT (Bombay)**

What is the difference between a white khaddar and a red cap?

*The white khaddar cap because of its inherent non-violence, often gets dyed in its own blood.*

**S. VENKATACHARI (Madras)**

If China falls a prey to the Communists will other Asian countries be affected, particularly India?

*The speed at which the Chinese Communists are travelling at present, it won't be long before they shake hands with Stalin across India.*

**VIJAI KUMARI (Kotah)**

What is the tempting bait to attract educated girls to films?

*Money and glamour attract all girls—educated or not. Art is, of course, the subsequent apology.*

**MISS MOHINI C. NAWANI (New Delhi)**

When people abuse you, I don't listen or reply to them as I know, 'silence is the best reply to fools'.

*Abuse is a compliment in which words are misused. People don't abuse all and sundry.*

**R. C. WHIG (Delhi)**

Should one marry without a bank balance?

*Never. It is a double suicide.*

**L. C. KUMBHAT (Jodhpur)**

Have you any ability in song writing?

*I wrote a few which Pandit Indra claimed as his own. So I stopped.*

Should a blind man marry?

*Every man who marries is blind. Faith in his wife robs him of his eyesight. In marriage a blind man hasn't therefore a greater disadvantage than the one with eyes.*

Are you an orator?

*Only when in a temper. Otherwise I do not think it is worth wasting words.*

**S. K. RAHMATULLA (Cuddapah)**

Can there be a girl in the film field loyal to her legal husband?

*Recently I saw some photographs of a girl kissing published in a film magazine. Isn't that a proof of loyalty? It is a pity, however, that film stars have to submit such printed evidence of their virtues.*

**K. SHAKUNTALA (Mysore)**

What will be the future constitutional set-up of the Hyderabad state?

*Hyderabad will ultimately become a Christmas cake.*

**MRS. P. K. SINHA (Lucknow)**

Have our politicians a sense of humour?

*The only one who had a rare sense of humour was murdered.*

**N. VENKATESAN (Nagore)**

At what age do you intend retiring from active service?

*With the present cost of living, dying in harness seems to be the only prospect.*

**M. RAMAMOORTHY (Kurnool)**

I am really very proud of having a friend like you in Bombay. Do you feel the same?

*I do provided you keep yourself in Kurnool.*

**B. SHANTARAM (Coimbatore)**

Is heaven full of angels?

*Must be seeing that it is so difficult to get in there.*

**RANGA N. SONAR (Sholapur)**

What will be the effect on our film industry when it is nationalized?

*Criminals will be replaced by idiots.*

**PRASAD S. N. (Ranchi)**

The Bengalees claim that they have produced the best pictures in India?

*It is a fact that India's best pictures were once produced by the Bengalees. But today they produce some of the worst ones.*

**A. R. VASA (Bombay)**

How can our screen pay the best homage to the memory of Mahatma Gandhi?

*By leaving him alone and not by presenting caricatures of his life. Let us have at least one saint undefiled.*

Why do most film stars remain unmarried?

*Producers don't like to negotiate business with husbands. Married stars usually get fewer contracts.*

**N. BHAGWAN (Mysore)**

How is it that the Home Minister of your province, Mr. Morarji Desai, is not taking any action against the two multimillionaires of Bombay: Mr. Subedar and Mr. Modi who have deprived thousands of poor people of their legitimate shelter by constructing new theatres, though he (Morarji Desai) is well known for his impartiality?

*Ask him yourself. Here is his home address: The Hon. Shri Morarji R. Desai, Home Minister, Ridge Road, Malabar Hill, Bombay.*

**S. HASAN IMAM (Calcutta)**

In what way can India give effective aid to the Indonesians in their struggle for freedom?

*Indians can't help themselves leave alone Indonesians. All we can do is to stop the Dutch*

*planes flying over us and pass a few pious resolutions. Only the strong can help the weak and a nation's strength lies in money and armaments.*

**S. A. GHAFOOR (Madras)**

Will Islam perish in India?

*Never! And why should it in our secular state? Islam is a great religion but its very democracy has been turned into fanaticism by some of its followers. That is also true of many other religions and it is a great pity because never before did humanity need religion so badly as now.*

**FRANCIS D. SOUZA (Sholapur)**

How much is a vote worth to a true citizen?

*Nothing these days. With 700000 villages packed with white-cap voters, an intelligent voter doesn't get a dog's chance to be a good citizen.*

**NARESH CHANDRA (Lucknow)**

Is novel reading a waste of time?

*Absolutely! It is a mental debauchery.*

**IMAM KHAN (Madanapalle)**

What has become of Shantaram's Rajkamal Kalamandir? Has the mandir done any useful service to our society?

*It has produced "Bhool" a picture in which the hero takes a maiden behind a bush and she returns a virgin no longer. That seems to be Shantaram's idea of service to society.*

**PRADEEP S. TANNA (Kandivalee)**

Can we go about in society unshaved without annoying anybody?

*Ashok Mehta, the Socialist leader of Bombay, goes about with a year-old beard and is garlanded by many.*

Is a child in the cradle the best symbol of 'sleeping beauty'?

*Anything sleeping is beautiful except fortune.*

Do you know that millions of boys and girls are denied what they love most—an easy access to you and Sushila?

*If we meet all who come to see us who will write filmindia every month? And why turn a hard-working journalist into a Congress minister? Don't you all want a good magazine every time?*

**AMAR NATH CHAKRABARTY (Ajmer)**

"Democracy ends in despotism". What is your opinion?

*Not if the voters are educated. In England they kicked out the war-mongering Winnie overnight.*

Virtue is not always rewarded. Why?

*Virtue is modest and doesn't intrude asking for recognition.*

If you become the Home Minister of Bombay what will be your first order?

*No garlands—no waste of flowers; no speeches—no waste of public time; more work and less showmanship; more pay and no wrong notions of sacrifice. Running a government well is hard work and people must pay for it.*

SURAIYA

MOTILAL

SITARA

LIBERTY ART PRODUCTIONS

*Present*

**LEKH**

*Direction:-* G. RAKESH

*Produced by:-* MEHTA & RAGHUPAT ROY

Brilliantly to open the new picture season

*See Gee*

*For Territorial Rights:* LIBERTY ART PRODUCTIONS,  
11-12, Tinwala Building, Tribhuvan Road, Bombay, 4.

*Please Contact:* For DELHI, U. P. & EAST PU  
SHREE BHAGWATI PICTURE  
CHANDNI CHOWK, DELHI.

*Overseas:* INTERNATIONAL FILM DISTRIBUTION  
12, CHAMPA GALI, BOMBAY.

**D. TUNGIKAR (Hyderabad Dn.)**

Pakistan is the 'Garden of Allah', the firdous, heaven and paradise; the fairyland, wonderland and mystery land for Muslims?

*Then why are you still wasting our secular sunshine?*

**C. PANDE (Lucknow)**

When does a man rest in peace?

*When he travels horizontally on his way to another world.*

**B. BHANDARI (Mangalore)**

I want to become a film critic. Is there anything in store for me?

*You can collect some rare abuse from the film producers.*

**MANDRA BHUSHAN CHOUDHARY (Darbhanga)**

Will India welcome Communism one day?

*India can't escape it—welcome or not.*

**IRAN CHANDRA PANDE (Lucknow)**

What does Indian democracy lack?

*Just democracy! The rest of the tricks we have inherited.*

**DR G. J. D. SOUZA (Ahmedabad)**

Why is it that a man takes a lot of trouble trying to get one woman and when he has got her he spends the rest of his life thinking what a hell of a time he could have had with a whole lot of women if it weren't for her?

*That is marriage and there is no why to it.*

What are we to do with old love letters?

*Destroy them at first sight. Old love letters contain a conscience which has grown whiskers—too uncomfortable for present purposes.*

**DEV DATT MEHTA (Bangalore)**

How much time do you think it will take to establish economic stability in India?

*We have been ruthlessly robbed by the British and it will take a very long time before we are able to find two daily meals for millions of hungry souls.*

**MASTER BONIFACE FERNANDES (Sawantwadi)**

What is the difference between love in olden times and love in present times?

*In olden times love sighed and often died in cloisters. In the present days love spits and is often coughed out on beaches.*

A man is known by the company he keeps. Is this axiom true with a woman?

*The company decides a woman's reputation and character.*

**K. PATTABHIRAM (Bombay)**

Is politics a game?

*And what a game with every hit below the belt!*

**SATYANARAYANA (Kurnool)**

Most women like to wear high-heeled shoes. Why?

*High heels lend some stature to romance when on feet.*

**MRS. SAVITRI (Cawnpore)**

Ta—ta, what does it mean?

*End of boredom!*

**A. S. GHATI (Anantapur)**

What is the easiest way you suggest to become a rich and popular man?

*There are three ways of becoming rich: birth in a golden cradle; work hard and save or be a blackmarketeer. But to be popular, there is only one way: serve the people. You can't be both rich and popular in these days with millions starving.*

**KUMARI GEETA DUTTA (Calcutta)**

A girl friend advises me, "When you are married, And your husband is cross, take up a broomstick in hand, And say 'I am boss'! Do you agree?"

*I do if the woman is dumb.*

**RS. 500 - IN 25 PRIZES EVERY MONTH**

The following prizes are awarded every month for questions which are considered interesting or elicit interesting replies in the "Editor's Mail".

1st Prize: Rs. 100/-; 2nd Prize: Rs. 80/-; 3rd Prize: Rs. 50/-; 4th Prize: Rs. 40/-; 5th Prize: Rs. 30/- and 20 Consolation Prizes of Rs. 10/- each.

A reader can ask as many questions as he likes. Questions should be neatly written or typed if possible. Unless the letters are signed, they won't be considered.

In awarding prizes the Editor's decision shall be final and absolutely binding and no correspondence will be entertained.

The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by Money Order.

**PRIZE WINNERS FOR MARCH 1949**

1st Prize: Rs. 100/- to A. N. Narayana Rao (Mysore); 2nd Prize: Rs. 80/- to H. S. Rajagopal Rao (Madras); 3rd Prize: Rs. 50/- to Jawahir S. Thanvi (Jodhpur); 4th Prize: Rs. 40/- to Miss U. Pai (Bombay); 5th Prize: Rs. 30/- to Mustafa Usman Khan (Madras) and 20 consolation prizes of Rs. 10/- each to the following:—Suresh Chandar (New Delhi); Arjan D. Bharwani (Ootacamund); Ishwar V. Mahbubani (Bombay); P. V. Kuppuswamy (Trichinopoly); Jayant Kr. Mohapatro (Patna); B. D. Tyagi (Delhi); T. P. Jhunjhunwala (Kanpur); T. A. Ramanathan (Poona); Suresh Kumar (New Delhi); Miss B. N. Prabha (Bangalore); Gunwant Desai (Navsari); N. M. Advani (New Delhi); M. Rukminamma (Gudur); H. Nagesha Rao Manay (Bangalore); Santosh Salve (Kanpur); Miss T. Pai (Bombay); Sayed Fazal P. M. (Quilandi); Purushottam Raj R. (Katmandu, Nepal); O. M. Venkatraman (Cocanada) and Pradeep S. Tanna (Kandivalee). Money Orders are being sent to all the prize winners.

FROM THE PEACE OF A FARM  
IN TO THE HEART OF  
WAR-TORN  
HUMANITY



MOVES THIS STORY OF

# ASPI

Starring

MADHUBALA • YAKUB  
AGHA • ALTAf • CUCKOO &  
HUSNBANU

DIRECTED BY

# ASPI

MUSIC

# C. RAMCHANDRA

MOZELLE EXHIBITS  
#10011001

SUPER PICTURES, FAMOUS CINE LABORATORY. MAHALAXMI BOMBAY.



**NIGAR SULTANA—**

*This dynamic star with her sparkling personality is becoming more and more popular every day. Here she is at her best in "Sunehre Din" produced by Jagat Pictures and directed by Satish Nigam.*

*The amazing story of....*

*A woman blessed*



*IT'S A WOMAN'S PICTURE!*

*IT'S A MAN'S PICTURE!*

*music & romance!*

HALDIA-NANDA PRODUCTIONS  
PRESENT

# SINGAAR

*THE SCREEN'S MOST LILTING LOVE-STORY*

Starring

**SURAIYA · MADHUBALA · JAIRAJ  
K.N. SINGH · MADAN PURI · RANDHIR  
& DURGA KHOTE**

DIRECTED BY

**J. K. NANDA**

MUSIC

**KHURSHID ANWAR**

SONGS

**MADHOK · SHAKIL  
NAKSHAB**

PRODUCED BY

**R. B. HALDIA**

PHOTOGRAPHY

**RAJANIKANT**

AUDIOGRAPHY

**CHANDRAKANT**

*IT'S THE YEAR'S BEST*

*by*

**HALDIA-NANDA-PRODUCTIONS**

SHREE SOUND STUDIOS · DADAR · BOMBAY.

**ICTURE!**

**IT'S A MONEY PICTURE!**



REHANA—

*Ever popular and charming Rehana stars in one more social story, "Sunehre Din", produced by Jagat Pictures and directed by Satish Nigam.*

# Announcing...

The maiden offering of M.&T. Films Ltd.,



## NAMGONA

★ A PICTURE THAT WILL STAND OUT FROM THE REST

KISHORE SAHU • KAMINI KAUSHAL • DEVANAND & LEELA CHITNIS ★

WITH .. SANYAL • MADANPURI • GULAB • PRATIMA DEVI and CUCKOO

Story: DR. J. C. JAIN M.A., Ph.D.,

Lyrics: SANTOSHI and NAKSHAB

Dialogue: MOHANLAL BAJPAL

Music: C. RAMACHANDRA

Directed by

HIRA SINGH



FILMS LTD

• THE PALMS, DADAR, MAIN ROAD, BOMBAY 14

# FAMOUS TO THE FORE!



WITH TWO MORE ONCOMERS —

## Bari Baker

★ Starring ★  
SURAIYA  
REHMAN  
ULLHAS  
and  
GEETA BALI  
Produced & Directed by  
D.D. KASHYAP

## Hamari Mantali

★ Starring ★  
PREM ADIB  
NIRUPA ROY  
GOPE  
YASHODHARA KATJU  
Directed by  
O.P. DUTT  
Produced by  
D.D. KASHYAP

Sole  
Distributors

# Famous Pictures Ltd.

534, SANDHURST  
BRIDGE  
BOMBAY 7.

# 'Stop Selling Patriotism' Say India's Ministers!

(We reproduce below some of the letters which we have received from our popular leaders in response to our editorial article, "National Suicide", which appeared in the January 1949 issue of "filmindia". These opinions carry weight because they are from people in office and film producers would do well to read them carefully and revise their production schedules.)

"Commercialising Nationalism," says the Hon. Sardar Swaran Singh, Home & Revenue Minister of the East Punjab Government.



The Hon. Sardar Swaran Singh

"I am at one with you in calling out to the undignified practice of commercialising nationalism through the agency of the screen. The mighty struggle involving deathless sacrifices of a whole nation to achieve political emancipation is too sacred a theme to be exploited on a profit and loss basis.

"The screen versions with scarcely an exception present a grotesquely garbled picture of how India wrought her freedom. In the first instance no account is taken of the intellectual and spiritual contribution made by our leaders. Then undue emphasis is laid on the so-called underground activities of certain workers. It is all in bad taste and even dangerous to its appeal to the susceptible youth. Let us hope that such pictures are but a passing phase and will be eventually replaced by films informed by a high purpose, inspired by a noble

ideal and revived by a truly artistic and aesthetic sense.

"I wish you and your excellent magazine every success."

"Inculcate spirit of lawlessness", says the Hon. Capt. Ranjit Singh, Minister of Public Works, East Punjab.

"I have carefully gone through the editorial article "National Suicide" in the January issue of "filmindia" and find myself in entire agreement with the views given expression to therein. Although personally I am not by temperament fond of visiting cinema houses yet I greatly acknowledge the colossal value and importance of motion pictures in the field of education and propaganda.

"The right sort of pictures, I believe, go a long way in elevating a nation but those which abound in themes of arson, loot, robbery, shooting, dislocation of communications and underground plotting, are nothing but revolting to a citizen of a free State as they inculcate in the mass mind the spirit of lawlessness.



The Hon. Capt. Ranjit Singh

They may have some value in a slave country struggling to be free by violent means but surely they can have no place in a free and independent country pledged to 'Ahimsa'."

"Contribution to violent and anti-national programme" says the Hon. Mr. Jaglal Choudhry, Minister of Public Health and Scheduled Class Welfare, the Government of Bihar.

"Cinema, like intoxicating drugs, is a business which prospers on the weaknesses of the mass mind. They say intoxicants in medical doses are good for a man's health. It may or may not be a fact. It is for the



The Hon. Mr. Jaglal Choudhry

doctors to say which way the truth lies. But to all laymen it is evident that the mass mind grasps at the baser sentiment produced in a cinema show. 'Sant Tulsidas' is a religious depiction of a great saint's devotion to God incarnate as Shri Ram Chandra. Even in such an ennobling show the mass mind is attracted more to the great saint's approaches to 'Ratna'. What to say of other films where love affairs reflect all through!

"The same is the case in some of the so-called patriotic productions. The mass mind has greater appeal for the romantic aspect of the show, the detailed technique of train thefts, revolver shootings, blowing up bridges, wrecking communications and general sabotage, rather than to the motive behind these bold acts of rebellion against a foreign ruler. In

the light of our present freedom these acts of rebellion now look like just so many anti-social crimes and have the evil potency of training the mass mind in preparing for a bloody revolution in our country which the communists, the socialists, the sanghites have in their mind. Such pictures will make probably a greater contribution to the carrying out of the violent and anti-national programme than any politician can through the press or the platform.

"I congratulate the Editor of the "filmindia" in boldly bringing out the salient defects of the so-called patriotic pictures to the notice of the leaders, in whose hand the destiny of the nation now rests, and hope steps may be taken to take out from such pictures the evil sting they have, in the name of 1942 revolution. Large publicity should be given to this aspect of these pictures so that the mass mind is not poisoned by them; else while the man in the cinema business will fatten on the weakness of the people, the country will go to wreck and ruin.

"I had an occasion of going through the January 1949 issue of the paper and to me it appears to portray to the readers ably the evil consequences of cinema shows. Both the cinema magnates and the country at large will profit by such portrayals and I wish the magazine a prosperous career in its pursuit."

**"Degrade our historic struggle" says the Hon. Mr. Nityanand Kanungo, Minister for Law, Government of Orissa.**



The Hon. Mr. Nityanand Kanungo

"I cannot claim to judge artistic merits of films as I have seen very few of them. But it does hurt me and many others, to see the unique character of our struggle for liberation vulgarised in their presentation in some of the films that I have seen. The deep significance of our struggle was in its novel feature of non-violence and though many of us like me could practise it very imperfectly, yet neither the country nor the individuals were ever proud of their shortcomings. Stunts and sensations degrade the portrayal of our historic STRUGGLE and I hope profit-seekers should leave alone this theme."

**"Exploiting prevailing popular sentiment" says the Hon. Mr. V. Kurmayya, Minister for Harijan Uplift, the Government of Madras.**

"I have read with deep interest your spirited editorial article in the "filmindia" for January 1949 under the caption "National Suicide". I am an occasional picture-goer but keenly enjoy reading the "filmindia", easily one of the most delightful picture magazines in the country. I fear that the average picture-producer in this country like any other foreign producer is essentially a business man who seeks to exploit the prevailing popular sentiment for money-making and does not bother about the ultimate and indirect effects such as you emphasize. I heard it said that crime in America increased to sensational proportions as a result of serials which were once the vogue. But surely out of the millions who witnessed these serials only a microscopic section with criminal mind tried to fashion their methods after the manner of the stunts depicted in these early American motion pictures."

**"Praiseworthy attempt" says His Excellency Mr. M.S. Aney, the Governor of Bihar.**

"Your attempt to raise the level of the pictures and carry on a continuous propaganda in favour of it is no doubt praiseworthy."

**"Maintain high level of culture" says the Hon. Mr. T.S. Avinashilingam, Minister for Education, Government of Madras.**



The Hon. Mr. T. S. Avinashilingam

"The great problem facing film industry is raising the level the pictures. The fact that many our people see the films all over province is itself a reason that should be maintained in as high level as possible. I would like point out that entertainment can combined with higher life and it not necessary to stoop down a create lower tastes to provide good entertainment. I understand many of the producers are also anxious to co-operate in the production of films of better quality. But help them to produce higher film it is the duty of the Board of Censors to see that films with low taste do not get an undue advantage. Complaints have been made by producers that want of strict action behalf of censors with regard voluptuous and low films makes difficult for them to produce high films.

"God willing, we shall create hardy and a great people in this country. Pandering to lower taste is not the best way of creating such a people. It shall be our duty to see that in all aspects of our daily life, we should maintain a high level of culture."

**"Inflaming their passions" says the Hon. Mr. R.K. Patil, Food Minister, Government of Central Provinces.**

"I have read the editorial article "National Suicide". I am afraid not having seen personally the film referred to therein I am unable



The Hon. Mr. R. K. Patil

"In his opinion, the depicting of rebellions in a country struggling for liberty is not exceptionable if you also, at the same time, teach how the people should behave in a free country."

**"Public opinion needed" says His Excellency Mr. Asaf Ali, the Governor of Orissa.**

"I have had occasion to glance at "filmindia", and consider it a well got up periodical. Like most other industries the film industry in India, though greatly patronised is capable of improvement. The criticism to which my attention has been invited is trenchant, but perhaps the

**Works, Government of Central Provinces & Berar.**

"I very much appreciate your warning against 'national suicide' in the cinema world. You have rightly condemned the destructive teachings and depictions in the latest pictures in the name of Indian nationalism and have warned all concerned, specially the patriots and politicians to beware of it. But, at the same time, this is not the only sphere where some anti-national teachings and tendencies are inculcated. The objectionable and filthy pictures, which are degrading the lives and morals of our people, are running unhampered in quite a good number.

"I really feel like seeing the hero of your editorial that is Shri Chandulal Shah, and would like to hear his "Inglis" and mark his "plezar". I thought as if you are going to depict him in some of the coming pictures and this is the background for the coming events.

"I do not know much of the pictures, the actors and actresses and the film industry politics. But, I really wish that when the pictures go out for consumption in the market, where all types of people—both males and females, young boys and girls—see them in large numbers, they should impart education, pleasure and happiness and give moral strength, and I hope that Filmindia will make proper efforts in this direction."

say how far they are anti-national. But apart from this there are a great majority of films in India which are anti-national because they corrupt the minds of the young by inflaming their passions and creating in them a desire for a sex life which is neither natural nor pure. I am aware of the educative value of the films, but I am afraid the film trade has blindly copied Western standards and in doing so has corrupted itself and the nation.

"If Filmindia could indicate the lines on which film industry should develop so as to assist in building national character it shall serve a great cause."

**"Film, index of national life", says the Hon. Sri H.C. Nasker, Minister for Forests and Fisheries, Government of West Bengal.**

"The Hon'ble Minister has gone through the editorial "National Suicide" published in this issue and has greatly appreciated it even though he does not agree fully with the views expressed therein. His view is that the film is the index of national life and the great struggle into which our nation was plunged to win the freedom is naturally a suitable theme for films.

"What appears to him to be really wrong with modern films is that the producers do not set any value to the educative side of films or to the fineness of the art. With an eye on the box-office only, they produce films of cheap quality to attract the masses.



H. E. Mr. Asaf Ali

balanced presentation which the critic has in view is usually the result of 'public opinion'."

**"Cheap sensationalism should be avoided" says the Hon. Dr. John Mathai, Finance Minister to the Government of India.**

"I have perused your editorial article "National Suicide" with interest. While I do not agree with all that you have said in this article, I agree that cheap sensationalism in films with its emphasis on violence should be avoided as far as possible."

**"Rightly condemned destructive teachings", says the Hon. Mr. R. Agnibhoj, Minister of Public**



The Hon. Mr. R. Agnibhoj



Before Lalloo or Radha knew where they were, the full moon made their hearts beat fast. No wonder, the pupil and the teacher came closer.



Lalloo started learning to become a graduate and thus qualify himself for Kitty's love. He found a good tutor in Radha.



Radha often treated Lalloo like a mere schoolboy but Lalloo was not prepared to put up with it. He must be taught and in right earnest.



Radha was all joy when she found Lalloo preparing for his degree examination. Her efforts had not gone in vain.



And he now qualified to wed his dream-girl, the fascinating Kitty.



His dream materialised and Lalloo, the erstwhile object of Kitty's ridicule, was now the idol of her worship.

*Glimpses from*  
**"SANWARIYA"**  
 A FILMISTAN PICTURE



*It was only then that Lalloo realized how empty his life was without Radha and he pined for her for hours.*



*Radha, meanwhile, took to the noble profession of nursing, leaving Lalloo and Kitty together.*



*Little did she know, however, the anguish and pain Lalloo felt, paying the price of his mad infatuation for a heartless flirt.*



*While Kitty was planning Radha's death, little knowing that she was preparing her own funeral,—*



*But Radha was a noble-hearted girl. She was full of affection even for Kitty—the beloved of her beloved.*



*To clear the way for Radha and Lalloo and make Radha happy ever after.*

NOW ON THE SETS

*Producer Director*  
**K.B. LALL'S**

# Angrai

**MADHU BALA**

PLAYING THE FEMALE LEAD



PARTICULARS :

**AKASH CHITRA**

Famous Cine Laboratories & Studios, Haines Road, Mahalaxmi, Bombay 11

# Kishore Sahu Gives A Technically Attractive Picture!

## Kamini Kaushal's Sparkling Performance In "Nadiya-Ke-Par"!

With the sensitive and impressionable mind which Producer-director Kishore Sahu has, it is not surprising to find in his pictures the best technical bits from different foreign pictures and quite a few attractive situations from many stories read or seen by him. With his natural genius for giving such pickings his own flavour, Kishore often makes a familiar subject look different and that is how "Nadiya-ke-Par" looks with its modern Dushanta hunting a tame deer and meeting his Shakuntala in the cloisters of a forest with a river full of tragedy and tears separating the lovers.

And that is why, perhaps, the picture opens with Hitchcock's technique and ends "Rebecca"-like in the river. Many a picture and its technique thus contribute to make a Kishore Sahu picture an attractive one for the Indian screen.

And yet we do not condemn this procedure as in picking up the best from his impressions, Kishore is fast progressing towards a versatile expression of art which may one day lead him to his ideal picture.

### LOVE ACROSS THE RIVER

Of the three pictures, produced by Kishore Sahu for Filmistan recently, "Nadiya-ke-Par" is easily the best technically. In fact, the latter half is superb in technique and as such easily becomes a praiseworthy landmark of the technical progress of our film industry.

The story is an attempt to bring together two classes of society, the aristocrats and the fishermen, on the common grounds of love. The river between the two groups of settlements therefore becomes a symbolic gulf to be crossed over with the bridge of love. But the two young loving ones never succeed in bridging the gulf and are ultimately drowned in a whirlpool in the midst of the river leaving hearts on either side more sore than ever before.

### NADIYA-KE-PAR

Producers: Filmistan Ltd.  
Language: Hindustani  
Story & Dialogue: Kishore Sahu  
Lyrics: Moti  
Sound: M. M. Kaka  
Photography: K. H. Kapadia  
Cast: Kamini Kaushal, Dileep Kumar, Sushil Sahu, David, Gulab, Maya Bannerjee etc.

Released At: Roxy, Bombay.  
Date of Release: 18th December 1948

Directed By:

KISHORE SAHU

Kunwar, the college trained young brother of a Zamindar meets Phulwa the daughter of Damri, a fisherman who nurses an old feud with the Zamindar.

They fall in love and in spite of opposition from the elders carry on their romance. Bala, a young fisherman who took deep breaths at the sight of Phulwa, becomes the evil genius of the plot and uses the ears of both, the Zamindar and Damri, to drop in whispers of mutual hatred.

Realizing the need of Phulwa for a husband, Damri decides to hand her over to the man who excels all in a boat race across the river. This race is won by Kunwar dressed as a fisherman and Phulwa is given to him in marriage. But before they could share the common bed of matrimony, Kunwar's disguise is exposed and trouble starts for the lovers.

After a number of escapades, we reach the climax in which a grand shooting war takes place between the aristocrats and the fishermen. The lovers try to escape in a boat but right in the midst of the river they

are drawn in a whirlpool and drowned. The end is tragic.

### PICTURESQUE PRESENTATION

The picture contains some exceptionally beautiful shots of the river and the boats. The riverside atmosphere is realistically portrayed. The photography is beautiful in parts but the sound recording is rather careless. Most of the dialogue and many of the songs are in a local dialect and therefore pass over the heads of the average filmgoers used to straight Hindustani. The tunes are not attractive. With the exception of very few spots, the picture is pretty well directed but always with more emphasis on the camera than on the emotional requirements.

From the players, Kamini Kaushal gives a sparkling performance in the role of Phulwa. Coy and coquettish throughout she plays her part beautifully.

Dileep Kumar, who plays the hero, gives his stereotyped performance and becomes boring, being seen in too many pictures recently. The boy has no new tricks left, it seems. Gulab who plays a crazy fisherman overdoes her part by giving her screechy laughter too long. David, who plays father and pimp at once, fails to convince in either aspect. Sampson plays Damri in an unnecessarily stogy manner. Sushil Sahu plays "Bala", the jealous fisherman excellently and in doing so proves that he can do serious roles better than the frivolous ones.

Ramesh Gupta plays Sher Singh the pal of the hero and in doing so gives an altogether natural performance. Once he sees Maya Bannerjee, he assumes a love-struck face and keeps it till the end despite want of inspiration from Maya.

In spite of its good mounting and picturesque presentation, the picture, however, does not seem to have appealed to the masses. And some of the reasons may be: the rustic dialect of the songs and the dialogue; the primitive background and costumes of the fisherfolk; the complete absence of comedy and the once-too-often casting of Dileep Kumar.

And yet the picture is worth a visit to see Kamini Kaushal as one sees a little more of her this time than usual.

HINDUSTAN CHITRA

presents

# SAWAN AYA RE

*A spring time romance for millions of lovers to see!!*

*Our Next*

Under Production

R  
I  
M  
J  
H  
I  
M



*Starring:*

KISHORE SAHU

RAMOLA

DAVID

*with*

Ramesh Gupta

SOFIA

MOHNA

GULAB

PRATIMA DEVI

&

OTHERS

*Music:*

KHEMCHAND

PRAKASH



*Written, Produced & Directed  
by*

## KISHORE SAHU

*For Territorial Rights Contact:*

**HINDUSTAN CHITRA, Central Avenue, Chembur, Bombay.**

U.P., DELHI & EAST PUNJAB (SAWAN AYA RE): HARI TALKIE DISTRIBUTORS, DELHI.

" " " " (RIMJHIM): SCREEN EXCHANGE, DELHI.

C.P., C.I., & BENGAL (SAWAN AYA RE): KAPURCHAND & CO., BOMBAY.

" " " RIMJHIM " " "

# "Mitti-Ke-Khiloune"—Another Ranjit flop!

## Rotten Direction Ruins Nigar Sultana!

After producing over 100 stupid pictures, the Ranjit Movietone have acquired an unenviable reputation for idiotic flops. It is enough for the filmgoers to see the Ranjit trade mark on the banners to avoid any new Ranjit picture that is released for public exhibition. The Ranjit Movietone have been so consistent in their unfortunate career of motion picture production that one almost admires their perseverance of purpose in sticking honestly to their old guns and not letting down their friends and patrons in spite of whatever progress others may record around them. We also admire this consistent business integrity and salute the Ranjit chief for his unswerving faith in his own intelligence and judgment—faith that has helped him to produce over a hundred rotten and useless pictures without even once being tempted to do something different or purposeful.

### TIRESOME OLD PLOT

"Mitti-Ke-Khiloune" is one more picture in the series of Ranjit flops—with the only difference that it has Prahlad Dutt as the director—the man who failed miserably in "Shirin Farhad" and has since been trying desperately to recover his reputation as a film director. And it is a ridiculously strange circumstance that he should come to the Ranjit studios to do so.

If we say that "Mitti-Ke-Khiloune" has the story of "Bela", "Veena" and a hundred other similar pictures which have appeared on the screen, we are likely to be called harsh in our criticism but unfortunately "Mitti-Ke-Khiloune" is all that and nothing less.

Meena, a rich man's spoilt daughter, selects Romesh, a poor law student, as her father's secretary and immediately starts getting fresh with him. It soon develops into love on either side and to give us entertainment the director makes the two express their love in constant quarrels. This entertainment, however, ends by being funny.

Meena's father, however, dies before he begins to kill us with boredom. His death inside the house is

### MITTI-KE-KHILOUNE

Producers: Ranjit Movietone  
 Language: Hindustani  
 Songs: Sharma & Indra  
 Music: Bulo & Hansraj  
 Photography: D. C. Mehta  
 Audiography: K. V. Shah  
 Cast: Nigar Sultana, Karan Dewan, Nirupa Roy, Dulari, Tripathi etc.  
 Released At: Swastik, Bombay.  
 Date of Release: 24th December 1948

Directed By:  
**PRAHLAD DUTT**

musically announced by the inevitable street beggar singing a song which the durwan at the gate enjoys not suspecting even that his employer is dead inside the house.

### PARENTAL BLACKMAIL

Now Meena and Romesh were free to marry but if they had done so only two tins of celluloid would have been ready for the screen. So Chandulal Shah and his "brain trust" begin gum-chewing and produce a telegram about Romesh's father being very ill and requiring his presence.

Romesh now tears himself away from Meena with the usual promises to return and is ushered into the sick room of his father who is evidently on his death bed. That he doesn't die throughout the picture is altogether another matter between God and man. The Ranjit folks couldn't kill a man who was not due and be accused of murder with Minister Morarji on the alert.

Like every dying parent in films, Romesh's father also starts black-mailing his dutiful son about marrying the other girl from the village. Whatever Romesh says about being in love with some one else is brushed aside unceremoniously and the ceremony of marriage between Romesh and Kusum is performed to the impish delight of Sheela, Romesh's overwise sister.

### LAMP BLACK ILLNESS

But tragedy must travel somewhere in a motion picture to become dramatic. So Romesh, with his typical spineless expression, brings his

wife, Kusum, straight to Meena's house and introduces his wife to his lady love. "Kaisa master stroke?" must be the triumphant cry of all the members of the Ranjit "brain-trust".

Now Meena starts heaving sighs and catches the usual film sickness in which more and more lamp-black is added to the make-up on the face to make a perfectly healthy woman look sick and sicker.

To give an extra tickle to the impending tragedy, Sheela, Romesh's sister, is brought on the battlefield and she tries a few tricks of her own to make Romesh's already miserable married life more miserable and add more pathos to Meena's tragic existence.

Meena ultimately goes away—far away from the scene of her romantic sowings—evidently to die in peace and solitude, but the spineless hero now acquires some strange paralysis and puts his well-fed weight on the bed defying all doctors as usual.

Sheela, who develops a conscience, now runs an errand between Romesh and Meena and puts the lovers at the two ends of the telephone. The telephone brings the climax and the erstwhile paralytic hero gets up and rushes to Meena's bedside—miles away—and dies Farhad-like on her death bed—making, of course, his wife a virgin widow.

We couldn't of course catch the exact theme of this Ranjit picture



Recruit Harshad K. Trivedi of Khari Pa, Dharangadra (Saurashtra) is 23, 3'-3" knows Hindi, Gujarati and singing and has played in school dramatics.

but it must be something to do with the remarriages of virgin widows—the way the Ranjit “brain trust” left behind a virgin widow as a residue of their intellectual gymnastics in story-writing.

**UNMUSICAL MUSIC**

Music is vindictively used in this Ranjit flop. As if to spite Nigar Sultana for her good performance in pathetic situations, in the role of Meena, a song with bright rhythm is tagged on to every pathetic point and Nigar’s good work is completely ruined thereby. It is too much to expect Ranjit song writers, musicians, directors and bosses to harmonize words and melody with the spirit of pathetic situations and it is not therefore a surprise to find sad words with snappy rhythm tagged to the end of every sad situation.

This utterly idiotic procedure completely ruins the dramatic effect of the story, which, in spite of its familiar theme, had some dramatic possibilities in the latter half of the story.

**NO SUSPICION OF INTELLIGENCE!**

In general production values, the Ranjit traditions of slipshod work and carelessness are honestly maintained, with an extra distinction that the recording of this picture is just rotten and utterly amateurish.

The picture has been given music just not intended for the story. In the Ranjit “sausage” factory it is quite likely that the wrong songs might have been joined up to the wrong picture. It is worth checking up on this once again. The Ranjit lyric writers surpass themselves in giving compositions which mean just nothing. Why don’t they shuffle the Hindustani dictionary and put words together instead of maintaining the pretence of being poets?

The direction of Prahlad Dutt is utterly unimaginative and unintelligent and more idiotic than his effort in “Shirin Farhad”. Nowhere in this long story does the director betray even the slightest suspicion of intelligent thought.

**UNFORTUNATE NIGAR**

In spite of the director, as we presume, Nigar Sultana proves herself to be a versatile artiste in the role of Meena. Her good work in pathetic situations, however, gets killed every time by the unsuitable music put in her mouth.

Karan Dewan plays Romesh, the

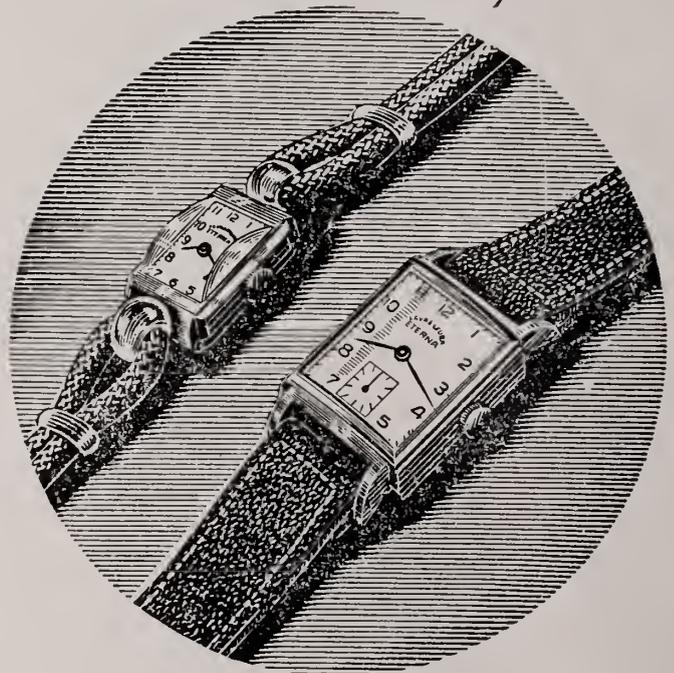
hero, and the way he does it becomes extremely difficult to define manhood. His performance remains effeminate and stupid throughout and Nigar tosses him on her toes every time he comes within a mile of her. It is a pity that the Indian screen has still to suffer the

unpardonable disgrace of scree heroes like Karan Dewan after 3 years of film making.

“Mitti-Ke-Khiloun” is a Ranj picture after all said and done and as such fails miserably. The picture is not worth even a thought by the exhibitors.

**ETERNA**

*From the Hands of the  
World's Foremost Craftsmen*



● No other watch compares with Eterna for sheer beauty, for brilliant design, for lasting dependability and value! More and more Eterna watches are arriving from Switzerland, and today, you will have no difficulty in choosing an Eterna watch that is lovely to behold, and will be a faithful friend for many years to come. Remember Eterna watches come to you only through the House and Registered Dealers of Favre-Leuba.



FAVRE-LEUBA & CO., LTD. BOMBAY & CALCUTTA

# "Vidya", A Boring And Amateurish Effort!

## Suraiya Fails Miserably!

Premier B. G. Kher is probably the most polite gentleman we have in the country today but even Mr. Kher is reported to have walked out half-way through this picture when invited to see it. He would have probably gone away even earlier but being an old man he seemed to have waited for the interval to light up his foot steps to avoid an accident. And Premier Kher had come with his wife to see "Vidya". To inflict on his wife his own decision to walk out in this manner in these days of equality of the sexes, "Vidya" must have proved an unbearably boring picture to our hard-worked Prime Minister.

We sympathize with Premier Kher. But as professional critics we had no other alternative but to sit through what looked like a never-ending mass of celluloid.

### ZAMINDAR'S DEBAUCHERY

Like "Paroo" produced by Navyug hitrapat, "Vidya" is also another attempt to propagate education with the help of some helpless untouchables. The only difference between the two pictures is that in "Paroo" the heroine is an untouchable while in "Vidya" the hero wears this mantle.



**VIDYA**  
 Producers: Jeet Productions  
 Language: Hindustani  
 Story & Dialogue: Khanjar & Joshi  
 Songs: Joshi & Pilibuiti  
 Music: Kumar Varman  
 Photography: Keki Mistry  
 Audiography: N. S. Nair  
 Cast: Suraiya, Dev Anand, Ghulam Md., Amir Kar-natki etc.  
 Released At: Excelsior, Bombay  
 Date of Release: 8th January 1949  
 Directed By: GIRISH TRIVEDI

Chandu, a cobbler's son, goes through the usual difficulties and at last becomes a graduate. During this long process he, however, falls in love with Vidya his college pal and daughter of a rich Zamindar.

Their romance creates the usual social difficulties punctuated by the debauchery of Vidya's father who seems to be living all along in a prostitute's house. This Zamindar's life gives us quite a few glimpses of "Aage Badho", a picture of Prabhat.

In the usual circuitous manner, characteristic of Indian films, the final climax is reached in the lap of debauchery when the Zamindar is faced with his own daughter, Vidya, as the prospective victim of his lust.

It all ends well, however, with the cobbler's son getting the Zamindar's daughter and every one else becoming wise enough at the end of it all.

### DEV ANAND IMPROVES!

With the exception of photography which is excellent in parts, the entire picture is poor and amateurish. Even Suraiya's music is very poorly tuned.

Suraiya looks too crude as a college girl and fails miserably in her primarily sympathetic role. Dev Anand, however, shows a lot of improvement in his portrayal as the cobbler's educated son. The boy is improving fast and deserves encouragement. The rest make a pretty poor show

In short, the picture is very boring and amateurish, though the main design behind it is purposeful.

**KULDIP SEHGAL**  
*Present*  
**WASTI-MANORAMA**  
**RANDHIR-CUCKOO**  
**& SOFIA**

**CHUNARIA**  
 KULDIP PICTURES Ltd.

*Direction*  
**RAVIN DAVE**  
*written by*  
**M. R. BHAKHRI**  
*music*  
**HANSRAJ BAHL**

**DRAWING CROWDS EVERY WHERE**

**KULDIP PICTURES Ltd.**  
**SARITA VILLA**  
**7, BUNGALOWS ANDHERI**

recruit S. Nagaraja Rao, of Door No. 926 of 7th Cross, Malleswaram, P.O., Bangalore, can understand Hindi and Telugu and has played in amateur dramatics.



*A Picture you would  
Like & Love*

**K. K. C.'S.**

# AMAR KAHANI

*Presents*

*Sweet* SURREIYA, JAIRAJ, RAJMEHRA & RANJANA

*Produced by*  
**S. RANJIT**  
*Music by*  
**HUSNIA BHAGTRAM**  
*Directed by*  
**BAIJ SHARMA**

*Particulars from-* **KAMAL KUNJ CHITRA**

**CENTRAL STUDIOS  
TARDED ROAD BOMBA**

# “Paroo”, Untouchable Trash On Untouchability!

## Picture Provides Killing Boredom!

This is one more addition to the trash on untouchability which our “progressive” writers and “purposeful” producers have been presenting on the screen *ad nauseam*. Actually, the picture has nothing new or original, progressive or purposeful to offer.

### INSULTING THE DEAD

Inspired probably by the idea of merely showing a Harijan (“neech”) girl marrying the (“oonch”) son of a Zamindar, the author has somehow struggled at this none-too-novel conclusion mainly relying upon sequences which are at best boring and disjointed.

It would have been progressive enough to advocate such a marriage between the two extreme ends of society on the screen fifteen years ago when untouchability was rampant but now with Harijans backed by late legislation it is hardly fashionable even to flirt with the idea or attach any new discoveries to it.

But then the author of “Paroo” had to give us his own version towards the solution of the great “problem” and whether the same is destined to merit a special certificate from Dr. Ambedkar or not, the fact remains that we have one more motion picture—riding on a dead horse—dedicated to the memory of Mahatma Gandhi, the Father of the Nation, who must, in his ashes, be praying: “God, save me from my movie followers”.

At least the censors should have realised the utter mockery of such an amateurish and insignificant piece of mediocrity in the name of ‘Harijan uplift’ being dedicated to the Mahatma. In fact they ought to have deleted the dedication unless they are willing to allow every second new release with one of the many Gandhian ideals tagged to it, to be dedicated to the Mahatma for reasons not far to seek. Why insult the great dead!

<b>P A R O O</b>	
Producers:	Peerless Pictures
Language:	Hindustani
Story & Dialogue:	Vasant P. Sathe & Abdul Baqui
Songs:	Nakshab Jarchavi & Santokh Nadeem
Music:	Rashid Atra
Photography:	A. D. Dev
Audiography:	B. Chavan
Cast:	Geeta Nizami, Dar Kashmiri, Randheer, Saroj Borkar etc.
Released At:	New West End, Bombay
Date of Release:	18th December, 1948
Directed By: <b>SHOREY DAULTALVI</b>	

### “OONCH-NEECH” AFFAIR!

The story opens with Mangloo the sweeper, his coughing wife and their little daughter Paroo. The little girl betrays a craving for school which belonged to the “oonch” and debarred the “neech” from entering its portals. Her father, however, doesn’t like the idea.

Though Paroo somehow manages to stand outside the portals of the school and pick up a few crumbs of primary education her enterprise soon comes to an end with the Zamindar pulling up the teachers. In any case the writer uses this small opportunity to plant the early seeds of romance in the hearts of Paroo and Devendra, the little son of the zamindar. That badly recorded cough soon takes away Paroo’s mother to the other regions from where filmgoers can’t be bored and Paroo soon grows into a Harijan hoyden who throws herself at Devendra when he returns after his education in England.

That sets the romance rolling and we are soon taken through the usual punctuations of a screen affair. But the producer had to use the dancing



Mr. A. N. Narayana Rao, Overseer, Govt. Branch Press, Mysore, is a chronic prize winner in ‘filmindia’. This is the fifth time he has won the first prize.

talent of Geeta Nizami, and the writer obliges by making the Harijan girl a professional dancer with the “progressive purpose” of bringing relief and uplift to the Harijans through her rhythm on the wooden stage.

Devendra sticks to Paroo through thick and thin. He must, to maintain “progressive” principles and after a theft, a murder and the usual grab-and-run sequences it all ends with Devendra doing Harijan “uplift” by lifting Paroo to his long-wooded bed of romance.

The audience gets disgusted with the crude, insipid and utterly amateurish yarn which fails to appeal due to its outdated theme, hackneyed plot and mediocre treatment.

Shorey Daultalvi’s direction has nothing to commend itself and fails to save the show from becoming an idiotic hotch-potch.

The performances of the artistes are in keeping with the general idiotic tone of the story. It was a treat to hear the “progressive” manner in which Paroo the Harijan girl, called her father “Papa”—or was it “Puppa”? We wonder how many Harijan girls call their fathers in this English style.

There is nothing in the picture to see and enjoy. It is one long boredom and exhibitors are advised to avoid this picture completely.

**AN ANNOUNCEMENT  
EXTRAORDINARY!**

★  
*Tribhuvan  
Productions*

★  
partners

**H.H. RAJA SAHEB CHANDRA CHUR  
PRASAD SINGH OF UDAIPUR (C.P.)**

£

**RAJA SAHEB SHANKAR PRATAP SINGH  
OF CHICHLI (C.P.)**

£

**GOVERDHANDAS AGGARWAL**

---

**NATIONAL HOUSE, APOLLO BUNDER,  
BOMBAY.**

# This Child Scandal Must Shock Mothers

By:

**Doris James**

Mothers of stage-struck children are likely to be startled when the team of special investigators appointed by Britain's Home Office to enquire into child employment in the theatre makes its report. Behind the pantomime footlights and the fairy world of illusion there are unfolding horrifying tales of callous exploitation by the more unscrupulous managers. Underfed and overworked youngsters living on a few shillings a week in dirty lodgings, under a supervisor only a few years older than themselves, represent a scandal that puts the black sheep managers under a damning spotlight.

London.

Many people who laughed at and applauded the clever children in the glittering pantomimes in Britain this New Year are going to be shocked and horror-stricken very soon, when a team of investigators presents its report to the Home Office committee of inquiry into child employment on the stage.

The Home Secretary set up the committee last June, to consider under what safeguards of health, welfare, and education the employment of children as film actors could be allowed, and also to review the existing provisions governing the employment of children in theatrical work and in ballet.

Early in November the "tradition" of the British stage, British

Actors' Equity, went into action in an attempt to put an end to the exploitation of young children by ruthless theatrical producers, especially in pantomime.

Peter Bentley, David Duncan, James Edgar, and Vera Raymond—the first three actor-producers, the last an actress—were sent by Equity on a mission to investigate conditions and gather evidence to submit to the Home Office. Their work is nearly complete.

## OVERWORKED AND UNDERFERD

"Scandalous racket" is not too strong a term to describe the conditions they have uncovered. Not all towns are affected, of course, but a large number of provincial cities and villages which staged this year's



Recruit Ratan Lal Vyas, of Jallap Street, Jodhpur, is 24, 5'-8", speaks Hindustani and has great liking for screen acting.

250-odd pantomimes are guilty of permitting the disgraceful state of affairs already discovered.

Little girls receiving a "salary" of five shillings for a week's work of twelve performances; sleeping six and more in a small room; living on meagre and unsuitable rations; overworked in some cases to the point of physical exhaustion. These are some of the things revealed, which have been going on for years.

Such children are mere commodities in this traffic in human beings. The manager (or manageress) of a troupe of child dancers receives, say, £3 per child. Out of this sum he expects to retain half as his profit. The remaining 30 shillings goes to pay the child and to cover all living expenses, including board and lodging.

Five shillings from this amount as salary leaves 25 shillings for the child's keep, in a boarding house. How many boarding houses do you know that for 25 shillings a week can adequately sleep and feed a child performing exhausting work? In at least one city, according to an Equity official, the manager of a local theatre was asked by the manager of a child troupe to fix up accommodation—full board and lodging—at £1 a head!

## SCANDAL OF CHILD "SUPERVISORS"

Officially, troupe managers are supposed to supply a matron or



THE SUNNY SIDE—These are some of the well-looked after children of the stage. But there is another side and a grim one as you will find in the article above.

Baboo Productions  
Present

# नकली बाप

Music - K. NARAYAN RAO.  
Story Dialogues & Songs C.M. HUNAR  
Editted by TRIKMLAL ZAVERI.  
Production in Charge S. JAHANGIR.  
Directed by  
AHMED GHAZI.

# NAQLI BAAP

STARRING -  
MEHRUNISSA  
DILAWAR  
CHANDRIKA  
HABIB  
SHAIKH  
ARVIND KUMAR  
AZIZ PREMI  
JAG MOHAN  
A.M. PATEL  
MAQBA  
and  
SHYAMA

KANCHAN

FOR C.P.C.I.  
AMAR FILM EXCHANGE  
AMRAO ATI (BERAR)

For Particulars -  
BABOO PRODUCTIONS  
JYOTI STUDIOS, KENEDI BRIDGE BOMBAY. 7

her responsible person to look after the children, and in the case of reputable managers this is of course done, and done well. But the get-rich-quick exploiters sometimes appoint the eldest in the troupe as supervisor of the younger ones, thus saving themselves the "unnecessary" outlay of several pounds a week.

The result is that a "senior" of perhaps 16 years of age is "responsible" for the health, welfare, and conduct of the remaining members of the troupe.

It cannot be too strongly stressed that many troupe managers who provide the fairies and clever acrobatic dancers among the children who delight pantomime audiences do not behave in this manner at all. Such managers have consciences to satisfy and reputations to maintain, and provide good conditions for their young charges. But these do not



Safeez Jahan brings water to the screen for thirsty fans in "Sanwariya", a social story of Filmistan Ltd.

compensate for the harpies who, not content with exploiting the eager youngsters in salary and living conditions, make even further profits out of them by charging exorbitant prices for additions to the children's "wardrobes".

Are troupe managers alone to blame? Not entirely. Theatre managers must take their share of responsibility. They consider their payments adequate and take no further interest in the children appearing in their shows. The attitude of many can be summed up thus: "We pay so much a week to a troupe manager for the services of the children she supplies. What happens to the money is no business of ours."

**PARENTS, TOO, TO BLAME**

But it is their business. As employers they are in a position to insist on certain conditions being observed by the child contractors with whom they deal. And if the contractors can prove that the rates paid are insufficient to pay children decent salaries, then theatre managers must raise the rates. They cannot merely wash their hands of the whole affair by pleading ignorance.

There is a third party which must also take its share of blame—parents. In many cases mothers show an almost incredible lack of elementary care in their enquiries into the conditions under which their children will live in a strange town. In other cases they make no enquiries at all; dazzled by the prospect of a stage "career" for their children, they blindly entrust them to the smooth-spoken troupe manager who sings such a wonderful song about the bright present and wonderful future.

Twelve girls sharing a midday meal of one tin of stewed meat and two pounds of potatoes, with the landlady confessing; "They are neither properly fed nor properly cared for, and the matron in charge of the troupe has told me not to be extravagant"; another dozen children crowded into an airless, dirty dressing room; another troupe with a measles epidemic because of a lack of sanitary precautions: these are some of the horrifying facts which lie behind the glittering footlights of pantomime.

**KULDIP PICTURES**  
PRESENTS  
**LACHHI**  
A Musical

Starring  
Wasti - Manorama  
Randhir - Majnu  
Sofia - Cuckoo &  
Om (Chaman Jame)

PRODUCED BY  
**LEKHRIJ BHAKHRI**  
WRITTEN BY  
**M.R. BHAKHRI**  
MUSIC  
**HANSRAJ BAHL**  
DIRECTION  
**RAJENDRA SHARMA**

Coming Next  
**ANARKALI**  
WAIT FOR THE  
ANNOUNCEMENT OF  
THUNDERING CAST

WORLD RIGHTS Controlled by  
**ALL INDIA FILM CORPORATION LTD.**  
TARDEO BOMBAY

ONE MAN'S

SUSPICION

THAT WRECKED  
A HOME AND  
SABOTAGED A  
PATRIOTIC  
STRUGGLE!



PRABHAT'S

# Aparadhi

THRILLING DRAMA OF PASSIONS VS. DEVOTION

★ *Starring* ★

MADHUBALA

RAMSINGH

PRAN

LEELA PANDAY

★  
*Directed by*

Y. PETHKAR

★  
A FAMOUS RELEASE

Coming !!!

# AT HOME AND ABROAD

## MOTHER AT LAST !

Bombay, January 10.

On the 9th January, Veena became a proud mother to a baby at Worli, Bombay.

Let us hope the little one grows up into as attractive a star as the mother.

## RITA-ALY ROMANCE !

London, January 19.

The capital romance between Hollywood star Rita Hayworth and Prince Aly Khan has at last taken concrete shape. Evidently Aly Khan couldn't resist the charms of Rita any longer.

The marriage will be held at the St. Martin Catholic Church in Cannes and there might also be a Muslim ceremony at the Aga Khan's home.

## ROUGH WORK !

Meerut, January 17.

Recently batches of college students raided some of the local cinema houses damaging property and injuring certain employees.

The cause for this hooliganism seems to be a demand for concessions and other facilities which were denied to the students.

## HURRY FOR HONEYMOON?

Hollywood, January 17.

Film star June Duprez and George Moffett Jr. made marital history when they signed the register for a hurricane six-day engagement. Fast work, that!

## ONE MORE

Ootacamund, January 24.

A fire broke out in the operator's room of the Blue Mountain Talkies on the morning of the 24th causing damage to the extent of Rs. 30,000. A considerable part of the films stored there was gutted.

It is suspected that some one threw a cigarette end into the operator's room, thus causing the inflammable film to burst into flames.

## ROUND THE CORNER

Bombay, January 20.

Manorama, who recently married Rajen Haksar, is expecting to join the band of star mothers shortly.

Now there is no need to publish posing poses as motherhood has always been the best proof of a marriage. Let us hope the little one won't ever see those disgusting photographs of what Pop & Mum did in it.

## MARRIED

Salisbury, January 17.

Jack Buchanan, well-known British actor-cum-producer called Miss Susan Bassett his wife and in doing so left the pretence of courtship behind.

## ALL FOR MONEY !

Madras, January 22.

Mr. Gopala Reddi, Finance Minister of the Government of Madras, told the Assembly that last year the government earned 54 lakhs of rupees by way of entertainment tax. This year the government hope to earn 95 lakhs, on the basis of the proposed construction of more cinema houses.

The Government of India have already allotted them a quota of cement obtained from the stocks in Pakistan for constructing new cinema houses and they would be built as soon as possible by theatre-owners in Madras. What about Bombay?

## ANOTHER CRIER !

Hollywood, January 17.

Dorothy McGuire is all smiles at the idea of becoming a mother. Her baby is expected some time in the first week of March. The time table may go wrong but the baby will be there alright.

## NATIONAL THEATRE!

London, January 21.

British theatre-goers are jubilant at the new grant of £1,000,000 made by Parliament for the building of a National Theatre in London.

Prices of the seats will be 'reasonable' so that middle class families might take advantage of the entertainment.

The National Theatre will also become a centre for the development of dramatic art. Our municipal theatre is still on paper.

## DANGEROUS EXPERIMENT!

Hollywood, January 28.

M. G. M. director Jean Renoir has flown to Calcutta for shooting some sequences of "The River" from a story by Rumer Goddens. This is an ambitious technicolour picture and deals with an English family living in India after the recent British withdrawal.

If the costly technicolour was to be used at all, why wasn't an Indian theme utilized to show the colourful

costumes of the Indians to the outside world which is always eager to know something about India? Perhaps the beggars, snake-charmers and the Sadhus are intended to provide the requisite background to the English family. If M.G.M. slander Indians, it will be necessary to ban their entire product in India.

## HIS LAST GAG



Mr. V. H. Desai.

Bombay, January 30.

Screen comedian, V. H. Desai, died on Tuesday the 25th January at Baroda of heart attack, where he had gone for a vacation.

V. H. Desai was one of the educated artistes having passed his LL.B. from the Baroda College in 1925. With his natural aptitude for mimicry and sense of humour, friends persuaded him to take up the screen as a career in preference to the legal profession.

He began with Sagar Movietone playing minor roles in films which flopped too often to give him a name. In 1938, however, his work in "Bhabhi" a popular picture of Bombay Talkies was liked and from that time onwards he scored a series of successes in "Navjeevan", "Durga", "Kangan", "Bandhar", "Naya Sansar", "Anjan", "Jhoola" and "Kismet". Later he joined Filmistan and worked in all their pictures, giving intelligent gags and making people laugh with his ever-funny face—especially in "Shehnai" and "Eight Days". He achieved new heights of popularity in "Khidki".

Singh Katar

ROOP KALA NIKETAN

presents



**BAPU**

ne

**KAHA THA**

Produced by

**N.L. Jalan.**

**बापू ने कहा था**  
"बापू ने कहा था"

STARRING :-

Meera Mishra, Paresh Banerjee,  
Pahari Sanyal, Sundar,  
Suktidhara, Fritidhara &  
**HEERA LAL**

AJANTA ART PUBLISHERS

Story & Direction : K. K. VARMA  
Music : CHINMOY LAHIRI

Scenario & Photography : G.K. MEHTA  
Editing : A. K. CHATTERJEE

Contact : ROOPKALA NIKETAN, 7, SARAT CHATTERJEE AVENUE, CALCUTTA-29.

at the time of his death he was working in "Roshni" a Mehboob production.

Simple and unassuming in life, H. Desai's loss will be mourned by all those who knew him including a large number of film fans.

He leaves behind a widow and a married daughter.

**OVER THE WIND**

Washington D.C., February 2.

On the 20th October 1948 the entire text of "Gone With The Wind" consisting of 475,000 words was transmitted across the City of Washington to the Library of Congress by television and reproduced by a system known as ultrafax.

Ultrafax combines the elements of television with the latest technique in microwave radio-relaying and high-speed photography. The speed of transmission is so fast that as many as fifteen to thirty words are recorded per second.

**PAKISTAN ZINDABAD!**

Bombay, January 18.

The Rivoli Cinema at Lahore was attacked by a gang of hooligans who broke the furniture in the cinema hall, smashed the window panes etc. on the 17th January.

The hooligans demand that tickets be sold to them and then proceed to re-sell them at blackmarket rates. If the authorities resist, then they resort to goondaism.

Many other cinemas are also affected in a similar manner.

**HOLLYWOOD ON THE RUN!**

Rome, January 10.

In order to give an impetus to the Italian film industry, the government is seriously thinking of imposing restrictions on the exhibition of foreign films in Italy. New restrictions are likely to be imposed along three lines: a quota on the number of films imported based on the number shown in 1947; making more Italian pictures; heavy tax on dubbing just as the French have done in case of the Italian pictures.

The shrewd American producers are already in Rome bargaining with the Italian government but details have not yet been worked out.

**MORARJI TO NOTE!**

Chicago, January 15.

According to Mrs. L. W. Hughes, president of the National Congress of Parents and Teachers. "the time has come to take serious notice of the menace to our children from over-stimulating motion pictures, hair-raising radio programmes and corrupting comic books".

The board therefore appointed an action committee to eliminate vicious comic books and objectionable radio and movie programmes. Film producers and book publishers will be approached because they are held responsible for a large part of the

evil which is making devils of innocent children.

**THE HORRIFIED FINNS!**

Helsinki, January 20.

The Finns have also an active Board of Censors with a jaw-breaking name—Valtion Elokuvatarkastamo which does useful work.

In one week, the board banned five "horror films" They are: "Temptation", "The Pearl of Death", "The Mummy's Curse", "The Ghost of Frankenstein" and "The Frozen Ghost". Evidently the Finns react sensitively to horror depicted in such films.

Among the Scandinavian countries, Sweden is the only country where horror films are allowed. The rest—Denmark, Norway and Finland avoid them like rat poison.

**TROUBLE IN SOUTH AFRICA**

New York, January 15.

Ever since the war, South Africa had been a good market for American pictures, comparatively unhampered by Government restrictions. Two weeks ago, reportedly in anticipation for a request for a U. S. loan, the South African Government clamped down a set of strict import rules. The move involves dollar rather than commodity restrictions and, according to advice received in New York, stands eventually to cut film imports by about one-half. Dollar allocations by the South African Government will be made on the basis of 50 per cent of the amount of dollars expended by an importer in 1947.

**ENOUGH AND MORE!**

Madras, February 5.

The Government of Madras have ordered with effect from April 1, that theatres or places of public amusement should not be opened earlier than 1 p.m. or closed later than 1 a.m. That is twelve hours of torture.

**BELIEVE IT OR NOT!**

Bombay, February 6.

On Saturday the 5th February, film actress Latika got married to well-known comedian Gope (in private life known as Gope Kamlani) under the Civil Marriages Act. The next day, a grand reception was given to the newly wedded couple at the Shree Sound Studios in which many film people participated.

There was also a moonlight party later on the Juhu sands where many



It is a rare acting team with Shyam, Nigar Sultana and Yaqub in "Bazaar", a social theme of Madhukar Pictures.



# NEVER BEFORE

SUCH A RARE COMBINATION OF TALENT

**MUNAWAR SULTANA  
CHANDRA MOHAN  
G. JAGIRDAR**

*Starred Together*

in

**SADIQ PRODUCTIONS'**

*Midnight Presentation*

## SABAK

AN UNFORGETTABLE LOVE  
STORY THAT WILL LINGER  
IN YOUR MEMORY FOREVER

with

**Jillo Bai & Om Prakash**

Music	★ Shyam Sunder
Songs	★ Shakil Badayuni
Story & Dialogue	★ Azm Bazidpuri
Art	★ A. A. Majid

**DIRECTION**

**M. SADIQ**

**SADIQ PRODUCTIONS,  
SHREE SOUND STUDIOS, DADAR, BOMBAY.**

*Distributing Agents for:-*

1. U. P. DELHI & EAST PUNJAB
2. BENGAL
3. C. P. C. I.
4. WESTERN PUNJAB & FRONTIER
5. SIND & BALUCHISTAN
6. OVERSEAS
7. SOUTHERN INDIA

---  
---  
---  
---  
---  
---  
---

Jagat Talkies Distributors, Delhi.  
Dinesh & Co. Roxy Cinema, Bombay.  
Kapurchand & Co. Bombay.  
Tabseen Pictures, Lahore. (Pakistan).  
Evernew Pictures, Lahore. (Pakistan).  
International Distributors, Bombay.  
Kapurchand & Co. Bangalore City.

ore marital promises were made on both sides—of course under the influence of whisky.

**WEDDING BELLS!**

Delhi, February 4.

Distributor Seth Jagat Narain's daughter Krishna Kumari got married to Santosh Kumar, son of late Gokal Chand of Delhi on Wednesday the 2nd February, at Delhi.

Quite a few friends of Lala Jagat Narain flew to Delhi not to forget Kardar Chandulal Shah and Miss Johar to witness the wedding. Lalaji extended his warm hospitality to one and all and the celebrations were a great success with the film people taking their full revenge on Lalaji's cellar.

**LET US HOPE!**

New Delhi, February 7.

Addressing the Inter-Provincial Conference of Information Ministers with Mr. R. R. Diwakar, Minister of State for Information and Broadcasting, Government of India in the chair, Pandit Jawaharlal Nehru stressed the necessity of taking the public into confidence as to what government were doing.

Said Pandit Nehru, "Publicity is an exceedingly important branch of the functions of any democratic government, in fact of any government whether democratic or not. It must not only keep in close touch with

the people but seek their co-operation."

Referring to films, Nehru said, "Education today, especially mass education, has been in some places revolutionized by the use of this method. I think documentary films are very important for mass education from a very large number of other aspects. Other countries use documentary films very largely both for what is called cultural propaganda and education. Something could be done by governmental agency in this respect."

The Ministry of Information and Broadcasting has already been in harness for a year. It has a generous budget of 33 lakhs a year. If it puts into action half of the platitudes spoken by the ministers the masses will be greatly benefited by documentary films, newsreels etc.

**QUITTING INDIA?**

The land on Warden Road which Producer A. R. Kardar had purchased in his wife's name to build a palatial house during pre-Pakistan days is reported to have been sold and friends are wondering whether Producer Kardar is cashing his Indian assets prior to quitting the country.

We hope Kardar is not thinking of quitting India because if he does our film industry will lose an enterprising producer.

**MOURNING A DEAR FRIEND**



Mr. S. G. Bhopatkar

Poona, January 23

We regret to announce the sudden death of Mr. S. G. Bhopatkar a great sportsman and one of the most charming film personalities of the day, on Sunday, 23rd January at his residence in Poona.

Sadu Bhopatkar, as he was affectionately called by all his old friends, was a rare combination of a gambler and a gentleman. He gambled with life and its numerous opportunities with the zest of a sincere sportsman and was never licked even if beaten several times. Beginning his career as an actor in silent films, Mr. Bhopatkar soon took to business and distinguished himself as a prize showman. His business institution, the Bhopatkar Theatres, soon became a model institution of its type under Bhopatkar's ever smiling and never-ruffled management.

On the turf of Western India, Mr. S. G. Bhopatkar was familiarly known as the "Treble Pool King", having acquired an uncanny instinct of cashing the Pool several times. The highest Treble Pool of Rs. 42,000/- was won by him. Actor, showman, race horse owner, gambler and above all a gentleman, we shall always mourn Sadu Bhopatkar as a friend who never uttered a harsh word and never used his face but to smile. May his soul rest in peace and may there never be any horse races in heaven. Amen!



It is love near the waterfalls in "Bapune-Kaha-tha" produced by Roopkala Niketan of Calcutta. Wonder whether Babu told Meera Mishra and Paresh Bannerji to go so far out of the way.

GOD Created  
This World  
For YOU

To Live In, And

**BHAGWAN**

Indian CHARLIE CHAPLIN



created

COMEDY LAUGHS

For You

To Enjoy it, in

ROOP MANDIR'S

**BHOLE PIYA**

Directed by: JASWANT ZAVERI

—: Co starring:—

Leela Gupte ★ Sadique ★ Shanta Patel,  
Rafique ★ Ansari ★ P. Kailash  
and DEVRAJ

Music:

K. C. VERMA ★ VISHVAGUPTA

Story:

Nearing Completion

—: For Territorial Rights!:-

**ROOP MANDIR**

C/o MOHAN STUDIOS,  
Kurla Road,  
ANDHERI.

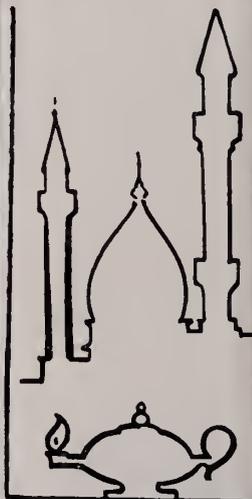
HARIHAR NIVAS  
36, Station Road,  
MALAD.



BIG STARS  
OF TODAY  
OWE  
THEIR GREATNESS  
TO **MOHAN**  
PICTURES

HERE IS  
ANOTHER  
BIG STAR  
OF TOMORROW

IN THE MAKING



**ALLAUDIN KI BETI**

Starring THIS NEW FACE **GULNAR**  
Directed by NANUBHAI VAKIL.

FOR TERRITORIAL RIGHTS, APPLY TO:-  
**RAMNIKLAL MOHANLAL & Co.,**  
KHETWADI MAIN ROAD, BOMBAY. 4.



# Bringing The World In A Classroom !

By:

**Goverdhandas Aggarwal M. A.**

(1g. Director : National Educational and Information Films Ltd., Bombay I.)

"I realize the importance of economy, but at the same time I feel that education is a matter which must not brook suspension or even delay", declared the Hon. Maulana Abul Kalam Azad, Minister of Education to the Government of India. During his address to the Central Advisory Board of Education at Allahabad last month. He announced that in order to make the programme of basic and social education one of immediate interest and utility, it was decided that the schools will in future be not only places of instruction but centres of community life which in addition to the usual task will also serve as places of recreation and sport. The twelve-point programme given by the Education Minister contained the audio-visual aids also and read "A number of motor vans fitted with projectors and loud speakers are being secured to visit village schools. Films and magic lanterns will be shown and recordings of talks played. It is proposed that each school will be visited at least once a week." It is really a matter of great rejoicing that due recognition has thus been given to the aims of visual education.

The main aim of education is to train people in a manner to make

them good citizens and useful units of society. In order to mould the nation's character we have to make our educational system perfect. The greatest task today is of the educator in whose hands lies the destiny of the country. The right type of education can never keep itself detached from the economic developments and forces at work in the society. The age of individualism has passed and the desire for unity and joint effort has taken its place. The old philosophy of life has changed and the community has grown. The world around us is changing swiftly while we have failed to keep pace with it. We lack ability and talent most necessary to cope with the burden of the present age, the reason being that our training and knowledge are not up to the standard required. Our methods of education have not changed with the times and we still stick to the old obsolete system. A new concept of education has to be thought out and in doing so employ the most modern means of imparting knowledge. It is only by this method can our children be made competent to serve our country well. New tools and technique for the dissemination of knowledge are required. Audio-visual equipment for edu-



**Mr. Goverdhandas Aggarwal**

cation is the only means at our disposal to achieve this object.

Visual education is a system of imparting knowledge and instruction through sight and sound. This is not new. Teachers have always felt the need of an equipment capable of illustrating their lessons. The black-board has served through ages towards this end, recently aided by maps, charts, diagrams, picture cards, models etc., but all these have not been completely satisfactory.

The great progress in the film technique and development of the 16 mm projector opened a new era for the teachers, and now they can bring the big wide outside world inside the small area of the classroom instead of satisfying themselves by taking their students to museums, zoos, and places of historical importance. Films have become a means of living illustration, for they are capable of illustrating a subject more vividly than any other medium and they show the movements, growth and various developments as they happen. The expert knowledge and experience of any one subject can be made available to different schools simultaneously. Films as audio-visual aids have far wider functions to perform than only instructional. Such films provide that mental and spiritual stimulation which is necessary for accumulating wider knowledge.

## WAR TIME EXPERIMENT

As far back as 1917 attempts were made to study the problem in England by the National Council of Public Morals but it was only in



Peter Hopkinson of the "March of Time" visited the studios of Famous Pictures during the shooting of "Bari Bahen" directed by D. D. Kashyap.

1925 that the first authoritative report "The Cinema in Education" was published. A comprehensive study of the film in education was undertaken by the Commission on educational and cultural films set up in 1929 by the British Institute of Adult Education and the Association of Scientific Workers. Its report was published in 1932 under the title of "The Film In National Life". But nothing happened till in World War II millions of army, navy and air-force men were trained through

audio-visual methods to learn in a few weeks what ordinarily would have required months of arduous training.

This dynamic war-time experiment provided an irrefutable evidence of the potentialities of the film in education and has shown how many of our most pressing problems can be solved through this medium within a short time.

The educational films are to be used as illustrations within the course of a lesson in the classroom

and as a supplement to the usual text in education. Teachers must shed their false fear that the film will replace them. Not all! The film is an extra tool which needs the teacher as much as the ordinary textbook.

**A WARNING AND AN APPEAL**

The Ministry of Education has constituted its own Board to look after this branch but it must be more active and realistic to be quickly effective. Closer contact with provincial teaching bodies and private organizations engaged in this task will yield quicker and better results. No doubt private enterprise will ultimately play the most important role in taking up the production, distribution and exhibition of such films but since it is a process more costly and complicated than other methods of education, active co-operation and supervision by the Government in one form or the other are necessary. It is also important for the State to see that this type of film is not misused for propaganda by interested parties and persons and that the profit motive does not reign supreme. There can't be profits in imparting education except through the education itself.

I hope the new policy of the Government of India will give a bold lead for a steadily expanding use of the films for education, and film makers will be able to embark on production programmes with precise guidance. But I must sound a note of warning to the producers that care must be taken to see that such films possess unity of purpose and are free from irrelevant matter. Teaching films should appeal more to the intellect and less to the emotions. These have to be simple and straight forward and should not put undue strain on the pupil. The most important of all is that no educational film should be attempted without close co-operation between the teaching world and the producer. A bold step is required and I would urge the Government to give up its present lukewarm attitude in this respect. The Government should not allow considerations of financial stringency to hold them up for a longer time than may be absolutely necessary the implementation of the Visual education programme for building up a free and democratic India.



**AJIT PICTURES**  
AND PRODUCER-DIRECTOR  
**RATIBHAI PUNATAR**  
WHO GAVE YOU  
**"GUNSUNDARI"**  
NOW PROUDLY PRESENT

**NANAND BHOJAI**

A PROGRESSIVE SOCIAL  
IN HINDI & GUJARATI  
STARRING

NIRUPA ROY ★ MANHAR DESAI ★ DULARI ★ CHHAGAN  
ROMEO ★ BABU RAJE ★ CHARUBALA

Music & Songs: **AVINASH VYAS**

★ GUJARATI VERSION DRAWING CROWDS

★ at **NEW WEST END** from 17-2-49.

# Woes & Echoes

(This is the reader's forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5/- Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

## EXPLANATION

"We have gone through the columns of "Woes & Echoes" of your December '48 issue and are really sorry for the misrepresentation which Mr. S.M. Pandit does under the heading "Surprise".

"As a matter of fact, the Burma Board of film Censors had passed their orders to delete the said line from the picture "Sajan", and to our knowledge, no exhibitor or the distributor can do anything against such orders. Your said writer Mr. Pandit is therefore wrongly said that we had compromised with the Paigam Press and allowed the said line to be deleted."

*Kapurchand (Burma) Ltd.*  
**LANGOON.**

## OLD MAN'S PET!

"Recently I went to see director Shrab Modi's "Mera Munna", featuring Motilal and Nayantara. To put a long story short, the picture is more worthless than its title. The picture is nothing but an ugly combination of a few snaps taken up at random. My sincere piece of advice to our director Modi Sahab would be to quit the film world while the going is good."

**LUCKNOW.** *Puran Chandra Pande.*

## ALRIGHT, BE LAZY!

"You are perfectly right in criticising the Bengalees—"They eat too much, sleep too long, work too little and talk too much". But do they not think too much?"

"You have called the Bengalees as unenterprising thinkers. It is entirely a wrong and prejudiced conception. In the struggle of freedom for India, Bengal's contribution is unique and unparalleled. Bengal has produced luminaries of greatest thinkers for all ages and she is not barren at all."

"The pioneers in the realm of thoughts and ideas are naturally lazy in the matters of the world."

*Santosh Kumar Mukerji.*  
**ALLAHABAD.**

## TO WAKE UP THE SLEEPING!

"This is with reference to the question of Mr. Krishna Gopal Chat-

terjee of Dhanbad and your answer published in the January issue of "filmindia".

"At the very outset I challenge the statement of Mr. Chatterjee. If 90% of the Bengalees were clerks then, probably, not a single non-Bengali would have been employed as a clerk in any office in India. The question as it is, with due respect to Mr. Chatterjee, is a silly one and it has provoked all the more a silly reply."

"For you Mr. Patel, I respect you much and as such I have been shocked by your statement. Can you



That costume is a cross between the Burmese and the Ceylonese one and Suraiya looks rather attractive in it in "Char Din" produced and directed by **M. Sadiq.**

justify yourself when you attach the stigma to the Bengalee race that they are lazy and unenterprising? Your answer has an 'informative' strain and that's where the object. The information is a misleading one. History even staggers to make the statement that you have flung at us as a race.

"I don't think you are as ignorant about Bengalees as your answer shows. But if you are you can enquire from any true Bengali regarding his race. He would be too glad to let you know the amazing enterprising capacities the Bengalees are capable of and the outcome of the same. And most probably you know why they had been the step-children of the British."

"If your I. Q. is recorded, you might be declared a genius. That is precisely the reason, which makes one think, as to how you could be provoked to give such an incorrect reply."

**LUCKNOW.** *B. K. Ghosh.*

## IMPROVING CHANDULAL?

"In your January issue it is reported that Sardar Chandulal Shah stated at the recent meeting at Ranjit Studios that he and his other producer colleagues were neither yogis or sadhus nor men of high ideals and principles, and that they like to enjoy life and needed colour for it."

"Well, we do not expect our clever producers to be yogis or sadhus, but we certainly expect them to be men of ideals and principles, or otherwise how do they claim to be capable of producing sensible pictures? Is not the Sardar aware that these pictures are made not for the producer folk alone to see, but for the common man who likes to have some good, and at the same time not vulgar, entertainment in return for his hard earned money? It would also have been better if the Sardar had explained in what sense the words "enjoy life" and "colour" were used by him."

"You were very correct when you said that it would have been much better if the Sardar had written his speech and read it. At least let him



# AZADI KE BAAD

*Direction:*  
**D.K.CHATTERJI**

**STARRING:**

**ASIT BARAN** (NEW THEATRE FAME)  
**MIRA MISRA** (BOMBAY TALKIES FAME)  
**SHYAM LAHA** (NEW THEATRE FAME)  
**FAIZ • RAZI • PARBATI**  
**AND TANDON** ETC. ETC.

*Produced by:* M/s S. C. SHAH & B. N. BAHL.  
*Story:* N. BHATTACHARYA. *Music:* K. P. SEN  
*Songs:* M. RAZI.

*Contact:* THE GREAT ORIENT PICTURES  
38, ARMENIAN STREET, CALCUTTA.

it commit the same mistake another time."

ADRAS. *A. Hariharan.*

**HULLO, CENSORS!**

"The other day I had the misfortune of witnessing Mangal's much talked of film "Jivacha Sakha" at the local Minerva. The story has neither continuity nor entertaining capacity excepting good photography and sound recording. Many obscene and highly objectionable scenes such as attempt of rape, inhuman threats of vengeance, juvenile romance etc. are shown; Mr. Patel, in spite of our continuous efforts and the Censors' strenuous steps to wipe off such moralizing scenes, one wonders how such pictures are still being permitted to poison the innocent younger minds. This is running free to packed houses widely publicized. Will the Censor authorities check and scissor them off if not holly?"

DOONA. *D. Natarajan.*

**NONE. OLD BOY!**

"The speech delivered by Sardar Mandulal Shah at the recent meeting of the film magnates in the presence of Bombay's Home Minister is very interesting. In his speech he is reported to have said ('film-india' Jan. 1949): "The film industry is the only medium through which the vast ignorant masses can be educated. If I were the minister



In "Karwat", a story of Shree Gopal Picture, Paro has some intense emotional work to do.

of education, I would bring the map of India on the top of world maps by opening theatres in every street and showing numerous educational pictures". I do not understand why we should have theatres in every street for showing educational pictures. Can we not do so with the existing ones? Again I wonder whether we have to wait till our producers become the ministers. Al-

though we have entered the second year of independence, things have not improved on the film front. Any hopes, Mr. Patel?"

BOMBAY. *K. N. Rao.*

**PROVINCIAL AUTONOMY !**

"You will be wonderstruck to note (with regret) that an Hon'ble Minister, (Shri D. K. Mehta) C. P. & Berar, performed the opening ceremony of an old cinema house with the new name of "Bharat" (previously known as Minerva) with the vulgar and slanderous picture "JUGNU" which was banned by the Hon'ble Home Minister of Bombay Presidency. Here in C. P. we have no Baburao Patel who can save us from the devil-dancing of Mr. Shaukat Hussain Rizvi in the picture. Does it mean that Ministers of different provinces in India see a picture with different angles or does the standard of morality vary from province to province?"

NAGPUR C. P. *Gyani Prasad.*

**THANKS !**

"I hope that you generally do not visit Tamil pictures; so much the better for you. You will not only save the hard earned money but avoid untold physical and mental tortures.

"Even if you are in the habit of visiting these Tamil pictures occa-



Shyam and Nigar Sultana make a wild romantic team in "Bazaar", a social story produced by Madhukar Pictures.



Raj Kapoor seems to be so persuasive in romance that Rehana doesn't seem to mind so much in "Sunhere Din" produced by Jagat Pictures.

sionally, please, for heaven's sake, do not go even a mile near the two recent 'damnations', "Demon Land" & "Mohini" which are pictures worthy to be seen only by aborigines of forgotten days."

S. C. Sivananjappa.

SANGENAHALLY.

#### TOO BAD!

"Recently I was in Bombay where I saw "On an Island with You", at the Metro theatre which is still considered the best theatre in India. But I am very sorry to say that its urinals are very few in number so much so that one has to wait in a long queue for his chance. I had to return disappointed due to great rush at the urinals as the interval was very short.

BHIWANI.

Rajesh N. Saxena.

#### WHY PUNISH MY SON?

"I don't know whether you have a son. I sincerely wish you have one for we require a little Patel in South India. Please teach him Tamil and Malayalam and send him over here to save South Indian film-goers from complete annihilation of their aes-

thetic sense by South Indian producers."

KOTTAYAM. S. Ramachandran

#### COURTESY OPINIONS

"I read in the papers that the Governor of West Bengal saw the Hindi version of Gemini's "Chandralekha" and gave his verdict praising the film. I can't understand why our politicians should not stick to their own field instead of encroaching upon other fields which are totally strange to them. Film criticism is a specialised job and it requires brains, experience and honesty and unfortunately this country has got only one critic (It is needless for me to mention his name here). Personally I get thrilled when I read film reviews only in "filmindia."

TANJORE. Mrs. William Moses.

#### PAYING FOR THE ROOF!

" 'Mayfair' is the best English picture house in Lucknow, despite the fact that its roof gave way only a few months ago while a picture was being screened and quite a good number of the people in the dress circle were injured. The management may be excused on that count for reasons of the accident being unfore-

seen but that it should resort to moral greed, is really shameful. C recently 'Hamlet' was being screened there and you can well imagine the rush that was expected specially from the student community. Foreseeing this the management enhanced admission rates and thus earned quite a lot. This has now become a practice with these owners of picture houses, to enhance the rates whenever there is a long or an extraordinary picture, while they never care to do vice-versa in case of short and the rate pictures. Is this not highly reprehensible and should not the government do something to stop it?"

LUCKNOW.

K. Dwivedi.

#### GRATITUDE

"With an English picture I saw the trailer of "Grihasthi", about 10 ft., and I dare say that it constituted the poorest recommendation for a picture. The most repulsive element in it was the vulgar song "Mor wali chhori", sung in a car by the ugly 'beauties' making all sorts of unbecoming gestures as the car passed through the streets! I thanked the stars for that trailer which saved me from the torture that 3 hours of such 'entertainment' would have brought me!"

NEW DELHI. Omesh Chandra W.

#### DAMN DISGUSTING!

"The owners and managers of cinema theatres in Mysore City do not seem to understand the importance of starting the shows at the scheduled time. Almost all the theatres commence the film at least 10-15 minutes after the scheduled time. The higher class audience, though disgusted with this nuisance, somehow tolerates it but the lower class crowds lose their patience and begin all sorts of indecent shoutings and hootings.

"There is another grave injustice which cannot be tolerated. The tickets issued in almost all the theatres are more than the actual number of seats. More than 20 to 30 extra tickets are issued in each class. The management shifts and annoys others in trying to provide for these people. Isn't this all disgusting?"

MYSORE. M.K. Neelakanta R.

# PICTURES IN - MAKING -



**VIND AND ANAND (Bombay)**  
"Khidki", their maiden picture celebrated a 25 weeks' run in Bombay last month combining the different weeks at different theatres. The picture has become popular with various classes of cinegoers wherever it has been released.

**NATIONAL THEATRES (Bombay)**  
The "muhurt" of their maiden production, "Hul Chul" was performed on the 16th February. It is being produced by K. Asif and directed by S. K. Ojha from a screenplay written by Hasrat. Sajjad will be in charge of the music. The cast includes Nargis and Dilip Kumar in the stellar roles with Sitara, Nasir and Yakub leading the support.

**ALDIA-NANDA PRODUCTIONS (Bombay)**  
Their maiden picture, "Singhar", starring Suraiya, Madhubala, Jairaj and Durga Khote, produced by R. B. Aldia and directed by J. K. Nanda making rapid progress. Nakh- ab, Sushil B. and Madhok have

composed lyrics for the picture. The next to go into production is named "Mehfil".

## JAGAT PICTURES (Bombay)

Their forthcoming picture is now renamed "Sunhere Din" and stars Rehana, Raj Kapoor and Nigar with Roop Kamal, Haroon, Mohana etc. It is directed by Satish Nigam and Inan Dutt is responsible for the music. Their next picture is named "Shair".

## HINDUSTAN CHITRA (Bombay)

"Sawan-Aya-Re", an ambitious social, produced and directed by Kishore Sahu is making rapid progress. It is hard to beat Kishore where hard work is concerned. It features Kishore Sahu himself with Ramola in the lead while the support led by David includes Ramesh Gupta, Sofia, Mohana and Gulab.

## FILMISTAN LTD. (Bombay)

They have created a new record in showmanship by releasing two pictures simultaneously in Bombay, "Actress" at the Novelty and "San-

variya" at the Roxy last month. "Actress" is reported to have proved very popular already in Calcutta. Three more pictures, "Samadhi", "Shabnam" and "Sargam" directed by Ramesh Saigal, Bibhuti Mitra and Santoshi respectively are making steady progress at the studios.

## SANSAR MOVIE-TONE LTD. (Patna)

"Aahuti" or "Anokhi Qurbani", a musical melodrama, produced by L. Shanker and directed by Kul Bhushan is rapidly nearing completion at the M. & T. Studios, Andheri, Bombay. It features Mumtaz Shanti, Sapru and Ranjit Kumari in the stellar roles, and the music comes from D. C. Dutt.

## HIMALAYA PICTURES (Bombay)

Producers Lt. Col. Drona Shumsher Jung Bahadur Rana and Gopal Singh Nepali are presenting Kamini Kaushal and Geeta Bali in their maiden picture "Nazrana" which is fast progressing under the direction of Jagdish Pant at the Modern Studios, Andheri. In their forthcoming pictures "Naaz" and "Nazarat", popular music director C. Ramchandra is reported to have given some attractive tunes. No wonder the territorial rights for Delhi, U. P., and East Punjab for all the three pictures have been already sold to Messrs. Traders (1946) Ltd., of Delhi.

## MADHUKAR PICTURES (Bombay)

"Bazaar", their maiden picture starring light-eyed Nigar, Shyam Gope and Yakub and directed by K. Amarnath is ready for release. Qamar Jalalabadi, Shyam Sunder and Husnalal and Bhagatram are responsible for the dialogue and songs and music respectively.

## LIBERTY ART PRODUCTIONS

(Bombay)

"Lekh", their socio-musical, is expected to be ready for the censor trial shortly. The picture has fourteen songs, six of which are sung by Suraiya and some rare dance numbers by Sitara. Qamar Jalalabadi



Ranjit Kumari and Kesari make a successful comedy team in "Aahuti" or "Anokhi Qurbani" produced by Sansar Movietone Ltd.

I. N. A. PICTURES *Present*

SHANTA APTE S.A. CONCERN  
MALINA DEVI

# SWAYAM SIDDHA

स्वयं-सिद्धा

*by*

*with*

BEPIN GUPTA  
AMAR NATH  
HIRA LAL  
SAMAR ROY  
GITASREE  
INDU BALA  
B.S. KAPOOR

*Director*  
**SHYAM DAS**  
*Music*  
**PRAFULLA CHAKRAVARTY**  
*Music Substitution*  
**ANIL BISWAS**

DIGEN  
STUDIO

I. N. A. PICTURES  
179/1A Dharamtola Street Calcutta

THE PICTURE that created  
sensation in Bengal.

THE PICTURE that met with  
tremendous applause from  
all quarters of Bengal.

THE PICTURE that swept the  
market of Bengal.

THE PICTURE that was declared

**THE BEST PICTURE OF  
BENGAL IN 194**

THE PICTURE  
THAT IS STILL THE TALK  
OF BENGAL

# SWAYAM- SIDDHA

*NOW in HINDI*

AWAITS APPRECIATION  
FROM THE REST OF INDIA



eruit Zena, B.Sc. B.T. has played dramatic roles in her college days and thinks that she can also do the trick on the screen with her fluent Hindustani and histrionics. Producers may contact her c/o Filmindia.

s written the story and Krishna-  
yal the lyrics.

**DOP MANDIR (Malad-Bombay)**

This new concern is fast progressing with its social-cum-stunt comedy "Whole Piya" written by Vishnu Gupta and starring comedian Bhagwan with Leela Gupte. It is expected to be ready for release by the end of the month.

**AMNIKLAL MOHANLAL & CO. (Bombay)**

This well-known firm of distributors have recently purchased the rights of "Gharbar" starring Swaralata and Nazir, "Jalsa" starring Geeta Bali, "Banu" and "Sanhar"—all in Hindi, plus the rights of two Gujarati pictures, "Raja Bhartruhari" and "Mahatma Muldas". They are also speeding up with their own picture "Alladin-Ki-Beti".

**AJ MAHAL PICTURES (Bombay)**

"Chandni Raat" is ready for release. "Ajib Larki" and "Fakrni" are going to the sets soon. Both these pictures star Naseem—the girl with the ever-fresh complexion—and the last one will be directed by producer Ehsan.

**ADIQ PRODUCTIONS (Bombay)**

This is yet one more producing concern floated by director M. Sadiq, and "Sabak", their maiden picture,

produced by P. N. Arora will be directed by M. Sadiq himself, who has already made a name as a box-office director. Its cast headed by Munawar Sultana and Chandramohan includes Om Prakash, Jiloo Bai and G. Jagirdar. Story and dialogue are written by Azm Bazidpuri and lyrics by Shakil Badayuni, while Shyam Sunder is responsible for the music.

**ROOP KALA NIKETAN (Calcutta)**

"Bapune-kaha-tha", produced by N. L. Jalan from a story written by director K. K. Varma features Meera Misra, Paresb Banerji, Pahari Sanjal and others. The picture is being produced at the Kali Film Studios by well-known technicians like, G. K. Mehta, A. K. Chatterji and Chin Moy Lahiri, and is expected to be released soon.

**KULDIP PICTURES LTD. (Bombay)**

"Chunariya" which has already been released at many stations in Northern India is now shortly expected to be released in Bombay. It stars Wasti, Manorama, Sofia, etc. and is directed by Ravindra Dave. Their next, "Lachhi", a socio-musical in Punjabi is fast nearing completion and preparations are afoot for the shooting of "Naach" a Hindi picture. They have also secured a story from K. A. Abbas for their fourth picture.

**INDIAN NATIONAL ART PICTURES (Calcutta)**

Their social picture, "Swayamsiddha" now being produced by Moni Guha, and directed by Shyam Das at the Calcutta Movietone Studios stars Shanta Apte, Molina and character-actor Bipin Gupta.

**GREAT ORIENT PICTURES (Calcutta)**

"Azadi-ke-Baad", their forthcoming picture now being produced by S. C. Shah in association with B. N. Bahl from a story written by Netia Bhattacharjee and directed by D. K. Chatterjee features Ashit Baran and Mira Misra in the leading roles with Parbati, Shyam Laha and Tandon. K. P. Sen provides the music.

**GREAT INDIA PICTURES (Bombay)**

S. M. Yusuf, another of our box-office directors, is busy shooting day and night to complete "Bikhare

**KULDIP PICTURES Ltd.**  
PRESENT  
**SURAIYA & SHYAM**

**NAACH**

STARRING  
**MANORAMA SOFIA \* CUCKOO & WASTI with OM**

Produced by **KULDIP SEHGAL**  
Direction: **RAVINDRA DAVE**  
Story: **M. R. BHAKHRI**  
Music  
**HUSANLAL & BHAGATRAM**

World Right Controlled.  
by  
**ALL INDIA FILM CORPORATION**  
**TARDEO LTD. BOMBAY**



Cuckoo, slim and graceful, gives one of her fascinating dances in "Chandni Raat", a Taj Mahal Picture, directed by Mr. Ehsan.

Moti", a social entertainer with a big cast including Jayant, Munawar Sultana, Kamini Kaushal, Jeevan and Nigar. Big offers have been received for territorial distribution rights from several distributors of India and Pakistan.

#### KAMAL KUNJ CHITRA (Bombay)

Mr. Baij Sharma has completed his maiden social, "Amar Kahani" starring Suraiya, Jairaj, Ranjana and Raj Mehra. Husnalal and Bhagatram—the two inseparables—have given the musical score. Producer S. Ranjit is now busy with the paper work of the next picture. Territorial rights for Pakistan, Bengal and the North for "Amar Kahani" are already sold and distributors from other territories are making good offers.

#### KHATRI CHITRA (Bombay)

They have almost completed their maiden social, "Jeevan Sathi", written and directed by M. D. Baig and starring Sulochana Chatterji, Hamid and Jeevan in the principal roles, with Mumtaz Ali, Pratima Rani etc. Hamid wrote the dialogue and songs for the picture, while S. Mohinddin gave the music; Dronacharya the able cameraman will be in charge of photography and Mumtaz Ali will

give quite a few popular dance numbers.

#### INDIAN PRODUCTIONS (Bombay)

Yaqub, the popular film star, presents his first production "Aeye", directed by himself, which is fast nearing completion. His next is "Dekhiye", and yet another, "Suniye"; Evidently Yaqub believes in all e-ve's.



When Sulochana Chatterjee takes a dancing pose the screen becomes graceful in "Nai Reet", a social story of India Film Corporation.

#### UABU PRODUCTIONS (Bombay)

Their "Naqli Baap", a thriller directed by Ahmed Gazi and featuring Mehrunnisa, Dilawar, Sha Habib is now ready for release. Jehangir is responsible for the management of the production side of the picture.

#### ASPI PRODUCTIONS (Bombay)

"Sipahiya", their maiden picture is fast nearing completion under the direction of Aspi. It stars pre Madhubala, Yaqub, Agha, Alt Husbanoo and Cuckoo. C. Ranchandra is reported to have given liltling music.

#### SUPER PICTURES (Bombay)

"Billi", a thriller, directed by Nari Ghadiali, the well-known studio director and featuring Nadia with John Cawas in the lead support by Shaikh, Manchi, Azim, etc. is now complete and awaits censoring.

#### HIND KAMAL PICTURES (Bombay)

Their maiden social "Kama" directed by Surya Kumar, starring Surendra, Nayantara and Madanpur, with Jeevan in a very prominent role is now nearing completion. Jeevan is reported to have given the best performance of his career in this picture. The producers are already getting good offers from various distributors.

THE PICTURE WITH CUCKOO'S MOST ALLURING  
DANCE THAT COST RS. 50,000/- !!!

KASHMIR FILMS

present  
*Musical Comedy*

**CHAUBEJI**

(चौबेजी)

याने

**HIP HIP HURRAY**

*Produced in*

**M.&T. STUDIO**

**HIP HIP HURRAY**

Story: Radhakrishen & S.D. Pottdar.

Music: Hanumman Prasad

Songs: Gopal Singh Nepali & Moti

Direction: Arvinda Sen

*General Supervision*

**RADHAKRISHEN.**

ONE MAN  
AGAINST  
WORLD'S MIGHTIEST EMPIRE.....



Produced & Directed  
by  
**K. ASIF**

Written for the Screen  
by  
**K.A. ABBA**

# Bhagat Singh

UNDER PRODUCTION "HULCHUL" Directed by S.K. OJHA

# filmindia

APRIL 1949

LIBRARY

THE MUSEUM  
OF MODERN ART

Received:



## INDUSTAN CHITRA

*Kishore Sahu's Symbol of Art & Entertainment*

NOW READY

starring

UNDER PRODUCTION

WAN-AYA-RE

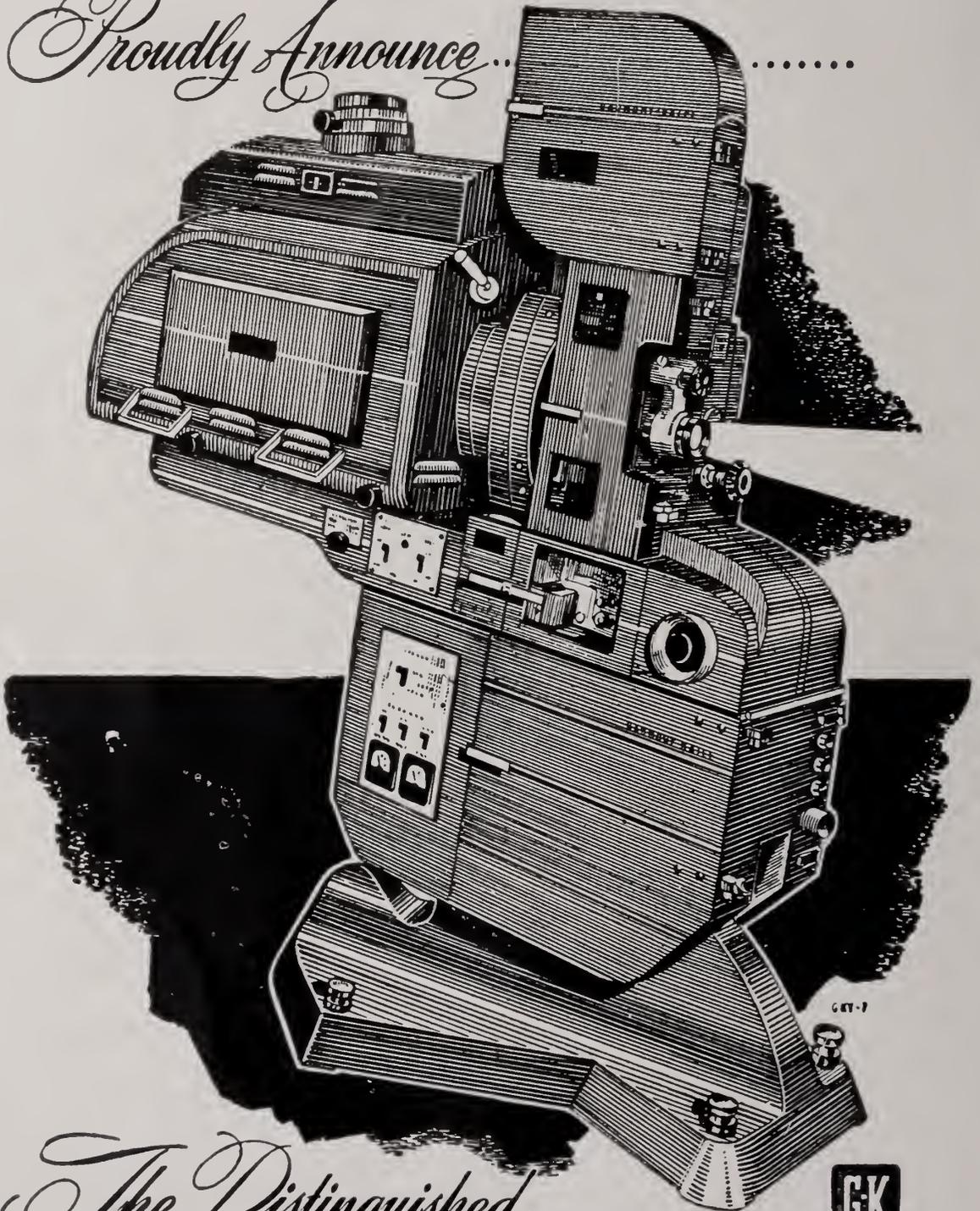
KISHORE SAHU & RAMOLA

RIMJHIN

INDUSTAN CHITRA - CENTRAL AVENUE CHEMBUR. (BOMBAY.)

# GAUMONT-KALEE LTD.

*Proudly Announce...*



*The Distinguished*

## GK-21



See it in our Showrooms—or write for illustrated brochure

**GAUMONT-KALEE LIMITED**

FORBES BUILDING, HOME STREET, BOMBAY  
KHALEEL MANSIONS, 35, MOUNT ROAD, MADRAS

SOCIETY CINEMA, 2 CORPORATION PLACE, CALCUTTA  
Sub Distributor for CENTRAL SOUND EQUIPMENT COMPANY,  
Hyderabad State: BIBLE HOUSE, KINGSWAY SECUNDERABAD DN.

*Life dedicated to Duty is Life fulfilled*

**MUMTAZ SHANTI**

*and*

**SAPRU**

*in*

**BIHAR'S  
CROWNING SUCCESS**

# Ahuti Nokhi Qurbani

**URF**

*A master piece - Musical melodrama*

*With - PREM KANT, KESRI, BIKRAM KAPOOR,  
CUCKOO & RANJIT KUMARI.*

*Directed by*

**KUL BHUSHAN**

*Produced by*

**L. SHANKER**

*Melody -*

**D.C. DUTT**

*Story*

**L. SHANKER, H.C. JAISWAL**

*Screen Play*

**G. SARAN**

*A Sansar Movietone Ltd.*  
**PRODUCTION**

*in its final stages at M & T studios . ANDHERI . BOMBAY.*

For territorial rights contact :-

**SANSAR MOVIE TONE LTD.**

Head Office:  
MAHAZI KOTHI  
KADAMKUAN  
PATNA

Telegrams :  
SANMOVI {  
PATNA  
BOMBAY

Production Office:  
138, FAMOUS CINE BUILDING,  
HAINES ROAD, MAHALUXMI,  
BOMBAY 11

*Itec*

The House of

*Bauer*  
**Bauer**



HAVE PLEASURE TO ANNOUNCE  
THE ARRIVAL of the LATEST  
**BAUER STANDARD 5**  
&  
Model **BAUER B 8** from Germany

Phone: 20892.

Telegram: "SOUNDHEAD"

**INTERNATIONAL TALKIE EQUIPMENT CO., LTD.**

17, NEW QUEEN'S ROAD, BOMBAY 4.

**DELHI:**

742-A, Chandni Chowk,  
DELHI.

**MADRAS:**

18, Mount Road.,  
MADRAS 2.

**CALCUTTA**

11, Govt. Place East,  
CALCUTTA.

READ THIS BOOK -- BEFORE YOU LEAVE THIS WORLD

" GREY LUGS "

BY

BABURAO PATEL

THE WITTIEST & WISEST BOOK OF THE DAY  
OVER 1000 QUESTIONS WITH WISE AND WITTY REPLIES

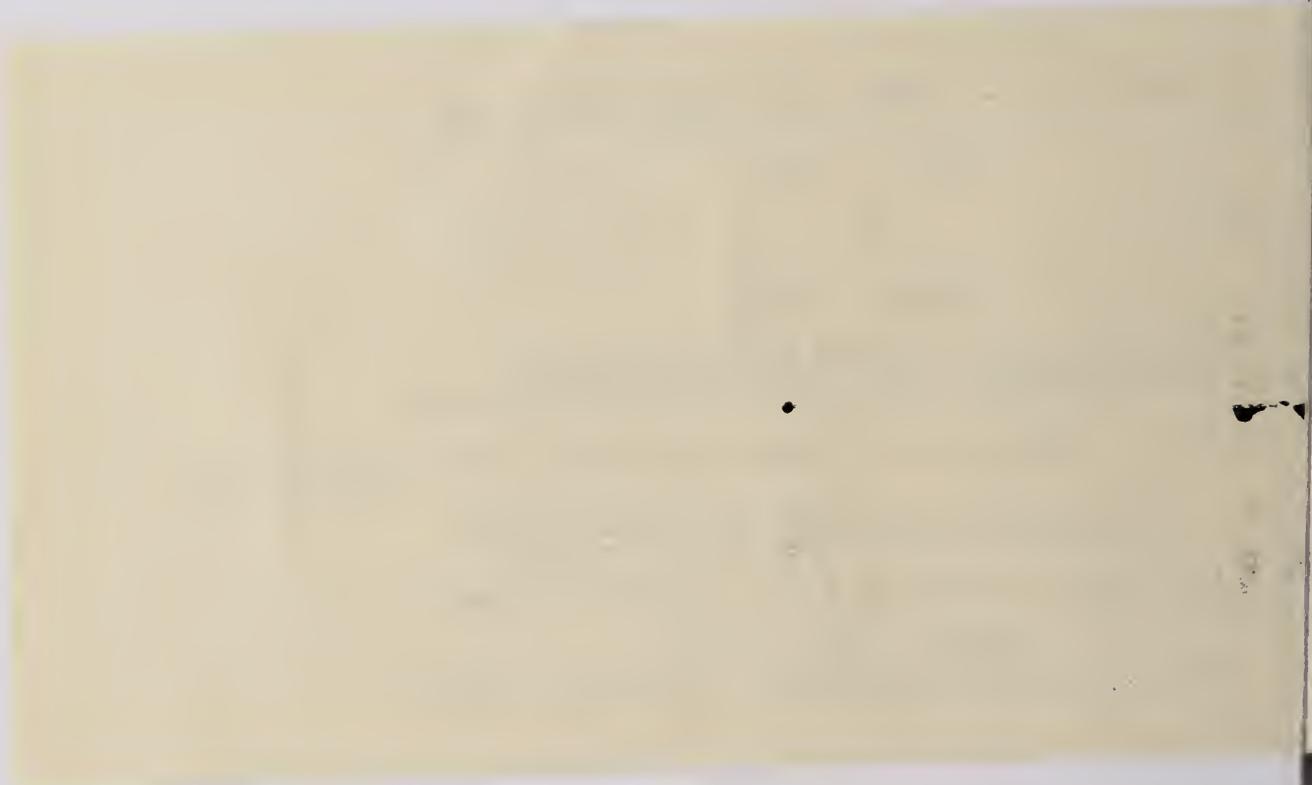
IN PRINT — YOU WILL GET YOUR COPY ONLY IF YOU RESERVE NOW

PRICE Rs.10/- per copy Tax & Post Free

Remit the Price either by M.O. or Postal Order to:

SUMATI PUBLICATIONS  
55, Sir Pheroze Shah Mehta Rd. Fort, BOMBAY.

.....



**SUBSCRIPTION RATES**

The annual subscription, for 12 issues of "filmindia", from any month is:

INLAND Rs. 24/-  
FOREIGN: Shillings 50/-

Subscription is accepted only for a collective period of 12 months and not for a smaller period.

Subscription money should be remitted only by Money Order or by Postal Order but not by cheques. V. P. P.s will not be sent.

# filmindia

PROPRIETORS

**FILMINDIA PUBLICATIONS LTD.**

55, SIR PHIROZESHAH MEHTA ROAD, FORT, BOMBAY.

Telephone: 26752

Editor: **BABURAO PATEL**

**ADVERTISEMENT RATES:**

The advertisement rates are as follows:

	Per Insertion
Full Page Inside	Rs. 400
Half Page Inside	Rs. 210
1/3 Page Inside	Rs. 120
1/4 Page Inside	Rs. 150
2nd & 3rd Cover	Rs. 500
4th Cover	Rs. 600
1st Cover	Rs. 1,000

The cost of the advertisement should be submitted in advance with the order. The advertisement will be subject to the terms and conditions of our usual contract.

Vol. XV.

APRIL 1949

No. 4.

## *Frog-and-stone Censorship*

Consistency is not a virtue of Indians and the film censors who are all good, patriotic Indians cannot be accused of being guilty of this virtue.

One should not therefore be surprised that what the censors consider objectionable in one picture is tolerated in another and what is liked in a third picture is cut from the fourth one.

Yes, Home Minister Morarji Desai, with his characteristic enthusiasm and sincerity, has set up a production code to provide guidance both to the producers and the censors. But the censors seem to know the least about the code which the Home Minister has given them.

With the Production Code kept on the shelf out of sight, the present censorship of films has become an amusing sport for the censors under the bald blessings of Mr. A. Aiyar, their hard-worked chairman.

But what is sport to the censors is death to the producers. Censorship in Bombay has become another Aephus's fable in which throwing stones into a pond was fun for the boys but death to the frogs.

Filmindia did agitate for censorship but for intelligent censorship and not for this frog-and-stone game that is going on at present. Our wise and intelligent Home Minister has set the ball rolling by setting up a code of production but surely, we cannot expect a busy man like him to interpret the code from day to day and censor pictures himself. This work has to be done by the members of the Censor Board but the way they are doing it at present brings credit neither to their own intelligence and imagination nor to the sincerity and enthusiasm of our Home Minister.

Let us take the recent case of "Sanwariya" a picture produced by Filmistan Ltd. The Bombay Censors found two songs objectionable in this picture and ordered them to be removed. But when the producers wanted to know why, so as to avoid similar mistakes in future, the censors could not put any reasons on paper.

The producers, of course, were told in whispers that the songs were considered hybrid because they contained some colloquial though harmless words of the English language.

This new objection, which is entirely outside the scope of the present Production Code, completely stag-

gered the producers and after a fruitless appeal to the Home Minister, they got two new songs composed and shot. But once again when the Censors examined the new songs, one of them was cut out. And once again without any reasons on paper.

This frog-and-stone game of whispering censors is not a fair and democratic way of censoring pictures, and we expect it least from people working under a fair and sincere man like our Home Minister.

We are not pleading for any mercy to be shown to our producers as none of them deserve any mercy seeing the quality and contents of their pictures. But it is the fundamental right of every citizen in a free state to know the charges against him before he is condemned. The Censors can't cut off scenes and songs from a picture without giving their reasons for doing so. Censorship cannot be blind and arbitrary but must be wise and instructive.

There is no sense in the producers making the same mistakes again and again and that is what is going to happen if we have silent censors who do not tell us why they find certain things objectionable. Our pictures cannot improve in quality and contents if the Censor Board does not become an institution of guidance and instruction in the discharge of its functions.

The present frog-and-stone game will merely prove a vindictive waste of time if we do not progress and our pictures become better. Pictures can only improve if the producers are told from day to day what is wrong with them and why. And it must not be said in whispers. Printed directives must be issued from time to time if new interpretations are sought in the terms of the present Production Code. That is the only way censorship can be enforced in a democratic country. There is no other alternative. And unless a democratic and intelligent method of censorship is adopted, the present amusing spectacle of censorship shuttling between two extremes is likely to prove a death dealing game to the "frogs" of the industry.

There is nothing in the present code which stops producers from using English words in Hindustani songs but if the Censors do not like this hybrid combination they should frankly say so and not whisper about it into the ears of the victims.



# 70

## **RCA** sound film recording equipments now contributing to India's progress!

India is an excellent example of the part played by RCA Sound Film Equipment in raising a nation's cultural and entertainment standards. More Indian films are recorded with RCA equipment than with all other makes combined. The majority of studios in India are RCA equipped . . . commercial, educational and government.

Recently the Information Films Service of the Indian Ministry of Information purchased three RCA Recording Systems to

produce documentary films and newsreels. Most of India's cinemas are equipped with RCA sound-reproducing systems . . . assurance of high quality entertainment. Every studio and cinema in India is within easy reach of experienced RCA-trained servicemen—ready to give efficient service quickly on sound film equipment.

RCA is the greatest name in motion picture equipment because RCA continues to bring better sound recording and sound reproduction to ever greater audiences



### **PHOTOPHONE EQUIPMENTS LTD.**

(AFFILIATED WITH RADIO CORPORATION OF AMERICA)

MAIN OFFICE: 9, MARINE LINES, BOMBAY

Sales and Service Office: 532, Sandhurst Bridge, Bombay.

Branches at: Bombay, Calcutta, Madras, Delhi, Ahmedabad and Nagpur.

Though there was nothing intelligent about the two original songs of "Sanwariya" there was nothing objectionable in them either for the Censors to hound out the songs with studied perseverance.

In direct contrast to the fanatic censoring of songs "Sanwariya", we see the disgusting spectacle of blindness and indifference in the censoring of "Char Ki zat", a picture produced by Murli Movietone.

In this picture, without any rhyme or reason, the producer has used Mahatma Gandhi's dead body and his funeral to illustrate a song sung by some school children and their teacher. The song itself has nothing whatever to do with the main story of the picture and Mahatmaji's physical remains are completely out of place.

By misusing the newsreel shots of a great death to illustrate a silly song, isn't the producer selling the dead body of our national saint ticket by ticket? If this is not hybrid grafting into a story what else is? If this is not desecration of a sacred memory what else is? If this is not insulting the physical remains of our nation's hero what else does?

Is Bapuji's dead body to be paraded before millions through different pictures for selling tickets for a film producer? Is Bapuji's sacred memory to be turned into a box-office argument?

We can understand a newsreel of Mahatmaji's



Sheena plays an emotional role in "Actress", a social story produced by Filmistan Ltd.



Raj Kapoor, the light-eyed lover of the screen, plays the lead in "Sunhere Din" produced by Jagat Pictures.

funeral being shown in cinemas after his death. There is pathos and sanctity attached to such showings. But to cut the great death into little bits and graft them on putrid commercial pictures for making cheap money is decidedly a filthy and sacrilegious act on the part of a film producer.

And to do this with the consent of our national Censors is perhaps the most unholy crime in the life of a free nation.

Why are Rajajis, Panditjis and Morarjis shedding ceremonial tears on the hallowed memory of our national saint if they cannot even protect the sanctity of his death by stopping this mercenary exploitation of his last remains in this filthy and disgraceful manner?

Let us have fewer ceremonial prayers and more honesty and national pride in our glorious heritage which is symbolised in the immortal struggle and the peaceful remains of our national saint.

If our censors have developed some national pride as free citizens of India and children of the Father of our nation, let them not help to cut his sacred memory into little box-office tickets to increase the bank balance of some mercenary producer.

These two illustrations of the two extreme ends of our present censorship demand that the present frog-and-stone game must stop and more intelligent and democratic censorship enforced.

We are sure our appeal will not fall on deaf ears.



PREFECT SNOW



PREFECT COLD CREAM



PREFECT BRILLIANTINE



PREFECT TALCUM POWDER

# Prefect Team

FOR 1949



PREFECT SHAMPOO



ALSO  
**Prefect**

HAIR OIL, COCOANUT OIL, CASTOR OIL, TIL OIL, TOILET SOAP, SHAVING STICK AND CUP SOAP.

MP

Remember before you buy that not in quality but in show and get up only foreign products may appear richer than our indigenous makes. This external deficiency in Indian Products will however be made up soon with the rise of the allied industries in Free India.

MODI SOAP WORKS, MODINAGAR, U. P.



# Bombay Calling



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

## LICENSING FREEBOOTERS!

In response to our comments about the misuse of complimentary tickets by the producers, distributors and exhibitors (Bombay Calling, Nov. '48 Number), the Government of Bombay have issued a draft notification dated the 25th January 1949 under Section 7 of the Bombay Entertainment Duty Act of 1923, which states as follows:

1. No proprietor of an entertainment shall issue more than five per cent of the tickets or ten tickets whichever is less for any class of seats for an entertainment as complimentary tickets and every proprietor issuing any such tickets shall submit to the officer prescribed under Section 10 of the Act within ten days from the date of the performance of the entertainment, a return of such tickets in form "E". Such percentage and number of tickets shall be inclusive of the number of complimentary tickets claimed under any lease for the time being in force in respect of the place where the entertainment is held.

2. Every complimentary ticket issued by a proprietor of an entertainment shall have shown thereon the serial number of the ticket, the name and address of the holder of the ticket and the class of seat and the show and date for which it is available.

3. No person shall be admitted to, nor shall any person enter, any place where an entertainment is held for the purpose of witnessing such entertainment unless he is the holder of a ticket for which payment has been made or of a complimentary ticket permitted to be issued under these rules.

The form "E" calls from the exhibitors details of admission rates; number of tickets issued at each rate; number of complimentary tickets issued for each class of seats; the ratio in percentage of complimentary tickets to the actual sales; and the name, place and date of performance.

While we compliment the Government of Bombay on their quick action to check their racket of complimentary tickets, we must frankly state that we are not at all satisfied with the present proposed measure which, to say the least, is half-hearted.

Even the proposed amendment is rather unhappily worded.

1. The word "ticket" in the proposed amendment can be construed as an admission permit for any number of persons. It should therefore be specifically mentioned that a ticket shall not provide admission for more than one person. This will stop the practice of issuing a single complimentary ticket for 2 or 4 persons as is done at present.

2. The proposed amendment does not specify whether percentage of complimentary seats permitted should be a percentage of the actual seats sold for a certain class

in a certain show or a percentage of the usual seating capacity of a certain class irrespective of the actual sale of tickets for a particular show.

3. The form "E" should also insist on the exhibitors mentioning the particular show for which complimentary tickets are issued. At present only the overall daily report is required which gives the exhibitor a lot of scope for dirty work.

Apart from these technical flaws in the proposed restrictions, we do not at all approve of the 5 per cent or 10 seats per class rule which in our opinion is too generous a license for freebooting.

Assuming an average capacity of 700 seats per theatre for the 60 theatres in Greater Bombay, we have a total of 42,000 seats. 5% of these work out at 2,100 free seats per day per show, i.e., 48,300 free seats for the usual 23 shows of a week. The admission prices range from 5 annas to Rs. 3.10 per person. Calculating a minimum average cost of Rs. 1/4 per seat, the total loss in collections would be Rs. 60,375 which means a loss of over Rs. 20,000 in Entertainment Tax



Intelligent and charming, Zeb Qureishi, plays the lead in "Bhool Bhulaiyan", a social story of Ranjit, directed by Taimur.

TRAPPED IN THE HELL OF MODERN LIFE  
*they fight.. AS YOU DO.. for the right to live!*



*Liberty Art Productions*  
present

# LEKHA

*Direction:- G. RAKESH.*  
*Music by:- KRISHUNDAYAL B.*  
*Produced by:- MEHTA & RAGHUPAT*

*Matilal*



*Sitara*



For Delhi, U. P., East Punjab. SHREE BHAGWATI PICTURES, Chandni Chowk, DELHI.  
For C. P. & C. I. M/s. SUPER FILM EXCHANGE LTD., AMRAOTI.  
For Overseas. M/s. INTERNATIONAL FILM DISTRIBUTORS, Champa Gali, BOMBAY 2,

for a single week only in the city of Bombay. That means a loss in revenue of Rs. 80,000/- per month or Rs. 9,60,000/- per year in Entertainment Tax in Greater Bombay alone. It is not difficult to calculate the annual provincial loss on this basis—and even the huge loss in revenue all over the country in over 2000 cinemas.

We want to ask our Revenue Minister as to how he justifies this generosity to the freebooters entailing such huge loss in state revenue while the Finance Minister is taxing every thing from the cap to the shoe to make the life of millions more miserable every day.

When people have to pay some tax or other even on food which they primarily need for living why should thousands of freebooters be provided with free entertainment every week?

It is, to say the least, very unfair that the necessities of millions should be taxed heavily while thousands should be given free entertainment.

In our opinion this racket of complimentary tickets should not be completely stopped. If film producers, distributors and exhibitors wish to provide free entertainment to their friends, relations and lackeys, let them be made to pay at least the Entertainment Tax on each free ticket to be issued so that the State does not lose any revenue and is not accused of being unfair.

#### INDIA, "HINDU DOMINION" INDEED!

Though our best internationalist Pandit Jawaharlal Nehru keeps shouting himself hoarse from his Prime Minister's pulpit that India is a secular state and not a Hindu Dominion, somehow his voice does not seem to have reached the imperial ears of the British newsreel producers.

To most of them India is still a "Hindu Dominion" which the white boys lost because of the perverse policy of the present Labour Government in Britain. A recent newsreel of the Gaumont British Pictures repeatedly described India as a "Hindu Dominion" completely forgetting the basic fact that there are still 40 million Muslims in India not to mention Christians, Jews, Parsis and Sikhs.

At another time, describing the Operation Kashmir, the Gaumont British newsreel commentator actually said, "Pandit Nehru poured in troops to save the Hindu minority in Kashmir".

How does all this sound in a secular state? What the Churchillian school of politicians failed to do, the Gaumont British newsreel department is probably trying to rectify. We admire the bull-dog tenacity of the British people to hang on to their imperial traditions in the face of reverses but surely not at the expense of the historical truth that India is basically a secular state.

Any newsreel that is designed to give news to millions all over the world must primarily contain truth. If truthful news becomes so much propaganda and one wonders whether the Gaumont British Pictures are stopping to do some dirty anti-Indian propaganda to reduce colonial imperialism.

The Indian film censors who prick their ears at silly and harmless words in film songs certainly could not have been so deaf as to allow the Gaumont British Pictures to describe India as a "Hindu Dominion" repeatedly in spite of the fact that India is a secular State.

But how can one expect intelligent censorship from people who allow Sita to be described as King Ramachandra's sister in an Indian newsreel produced by the Films Division of the Ministry of Information and Broadcasting of the Government of India?

If Sita can be Ram's sister in defiance of the historical fact that she was his wife, why can't India be a "Hindu Dominion" and Pandit Nehru send troops to save the "Hindu minority"?

Probably, when Bombay goes completely dry, our censors will become more sober. That is one argument for prohibition anyway.

#### WHAT PRICE SCANDAL!

The Vigilance Branch of the Bombay C.I.D. arrested on 1st March 1949, two persons, Mrs. Shanti Bhorsikadam and Mr. Mohanlal Radhakison on a charge of "living on the earnings of prostitution of another person".

This "another person", as the report states, turned out to be no other than a film actress called Veena Kohli who is alleged to have been supplied by the accused to a bogus customer for the purpose of prostitution for a sum of Rs. 500/-.

The Vigilance Branch in this connection is reported to have received complaints from many respectable residents of Malabar Hill that many film actresses were carrying on prostitution in a clandestine manner and thus vitiating the entire locality.

This is not the first instance of its kind where a film actress is alleged to have been supplied for the purpose of prostitution. There are quite a few more similar cases involving film actresses pending in the police courts of Greater Bombay. In another suit, a so-called film actress, Madame Kishori stands charged with alleged murder. The disgusting case of adultery between film actress Gita Nizami and Director Vedi has caused not a little sensation, the way it has been publicized in bold and catchy headlines by our film rags all over the country. The drunken brawl of film actresses Protima Dasgupta and Begum Para with film actor Himalayawalla at the Ritz Hotel in Bombay made thousands of people wonder about the way in which film folks live.

The very fact that cases like these continue to disgrace whatever little vestige of reputation that is left to the credit of the Indian film industry with an increasing frequency and that procurers, pimps and their fellow-professionals can manage to thrive on the flesh of film actresses (both the genuine and the pseudo variety), tells its own tale.

As so often pointed out in these columns in the past, it is not by talking tall about "morality clubs" in the Producers' Association and conniving at the evil from within that this scandal parade on our film front can be effectively checked but only when the movie moguls become conscious of the loss of their prestige which they need so badly in these days of our freedom to negotiate with the Government over different industrial problems. No progressive industry in the world can afford to tolerate such disgusting scandals if it is ever to secure the patronage of the people and the government.

If the producers are not prepared to debar those convicted and sentenced for such serious offences as prostitution, rape, adultery and the like from working in

**MADHUKAR PICTURES**

*Present*

**NIGAR SHYAM**

**GOPE MISRA**

**CUCKOO**

**MANGLA**

*&*

**YAKUB**



# BAZAR

## बाज़ार



*Directed by.*  
**K. AMARNATH**  
*Produced by.*  
**M. R. NAVALKAR**

Released Through **HIND FILM EXCHANGE**  
Running to Packed Houses at **KAMAL** and **KISMET**

*Distributors :-*  
**BOMBAY:** Hind Film Exchange. **C.P.C.I.:** Jamnadas & Co.  
**DELHI:** Hari Talkies **SOUTH:** Fine Films, Bangalore.  
Distributors. **SIND:** Films De-Luxe.  
**BENGAL:** Fine Arts.

*Particulars:*  
**MADHUKAR PICTURES,**  
BANDRA, BOMBAY.

film industry, it is time for the filmgoers to openly boycott those films where such persons appear on the screen. For, supporting such artistes is like nursing social crime.

Even a section of Hollywood showmen is reported to have demanded a halt to the scandalous escapades of movie stars after the indignation having reached fever-pitch with the arrest of Robert Mitchum for drug addiction.

One group of theatre-owners in America is said to be threatened to boycott all films that feature players who indulge in off-the-screen indiscretions and scandals.

Some of the recent raids of the Vigilance Branch in Bombay have not only brought the scandals of a notorious section of the film industry to light, but given enough indication of the gravity of the situation which cannot be ignored.

Let each one of this notorious fraternity in the film industry be made to pay the price of their growing disregard and violation of even the most elementary code of human decency and conduct in public before more promoters and pimps succeed in invading the film trade to reap a rich harvest through star flesh which seems to be a greater lure and fascination for some of the sex-mad Sethias than the common variety obtained in the night districts.

In the meantime the Criminal Investigation Department of the Bombay Police would do well to comb out the entire Shivaji Park area which has now become a veritable hell of vice and gambling with little film actresses turning their homes into brothels and film actors drinking and gambling till the early hours of the morning.

If the film producers, many of whom are perhaps the worst scums found in any part of the world, are not



Ujjana will be seen on the screen after a long time in "Amar Kahani", produced by Kamal Kunj Chitra.

prepared to check this evil by boycotting bad girls and boys, let the Police Department at least cleanse the Augean stables from time to time.

We must have some more decency to enjoy our hard-won freedom.

#### "NATH" AND "SWAMY" ON THE SCREEN!

Of all the idiotic things that appear in the Indian films the staggering exhibition of a Hindu wife always addressing her husband as "Nath" or "Swamy" is about the most disgusting.

In all these long years which I have spent on this planet visiting thousands of Hindu homes, some of them run on the most orthodox principles of the traditional Hindu life, I have not yet come across one married woman of any age, between 13 and 75, who has ever addressed her husband either as "Nath" or "Swamy" as Indian film producers would have us believe. Nor have I found in the religious scriptures of the Hindus any injunction to the Hindu wife to address her husband as "Nath" or "Swamy". And as a Hindu I have read all the important religious scriptures and hundreds of other semi-religious books of the Hindus.

And yet step into any Indian cinema showing a story of orthodox Hindu life and you will hear the cow-like Hindu wife calling her husband "Nath" or "Swamy" over a hundred times within two hours. It is a marvel how the husband, who like every man is heir to the proverbial brute, never turns round and strikes the woman even once for calling him such names which have no sanction either in society or in religion.

The three 'Ds' of story writing—Dave, Dwivedi and Daryani—and Muslim directors like Kardar, Yusuf and Mehboob are perhaps the most responsible persons in perpetrating this outrage on Hinduism, picture after picture, unconscious of the historical fact that neither Hindu society nor Hindu religion ever demands this form of address from a wife to her husband.

If there is one Hindu woman in India who addresses her husband in this manner she must be shot dead as a crazy woman. Never did a Hindu wife call her husband "Nath" or "Swamy" in India's long history nor is she doing now. But film producers keep telling us that the Hindu wife does "abuse" her husband in that manner and yet they claim to mirror the realities of Hindu social life in their so-called social pictures.

It is high time that some of our film writers and producers study contemporary Hindu social life as it actually exists in the country before they inflict on us such monstrous distortions created by their own imagination.

The Hindu woman who calls her husband "Nath" or "Swamy" is merely a myth of pedantic literature and as such has no place on the screen which is supposed to be a mirror of real life.

Let the screen writers and producers therefore kill these words once for all and rid the screen of a ridiculous anomaly which is neither Hindu nor Indian.

#### YOU'LL HARDLY BELIEVE —

That in the scramble for securing the Liberty Cinema, Manu's magic box at Marine Lines, Producer Mehboob got the better of Producer V. Shantaram with the result that "Andaz" pushed "Apna Desh" out of the

ROOP KALA NIKETAN

produces



**BAPU**

ne

**KAHA THA**

Produced by

**N.L. Jalan.**

**बापू ने कहा था**  
"बापू ने कहा था"

STARRING :-

Meera Mishra, Paresh Banerjee,  
Pahari Sanyal, Sundar,  
Suktidhara, Pritidhara &  
**HEERA LAL**

AJANTA ART PUBLISHERS

Story & Direction **K. K. VARMA**  
Music **CHINMOY LAHIRI**

Scenarios & Photography **G. K. MEHTA**  
Editing : **A. K. CHATTERJEE**

Contact : **ROOPKALA NIKETAN, 7, SARAT CHATTERJEE AVENUE, CALCUTTA-29.**

incident date. And yet V. Shantaram shouts that the year 1949 belongs to him.

That though Manu's magic box is named 'Liberty', it has still the stink of the British boot the way guests are asked to come in a lounge suit for the inauguration of the cinema. That is why perhaps Minister Morarji Desai could not be invited.

That Editor Baburao Patel refused to attend the inaugural show saying that he did not possess a lounge suit. Editor Patel, of course, doesn't change the costumes as frequently as V. Shantaram.

That V. Shantaram checked up the list of guests and made sure that no ministers were attending before he agreed to make an appearance in a lounge suit. The shirt-jacket would have made a bad mascot for Manu's magic box.

That Keki Modi, the theatre multimillionaire, has returned from America, we are told, with a bag full of currencies from Hollywood. Hope it is not a bag of peanuts! What a great national service anyway! And thanks for returning! We would have missed him so much.

That brother Sohrab Modi seems to have become a secretive guy after his marriage. His "Mera Munna" kept at the Minerva for a week and crept out quietly, and no one even knew about it.

That Sohrab seems to have lost all interest in picture production these days the way he is seen taking Mehtab round the race course and establishing his reputation as a great sportsman. That is how Chandulal Shah also began and now his workers are waiting for the bonus promised three years ago.

That the theatre multi-millionaire Keki Modi has also purchased some race horses in his wife's name to give Mrs. Modi some compulsory weight-reducing exercise round the race course. Racing is such a strenuous exercise both for the horses and the horse-owners that perfluous weight becomes so much water in no time.

That Keki Modi is very generous that way and keeps every one running about till they run out of sight. That is why we don't see any producers at the Central Studios these days. That little Dewan probably exercises the producers too much till they become too slim in physique and physique.

That the latest landlady amongst film stars is the 30-year-old Geeta Bali who is reported to have purchased a house at Versova. That is a long distance for the soft-soled Kedar Sharma to go for a mere rehearsal.

That another one that is planning and designing a little palace of her own is Ranjana. And they say that her income-tax officers are working over-time!

That the news of the month is that little Nargis is nowadays allowed to go out alone for parties. When film folks met her alone at Kamini Kaushal's birthday party the other night, they all fell on their knees and prayed for Jaddan Bai's long life.

That even Suraiya was seen alone recently without her pan-chewing nanny. Times are improving and the girls too! It is such a relief to see overgrown girls going about without apron strings.

That even Munnawar Sultana has a mother who hates Indian pictures but not the money that comes from

them. Strangely enough, Munnawar's sister, Suraiya Sultana, also gets a large income from films without making a single screen appearance. Some girls are lucky.

That Bombay is definitely going to be a cleaner city from April seeing that Pandit Indra, Seth Chandulal's Marwari bard, has signed up with South India's Vasan for two years. Well, Madras won't be worse than it is already. Can't we send some more to Madras?

That with the departure of Pandit Indra, Sardar Chandulal won't have anyone to hear all the diplomatic abuse the generous Sardar showers daily on Editor Patel's head. Why not invite the Editor himself to hear the music directly once in a while?

That Sardar Chandulal need not feel so hopeless about the situation as Pandit Indra has left behind his brother and his son-in-law still working in the Ranjit Studios. These boys can officiate during the absence of Panditji and Chandulal can still exercise his lungs.

That following the Soviet principles, the M. & T. (Makhkhan & Toast) have prepared a five-year plan for producing a dozen great hits. The great hits of the last year were "Delhi Darwaza" and "Chungroo" both pictures which never travelled outside the covers of "Filmindia".

That while politicians and Congressmen are fast forgetting Gandhiji, the film producers have suddenly started showing great regard and affection for the father of our nation. Like his ashes, which were distributed all over the world, the producers are cutting out bits from his funeral and grafting them to their pictures. Gandhiji has always been good business to film producers and he deserves this for calling films an evil.

That Bapsey Sabavalla does not seem to have liked "Khidki" because her old friend Morarji Desai seems to have liked it. She is now searching for a house without a window so that what she shouts inside can't be heard even by Morarji unless, of course, some little girl goes and reports it to him. In that case busy Bapsey won't mind apologising all over again.

That the best way to punish Bapsey for her strong views on pictures and other things is to appoint her on the Censor Board. That is four hours work every morning and after a year of Indian pictures Bapsey won't mind leaving the world in peace.

That Vijoo Bhatt has at last passed on his monopoly of Ramayana to Prem Adib the celluloid Ram of India and thus given a fresh lease to our long torture which we thought had ended with the inglorious failure of "Ram Baan".

That Chunibhai Desai of Supreme has suddenly developed a concern for Islam the way he has made new prints of his old junk "Ghazi Salahuddin" for release in Pakistan. Now Chunibhai will be made the next mayor of Karachi and given another dancing "hoor" as a tease for his old age.

That quite a few pictures are changing their names and complexions these days to suit the Islamic climate of the Garden of Allah. The latest to be rechristened is reported to be "Chandrashekhar". It is called 'Mir Kasim' and with this name it expects a goodwill passport to Pakistan. Who says that our film producers don't know business?

Filmistan Ltd.  
an enviable  
producers of li  
ment. After



'Actress' is the stor  
a stage actress who w  
to raise the social s  
of her profession by  
cipline and correct b  
viour. Meena plays  
role and the tears  
come to her eyes f  
only the pathos of  
plight.



Rehana, who plays  
sister of the stage  
ress, is being give  
college education.  
she falls in love  
Prem Adib, the l  
when they sing a  
on the radio.



Rehana can't be made to stick  
to the college and much against  
the wishes of her sister, she ru  
shes to the stage and this time  
in a uniform to avoid detection.

'Shehnai' and  
they have now  
become an entertainer in

She has always been a  
big story of sighs and  
tears. And though love  
has altered Rehana's life with  
its smiling impunity, it stays  
strong enough to turn into  
sorrow and tears which  
move the audience.

Love always needs  
a little angle to give love  
a dark cloud of dis-  
appointment. Meena, the  
actress, also falls in  
love with Prem Adib  
and in doing so love goes  
to bring alms from the  
dead.

When Cupid shoots his fatal  
arrow at youth, romance be-  
comes one smiling rainbow. Re-  
hana is wounded but with  
Cupid's best arrow which lends  
to youth the sunshine of a  
smile.



ROMANTIC  
AS A STOLEN KISS  
K. K. C's

# AMAR KAHANI

*Starring:-*

SURAIYA ★ JAIRAJ ★ RAJMEHRA  
and RANJANA

*Produced by:*  
S. RANJIT

*Directed by:*  
BAIJ SHARMA



*Bengal Circuit with:-* JALAN DISTRIBUTORS, CALCUTTA.

*Particulars:-*

## KAMAL KUNJ CHITRA

CENTRAL STUDIO  
TARDEO ROAD  
BOMBAY



# Editor's Mail

(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

**MOHINI GUL (Kuala Lumpur)**

What is a damsel called respectively at the following ages: 13, 24 and 34?

*That depends on what is in her lap. If she has a toy then call her a daughter; if a man, call her a wife; if a baby call her a mother. The ages are immaterial.*

**VASUMATI R. VARMA (Cannanore)**

Bhai, I am not a beauty. But I can attract men. Is the reason?

*It is a colour symphony—your green age and their green desires.*

**DHAVA RAO (Tenali)**

What, in your view, is the significance of the appearance of the recent comet?

*A South Indian astrologer told me that Gandhiji became a comet and inspected the whole world from the top. I was amused at this fantastic imagination which only an Indian can be accused.*



Madhubala in his arms Jairaj goes nuts in "Sindooram", a Haldia-Nanda hit, directed by Jai Kishen Nanda.

**F. J. A. SOMJEE (Bombay)**

When does darkness appeal?

*When you wish to cover conscience with nature's blanket and lull it to sleep.*

**M. K. NEELAKANTA RAO (Mysore)**

Are beds the last place to look for comfort?

*Wherever the body lies is a bed, comfort is the colour you take from the mind. Millions sleep more comfortably on street pavements than many do in their royal beds.*

Do the dead find rest?

*The poor and unknown do but not the great dead. Even Lady Mountbatten, an old and dear friend, disturbs the resting spirit of Gandhiji every time she goes to Rajghat. Even in paying homage, the living disturb the dead.*

**V. PRAKASH (New Delhi)**

What is celibacy?

*Realizing old mistakes and stopping new ones.*

What do you wish when you hear Karan Dewan sing?

*As I never wish ill to anyone else, I wish myself dead. Karan Dewan's music is the most cruel act of neighbourhood.*

What role does the dopatta play in Indian pictures?

*It can be thrown on the eyes of the censors whenever it is intended to reveal what should be concealed.*

**Mrs. P. K. SINHA (Lucknow)**

Which is the most religious place for Hindus in India?

*Their own homes, where the prayer and the lullaby can be sung together in the warmth of the home fires.*

**A. V. NARASIMHAN (Hyderabad Dn.)**

Is the earth's centre of gravity at: the Kremlin, the White House or No. 10 Downing Street?

*The Kremlin, from which is trickling the lava that is changing the colour of our earth. Watch out for the final explosion.*

**MOHAN R.S. (Bombay)**

Does Dilip Kumar sing himself?

*Probably in the ears of his heroines but we can't hear the words, though we sometimes see music in their eyes.*

**A. S. NAIDU (Secunderabad Dn.)**

The poor man having many children trembles when he hears the approach of important festivals like Diwali,

Pongal, etc., once in a year. What does the rich man think about it?

*To the rich a festival is an opportunity to turn his money into crackers and disturb the neighbourhood. That is the only sound of money the poor hear.*

I am told that "Jugnu" has now been passed for exhibition by the Bombay Government. What are the reasons for lifting the ban?

*2,500 feet of filth went out with the ban and the picture failed at the box-office.*

What is the motive in producing pictures like "Apna Desh", "Message of Mahatma Gandhi", etc.?

*One of the motives is cashing the people's patriotism.*

To learn more about the film industry is it not advisable that top ranking officials should go through "film-india" every month?

*They do and they know more about our film industry than our producers do. For instance producers like Shantaram and Chandulal Shah never read "filmindia"—at least they never admit doing so.*

**MAYA MUKERJEA (Delhi)**

Is there any film actress who thinks in pleasant terms of you?

*Baby Tabassum. She is in love with me.*

**MISS ANIMA CHATTERJEE (Bankura)**

Do old men sing?

*Yes, while bathing. Hot water makes them musical and hot words make them dance.*

What is a perfect family quarrel?

*When words fill the stomachs and meals go begging.*

What alarms a husband most?

*A beautiful wife and a handsome friend.*

**C. K. ADVANI (Bombay)**

Who rules the world: God or Satan?

*God rules it but Satan runs it.*

Differentiate a Congressite from a Socialist?

*One has the bone, the other is barking for it. Both have the same pedigree.*

**D. NATARAJAN (Poona)**

Why is it called a 'spinster'?

*Because 'it' missed the bus when the bones had good upholstery.*

**JAGDISH KUMAR (Naini Tal)**

Should I bank on your intelligence?

*You spend on it and I'll do the banking.*

**HIRAN SHAHANI (Bombay)**

Is there any man who has mastered several tongues and has become a linguist?

*Bombay's Prime Minister, B. G. Kher, speaks fluently in many languages. And that is the man's trouble. What he promises in one language, he tries to fulfil in another.*

**H. S. VENKATA RAO (Mysore)**

Why is the Nizam non-violent now?

*He has been manicured.*

Why do our college youths like Hollywood pictures?

*There is more to see in them—often a symphony of love and legs. Indian legs are wrapped in additional bandages.*

Why are sportsmen broadminded?

*Where did you get that? If you knew half the things that pass off as "sportsmanship" you would love to remain a grocer.*

What is married happiness?

*A pre-marital ambition and post-marital fatigue.*

My father scolds my youngest brother often. What should he do.

*Ask your brother to use ear plugs. The things which they give you on the aeroplane are very effective.*

**P. B. MADHAVA RAO (Masulipatam)**

What do you think of "culture"?

*A useful word these days to collect young girls and be friendly with them.*

**ONKAR NATH (Simla)**

Why did Kamini Kaushal's husband allow her to join the film industry?

*Kamini is too smart and vivacious to be busy in a kitchen and be lost to the world. Her career was a wise decision of her husband.*

**ISHWAR V. MAHBUBANI (Bombay)**

Can you give your impressions on marriages in U.S.A.?

*Honey, money and alimony.*

What, is your opinion, as an impartial critic, about an average free Indian?

*A somnambulist walking in the dark dawn of freedom groping for food.*

Do Indian actresses carry their babies with them when they go to the studios for work?

*They leave them behind in charge of their maids who make good baby sitters.*

If, according to you, beauty is an endless dream for the blind, what is it to you?

*An evergreen provocation.*

Can a wife open her husband's letters?

*My wife does—over 16,000 every month.*

Coin, clothes and cosmetics—do they make a man happy?

*They make her a coquette and a coquette needs a court to be happy.*

**R. C. GARGA (Meerut)**

Blush is characteristic of women, what is the characteristic of men?

*Bluff.*

**GEORGE K. JOHN (Trivandrum)**

Between an ill-tempered woman and an angry tiger, whom do you fear more?



looks sufficiently young and attractive to make "Ma-ka-Dil" an interesting picture.

If I shoot the tigress I get a reward. But if I do that to a woman I get the noose.

GL NAZIR AHMED (Madras)

What happens when a comely maiden starts think-

She wears dark goggles and hides ugly thoughts. If women had never been created, where would men

Men wouldn't be.

MUSOODAN BAADKAR (Bombay)

Why are Parsi actors and actresses so few?

Their long noses push their faces behind.

SA SAMUEL (Cuttack)

Mr. Patel, you've got a head!!

And the headache of answering your questions.

SRINIVASAN (Mysore)

What is the food of God?

Praise, endless praise, written in poems and sung with music. But when man demands the same food, we call it flattery.

SHAHIDA M. KHAN (Allahabad)

Have you ever heard the throbs of a woman's heart?

When you are so close as to hear them with the ear, it is hardly necessary to.

How do you like Master Tara Singh?

He talks through his beard and too much at

that.

G. S. SREENIVASA RAO (Bezwada)

Mr. Patel, can you lend your brains?

I sell it by bits. No lending business, after what Shakespeare said about borrowing and lending.

RUBY CHOUDHURI (Bankura)

Why does an ideal always remain away from man?

An ideal is like the rabbit that always runs ahead of the hound.

MISS NIRMALA G. ALIM (Bombay)

Is love a man's habit or is it only a sentiment?

Love is a man's argument, a woman's illusion and a poet's theme.

R. M. UPADHYAYA (Bombay)

I have never seen Jairaj with a happy smiling face. Is he an opium addict?

No, he is worried about getting building materials for the tiny house he wants to build at Khar after 20 years of struggle in films. It is the Liberty cinema that has given him that look.

There are so many 'isms' existing in this world of today. Which one are you following?

Individualism.

M. RUKMINAMMA (Chittoor)

What a funny name—Himalayawala!

And what funny things he does too!

What is Santoshi's lucky number?

Rehana, the aggregate of Santoshi's talent in direction.

What has Winayak left behind?

A story for V. Shantaram to tell people.

How can nudism be made popular?

It is popular already but not legal.

What does Sulochana Chatterjee's fatness indicate?

Success and sumptuous meals.

What is the message of "Andhon ki Duniya"?

It is better to be blind than use the eyes to see this picture.

Why does not Chandulal Shah dye his hair?

He thinks it has platinum and hopes to borrow on it some day.

My husband does not believe in kissing. What shall I do?

Go to your doctor and ask him to treat you for halitosis.

If lawyers are debarred from politics, what will happen?

We shall have less talk and more work.

What is King's English?

The English which our King doesn't speak.

When does marriage become a public affair?

When the bugs from the bed travel to the neighbour's chair.

Joachim Alva has become the Sheriff of Bombay. What do you want to become?

**TWO MORE  
MONEY-MAKERS**  
*From the Producers of*  
**GAJRE**

**INSPIRING  
LOVE STORY**  
*VIEWED FROM A DIFFERENT ANGLE*  
**HAAR SINGHAR**  
**STARRING**  
**DILIP KUMAR & MADHUBALA**  
*Music: ANIL BISWAS*  
*Written & Directed by*  
**MAHESH KAUL**  
**PRODUCERS**  
**MALIK BROS.**

**HEART-WARMING  
DRAMA OF LIFE & LOVE**  
**LEHREN**  
**STARRING:- SURAIYA**  
**PHOTOGRAPHED &  
DIRECTED BY**  
**R. D. MATHUR**  
**PRODUCERS**  
**MALIK BROS.**

*Bombay Agents:*  
**JAYSINGH PICTURE**  
**DELHI, U.P. & E. PUNJAB**  
**AURORA TALKIE DISTRIBUTION**

*Contact* **ALLIED ART PRODUCTIONS LTD. BOMBAY 11**

*I want to remain the critic. I wish Joachim becomes the Mayor and the Prime Minister. It is better to have a friend in these uncomfortable posts than yourself.*

How to hold a slippery husband?

*Let him run round the course. Like a tired horse he will ultimately return to the stable. Women lose their husbands in trying to hold them.*

RAJ SETHI (New Delhi)

Do you think freedom has improved the lot of the common man?

*Of course it has. Now he dies as a citizen of a free country be it from starvation, pestilence or prohibition. Isn't that better than death under the British boot?*

CHAYYA (Agra)

In India, when is the government going to provide television sets?

*We need meal tickets by millions. Television is food for the overfed.*

What is Shantaram doing nowadays?

*Arrogating the year 1949 to himself.*

NTILAL RATILAL BHATT (Kandivili)

Where would you like to be born in your next birth: or Yankeeland?

*I am like the traditional Hindu wife, praying for the same husband through seven births.*

NAMITAR GUPTA (Bombay)

What is the definition of a kiss?

*It is a whispering conspiracy between two pairs of lips.*

L. KUMAR BOSE (Kankhal)

Who acts well among Nargis, Suraiya, Kamini Kaul and Nigar Sultana?

*Kamini is a coquette, Nargis a tragedienne and Nigar a hoyden. Suraiya is merely a crooner.*

RAHMAN (Melvisharam)

What makes some old men often stare at young

*Old age often looks at youth for sympathy and generosity.*

What is the difference between knowledge and wis-

*Wisdom is inherited, knowledge is acquired.*

What is wealth without health?

*Prosperity for the doctor.*

My grandma says: Who goes to cinema goes to do (hell). What do you say?

*Grandma has lived too long.*

R. BAKHRU (New Delhi)

In a Negro nation how is beauty measured?

*Probably by the shine and shape just as you do in the case of a black shoe.*

TOR DAVID (Poona)

Most of the Sindhi girls seem to be very fond of g?

*Yes, till their parents buy motor cars. Wait a year more!*

What has happened to film actress Sheela?

*She is preparing Rama Shukul for prohibition.*

MISS JAI DEVI (Hyderabad Dn.)

Why do lovers prefer moonlight for their honeymoon?

*In the moonbeams are the dewdrops of romance which while they cool the furnace yet feed the flame.*

JAWAHIR S. THANVI (Jodhpur)

Who is the gentleman who has the honour of being called your "guru"?

*Orphans have no "gurus" (teachers). Life is their book and poverty their incentive.*

There is a strong rumour that Gope is trying a slimming course?

*He will lose business and that will be too bad seeing that only recently he got married.*

BABU THANVI (Jodhpur)

When you visited U.S.A. last time did you go to Reno the 'home of divorce and gambling'?

*I did and saw some pretty women with the ugly divorce look in their eyes and a crowd of crazy men gambling their lives away. It is a town where our white-capped ministers will die with their eyes bulging.*

What is your boiling point?

*My mother-in-law.*

What do you think of Khwaja Ahmed Abbas?

*A journalist with a hoarse pen.*

T. K. R. Nair (New Delhi)

Why do girls marry men they don't love?

*In a conventional world, love is still a black-market commodity for which both men and women have to pay heavily. And all haven't the hearts to pay.*

IMAM KHAN (Madanapalle)

You might have seen many men with bald heads but have you seen a woman with a bald head? What will you do if you see a woman with a bald head?

*I shall commit suicide and so will Pandit Jawaharlal Nehru. It is too shocking a sight for aesthetic souls.*

R. N. IYER (Channapatna)

Why is it the ideal wife is always somebody else's?

*And another he always wanted to marry.*

Why is it that our so-called rising generation does not at all like to rise early in the morning?

*Whatever human beings may do, a bed likes its seven hours' load daily to keep itself in condition. When a bed has waited long into the night, like a loyal wife, it is reluctant to throw out its weight early morning.*

D. WILLIAM MOSES (Tanjore)

Mr. Patel, will you please appoint me as the treasurer of the 'Baburao Patel Relief Fund'?

*You are welcome to the post because no one has yet sent a copper pice.*

**M. N. SRINIVASAN (Bangalore)**  
What is political ambition?

*Organize workers and expect them not to be Communists.*

**SHABHA SHAH (Bombay)**  
What is 'middle age'?

*The stage at which the feet are set to the future while the mind is hitched to the past.*

**GURSHARN SINGH (Nabha)**  
Do stars really affect one's life and fate?

*Between the astrologers and the producers and their stars in heaven and on earth, our lot is not very happy.*

**VYAS R. NADGOUDA (Dharwar)**  
What is an election?

*Mass suicide in which stupid crowds elect for their own funeral a few crazy guys as pall bearers.*

**V. N. MARGABANDU (Madras)**  
Why don't you think of Russia as an ideal state?  
*An ideal state does not interfere with the lives of other people.*

**A. M. K. SUNDARAN (Madras)**  
How popular are you?  
*I am spotted even in the cloakrooms of our cinemas—a wrong place to blush.*

**P. SAMBASIVA RAO (Waltair)**  
What makes a woman international?  
*Flying as Nehru's sister and reading written speeches.*

**V. M. BALACHANDRAN (Quilandi)**  
Whose handwriting is better: yours or mine?  
*Mine, because people buy what I write.*

**K. KRISHNAMURTHY NAIDU (Madanapalle)**  
What is the virtue of the rich?  
*Loyalty to their creed of capitalism.*

**MISS GOUROO KUSHALPA (Mercara)**  
Tell me what a woman's best hobby can be?  
*If she turns her hubby into a hobby, life will be one long romance.*

**PRITHI PAUL SINGH (Simla)**  
How will you define diplomacy?  
*Deep, low and messy.*

**U. A. PONNAPA (Mercara)**  
Though in reality lovers do not meet in jungles very often, why do lovers in movies meet there?  
*The talkies need silent spots to do good recording and lovers carry their romantic bile all the way to the jungles and vomit it there. And yet we get the stink alright, so why worry.*

**SHEIKH NURUDDIN (Madras)**  
Passion is likened to a flame. Why?  
*It burns both the wick and the wicked.*



Nigar is becoming more and more popular every day. Once again she leads in "Bikhre Moti", a social drama of Great India Pictures.

**LALIT S. BOOCH (Bombay)**  
Whose Sardar does "Sardar" Chandulal Shah Ranjit claim to be?

*He is the Sardar of film producers who produce "Jugnu", "Bhool", etc. A doubtful hero.*

May I know what is your definition of religion?  
*Religion is the human conscience confined to a code book which people open to read quotations from others.*

**A. N. NARAYANA RAO (Mysore)**  
Are there any Freemasons in the film industry?  
*Most of them are masons alright but in the type you mean.*

What is whirlwind romance?  
*An Aly-Rita roundabout.*

What does a sly wink of the left eye mean?  
*Nothing, if it doesn't get a response from the right one.*

What is a sight of shame for men and Gods?  
*A woman in rags of costume and character.*

When one falls in love with a fiery and beautiful girl, can he be happy?

*If he is a baker by profession, fire won't scorch him.*

Can one repeat an emotion?  
*Emotion is a constant flame of the heart and not a spark of the brain to repeat at intervals.*

What is fashion and what is dandyism?

*The white cap is fashion in the streets but dandyism in the ministerial circles.*

What is the significance of Mahatma Gandhi having assassinated by a Hindu and that too a Maharash-

*A criminal has no community, no religion and no province. He is Satan's son and as such a world citizen.*

What is the function of criticism?

*To destroy self-complacency and provoke new thought.*

What are the ways of winning the heart of a wo-

*Hearts are won with hearts. To win one you have to stake one. It is an even chance.*

Civilized society feels instinctively that manners are more importance than morals. Why?

*Good manners are a part of good morals. One compliments the other.*

Is there any charm in a premature surrender?

*It doesn't give victory its glow of vindictive satisfaction.*

Sin is a thing that writes itself across a man's face?

*Not on some of our white-capped faces with the oil of hypocrisy spread on them.*

Does destiny send us heralds?

*The bomb was the herald of the bullets that killed our saint but ears plugged with power politics could not hear even the blast of destiny and thus failed to protect Gandhiji.*

Do you like to be on a lonely island with a "sweet thing"?

*Don't tempt me with such questions. I am reading religious books these days.*

Why does the world condemn some books as immoral?

*The books which the world calls immoral are often the books that mirror the world's shame.*

How do you recognise a fool?

*A fool introduces himself and doesn't leave the world in doubt too long.*

What are races?

*Horses running with shoes of silver to feed the jockeys and the trainers.*

When do beggars' dreams always come true?

*Always in sleep.*

When the moon is almost gone, how do the lovers

*With the last moonbeams goes the final vestige of restraint and darkness soon lends realism to romance.*

Can a beggar disguise himself as a prince?

*The disguise will be successful only if the other beggars don't spot him. Princes, of course, won't as they don't know what beggars look like.*

Which is the land of your dreams?

*This and here! But I guess my dreams are bad for it would be unpatriotic to call the land any names.*

Is there anything special about a medico's romance?

*It ought to be aseptic at least if not actually smelling of disinfectants.*

Have you ever walked in your sleep?

*I don't have to. My wife sleeps in the same room.*

Which is the land of plenty in this world?

*America! They have plenty to eat and plenty to burn.*

What is political blackmail?

*Organizing labour and threatening strikes.*

Do you know anything about women?

*Not much beyond the fact that they say one thing and mean another.*

Nothing is real in this world?

*Pain is, the way it enlightens both the rich and the poor.*

Who is the dearest girl in the world?

*The nearest and most willing.*

How to kill a man politically?

*It is not my game. Ask the other Patel.*

When does a man slap a beautiful woman?

*When the tongue shoots through the teeth and lips and stings a man.*

What is the best saga of violence?

*Bhagvad Gita. It destroyed a great race of warriors with the rhythm of poetry and punctuated by philosophy.*

What do you know of politics?

*That my bread is embittered and sleep disturbed. Isn't that enough knowledge of politics?*

What is the role of a moustache in kissing?

*Well-trimmed, it might help to brush the lips before the impact.*

What is social consciousness?

*A virtue you expect in others.*

When a woman speaks with the velocity of a mail train, what on earth can stop her?

*The sight of your back. That is the time to take a brisk walk.*

When does one suffer from an acute sense of security?

*When luxury dulls the edge of imagination and the intoxication of the present clouds the vision for the future.*

You like a man of spirit?

*Not in these days of prohibition! Minister Morarji will send me to jail.*

Some women have such a way of looking at men—

*That men give a last look and die without a struggle. Where did you find these women?*

When walls do come crumbling down, how to protect one's self?

# HIMALAYA PICTURE

## 3 MOVIE MILESTONES

### 1 NAZRANA

Cast:

**KAMINI KAUSHAL**  
KANU ROY. HIRA SAVANT. ANSARI. DIXIT  
PREMA. SHYAMA. RAJANI. AMARSINGH.  
and

### GEETA BALI

Produced by

Lt. Col.  
DRONA SHUMSHERE JUNG BAHADUR RANA  
and GOPAL SINGH NEPALI.

Music  
C. RAMCHANDRA

Story Dialogues and Songs  
GOPAL SINGH NEPALI.

Direction  
JAGDISH PANT

### 2

### NAAZ

Music  
C. RAMCHANDRA

Lyrics  
GOPAL SINGH NEPALI.

### ?

### 3

### NAZAQA

Music  
C. RAMCHANDRA

Lyrics  
GOPAL SINGH NEP

### ?

TERRITORIAL RIGHTS OF THE THREE PICTURES for DELHI., U. P. and EAST PUNJAB  
Sold to:— TRADERS (1947) LTD. CHANDNI CHOWK, DELHI.

FOR OTHER TERRITORIES  
CONTACT:

## HIMALAYA PICTURES

97/1 Ghodbunder Road, Malad, BOMBAY.

*Put your back against them and smile. The smile may make the walls nervous.*

Why is it that some old husbands having young wives are as blind as bats?

*Passion gives a cataract to an aged eye and veils its vision.*

Is the modern man bloody?

*Hell! And how? He sheds blood, drinks blood and gives blood.*

Is aiding and abetting a girl in her marriage a crime in the eyes of law?

*Oh no! Marriage is a licensed institution and the law doesn't mind the litter it brings home so long as the girl you are aiding is not a minor.*

Where are wives very scarce?

*In Sindh, where the women are overemployed and the men unemployed.*

Why were barbers surgeons in olden days?

*Because surgery was a fine profession which required specialists. Now quite a few surgeons are barbers.*

Sir C. V. Raman is of the opinion that newspapers, cinemas and printing are the inventions of the devil. Is it correct?

*Then as a scientist himself, Raman must be a devil too.*

Are you happy because you are not a politician?

*I am happy I am not a politician which, of course, doesn't mean that I am happy otherwise.*

**SARANGPANE (Nagpur)**

What is the difference between 'Swarga' and 'Jannat'?

*In "Swarga" you meet Sadhus with bowls, while in "Jannat" you find "hoors" with sherbet.*

**DEVI KRISHNA PUROHIT (Kishangarh)**

Ladies are more interested in critics than in politicians. Why?

*Are they? Please send me their names.*

**G. SUVARNA (Bombay)**

Would you sum up your likes and dislikes in America?

*I like the American people but dislike their politicians.*

What do the Americans appreciate in us the most?

*The beautiful saris of our women.*

**RS. D. SANDHU (Agra)**

Can you please tell me something about Gulab and Gope, my two favourite tomatoes?

*Both are versatile and talented. Gulab has built a lovely new house recently while Gope has taken a charming woman for a wife.*

**G. RAJAGOPAL (Bombay)**

Who brought the dowry system to our land?

*War, which killed our young men through ages leaving behind a crowd of women, thereby disturbing the law of supply and demand.*

**Kr. RAJENDRA SINGH (Agra)**

How much capital is approximately required to produce a picture?

*One much-boasted star, nine greedy distributors, one gambling producer, one stupid director and an idiotic story. That gives you an average Indian picture.*

How will the film industry be affected by your death?

*Death affects neither the dead nor the living, for, life is an eternal current which instantly fills every void.*

**B. K. GHOSH (Lucknow)**

When did you first begin to like girls?

*In the cradle, when they gave me a doll with blue eyes and a pink frock to play with and I have been looking out for a blue-eyed belle all my life. Girls are introduced pretty early to the boys and in such an attractive manner too.*

How many good men are there in this world?

*I am one but no one knows about it.*

What's your idea about the insurance agents?

*Social workers with thick skins.*

**R. B. SHIRHATTI (Dharwar)**

Why don't you wear a khadi dress like V. Shantaram?

*Shantaram has changed his dress to suit the present political weather. When the Congress was in prison, this very man produced "Dr. Kotnis"*



Here is one more of Suraiya in "Lekh", a social theme of Liberty Art Productions.

without showing the common decency of mentioning the Congress throughout his picture though the story was based on the Medical Mission sent to China by the Indian National Congress. When the Congress achieved freedom and came into power and Shantaram took his "Dr. Kotnis" to America, he added a title to the picture acknowledging the Congress. It is such men that give our national dress a bad smell. And yet, Shantaram is Minister Morarji's pet citizen and censor. I don't believe in these weather-cock tactics of ceremonial costumes in the presence of political leaders. If Shantaram would imbibe even a fraction of Morarji's honesty, sincerity and patriotism, we would have a better citizen than a producer. If he has learnt something from Minister Morarji so far, he should give an apology to our nation for disowning the Congress in "Dr. Kotnis". But an apology needs manhood, humility and greatness, which qualities can only be proved by actually giving an apology and not by silence.

**KEDAR MANDIRA (Dehra Dun)**

Have you ever wept in loneliness?

*Men always weep in solitude as their tears move none. Women need a gallery for their tears which are called pearls by mad poets.*

**M. MOHSIN (Lucknow)**

Does a man really fall in love?

*Only in love stories and poems.*

**K. SHAKUNTALA (Mysore)**

If Pandit Nehru is the heart and soul of India today, then what is Vallabhbhai Patel?

*Brain and brawn.*

Why did God create flowers?

*To give the world His definition of gentle beauty and polite fragrance.*

Most of the world's beautiful faces have empty heads. Why?

*If every flower had fragrance, the world would have become a great garden.*

**BISMIL PATHAN (Ahmedabad)**

Have you ever known a producer getting nightmares after reading the review of his own picture in "film-india"?

*One must at least sleep to get a nightmare. Our producers hardly sleep during the night.*

Where is Russia?

*All over the world, in prison and underground, entrenched in hungry stomachs and fanatic minds.*

**MISS VEENA RANI BOSE (Hardwar)**

What is the address of Nargis?

*Chateau Marine, Marine Drive, Bombay.*

**S. KRISHNAKANT (Bombay)**

Do you think that the Kashmiri Muslims will vote for India?

*That is my prayer.*

**MADHUKANT R. DESAI (Bombay)**

You criticise rotten Indian films but how do you

account for the bad stuff we are getting these days from M.G.M.?

*Who told you that M.G.M. always produces good pictures? For one good picture M.G.M. usually gives fifty rotten ones.*

**H. S. RAJAGOPAL RAO (Madras)**

Man worries even if he has everything he needs to keep him from worry. Why?

*Worry is a creature of the mind that lives on imagination. And there is no why about the human mind.*

**DESH BHUSHAN JAIN (Delhi)**

Can you say something about astrology?

*The art of looking at stars in heaven and digging some gold from the earth.*

What does romance mean to a widow?

*Spring after a spell of winter.*

**P. C. SIDDALINGA RAO (Bangalore)**

Are you in favour of offering animal sacrifice to God?

*With a tax on chicken and mutton, all the birds and animals I can get I offer to myself and leave only flowers for God.*

What is the difference between a king and a peasant in the grave where both are reduced to the same dust?

*A king rises from his grave and enters the book of history. The peasant merely throws some more dust into the womb of Mother Earth.*

**Mrs. SHAKUNTALA K. DESAI (Bombay)**

Why is it a fashion in clubs and drawing rooms these days to discuss politics, English pictures, G.B.S. and Baburao Patel of "film-india"?

*What an odd menu for an appetizer!*

Is the Bombay Ministry composed of Morarji and Kher only?

*They are the most photogenic and also the most talkative.*

**MOHD. ANWER BAIG (Karachi)**

Do you think that bulging eyes and too prominent teeth like Suraiya's spoil an artiste's beauty?

*But one needs some basic beauty to be at all spoiled by other features.*

**D. N. VISHWESWARIAH (Bangalore)**

Is India a "spiritual country"?

*Very much so, with one child in every five becoming a spirit before its first birth anniversary.*

What is prohibition?

*A grand funeral of the teetotallers with drunkards as pall bearers.*

**S. S. RANE (Bombay)**

Do you think that the present rationing quota of cloth is sufficient for every adult? Tell me what can we do with ten yards?

*You can cover three dead bodies with it.*

**K. G. MATHUR (Ghaziabad)**

I loved, laboured and now lost. What should I do now?



ntaz Shanti has evidently a sad role to play in "Aahuti"  
"Anokhi Qurbani" produced by Sansar Movietone.

*Begin the cycle all over again. One day you will lose yourself and feel that you have won.*

**h. CHAKRAVORTHY (Jorhat)**

What is the relationship between the policeman and thief?

*A comradeship of hostile interests.*

Has Nargis got any extra qualification?

*She has got her mother and two brothers who make the most out of her.*

**SS HYACINTH TORPY (Hyderabad Dn.)**

If you can't marry the person you passionately love, what other alternative is there left for you to do?

*Being a Bohemian is an alternative which is not strictly moral.*

**MANIAN (Trichinopoly)**

Why does the Defence department of India contain more Sikhs?

*We still labour under the delusion that the Sikhs are the best soldiers in India. It is an old British fairy tale which the Sikhs still believe.*

**V. MARATHE (Akola)**

Do rich people beg and if so in what manner?

*They ask God for more riches, long life and more children. They want their riches to get a longer run.*

**S. NARAYAN (Madras)**

Do you think the Nizam is as innocent as he pre-

tends to be?

*The Nizam is too old in the tooth to be innocent. No one believes in the Nizam's innocence.*

If women claim equality with men, why should men surrender their seats in the buses to them?

*Women never ask for those seats. Men give them because they want to be noticed for their chivalry. At best it is a selfish gesture.*

**SURESH (Jodhpur)**

They say, Filmindia is a boon to the country!

*It is and I am a part of that country.*

**SURESH GUPTA (Jaipur)**

As a medical student may I ask you as to what should be the chief aim of a medical man?

*Pain is a prayer to God and a doctor must answer it if the divine purpose of his profession is to be fulfilled.*

**E. KRISHNAMURTHY (Bangalore)**

What is the secret behind most of the pictures produced by Filmistan Ltd., succeeding at the box office?

*They are produced for mass entertainment and the masses like them.*

**A. MUHYI KHAN (Allahabad)**

What do you think of the sweet air hostesses of Bombay?

*Air hostesses are saccharine sweets good only for the diabetics.*

One of my friends says you are an aristocrat. Are you one sir?

*Oh, sure! I believe in that Urdu poet who said: "Ho faqirimen basar andaz shahana rahe".*

**K. T. RAMACHAR (Waltair)**

What exactly is your bank balance?

*Rs. 3,012/-. I have bought an Irish sweepstake ticket though.*

What is your opinion about Andhras in general?

*A rowdy people who talk too much, demand rights and often forget responsibilities.*

**DAYA KRISHAN AZAD (Jammu Tawi)**

Is pickpocketing an art?

*Till a policeman objects to it.*

**WAZIR CHAND CHOPRA (New Delhi)**

Have you ever seen a Punjabi rot? If so, what is your opinion?

*I saw a good Punjabi picture once, "Kurmai". The rot set in after that.*

**SUDARSHAN KUMAR (New Delhi)**

Where does old age begin?

*In bed.*

Can reading be called work?

*It is work for students and journalists.*

**YOG RAJ CHADHA (New Delhi)**

Why do you hate Communists? They are honest folk fighting for the people?

*Which people—Russians or Indians?*

**A SYMBOL OF THE PAST  
THE BEGINNING OF A FUTURE**



**TRIBHUVAN  
PRODUCTIONS**

**NATIONAL HOUSE, APOLLO BUNDER, BOMBAY.**

**P. OROSKAR (Bombay)**

What do you mean by "Quislings"?

*People who allow themselves to be hired for dubbing foreign pictures in Hindustani and thus help the foreigners to rob a poor country.*

Isn't producer-director Shantaram fast losing his

*Losing? He has left it behind in Poona in safe keeping with Syed Fateh Lal. What has Shantaram to do with art these days?*

**SS G. L. PUSHPA (Bolarum Dn.)**

Define Nehru's government?

*A band of honest patriots presiding over a crowd of dishonest workers and leading a nation of 370 million undisciplined people.*

**IN. NAGARKAR (Mangalore)**

Why don't you come down to the south?

*And see "Demon Land"?*

Why does Vijayalakshmi Pandit insist on wearing sleeveless blouses even during cold weather in Europe?

*It is probably a concession to the cloth shortage in India.*

What is your opinion about Pandit Nehru's oft repeated threats of resignation of his office as the Prime Minister of India?

*I call it blackmail. A man who has dedicated his life to the service of his people has no right to threaten.*

**A. K. TAJI (Ambarnath)**

Which are three front rank producers through whom we can expect pictures of high standard?

*Kishore Sahu, Raj Kapoor and J. K. Nanda. But expectations often abort.*

Will you please tell us about the journey of the common man's money from the booking office to the various sections, i.e., cinema proprietor, distributor, producer, etc.

*33 1/3% of your admission price—and sometimes more—goes to the Government as Entertainment Tax. From the rest usually 50% is taken by the cinema owner. After deducting the cinema owner's share, the distributor takes 20% and hands over the rest to the producer. The producer therefore gets about 26% of your original admission price provided he doesn't have to pay anything more in royalties, interest and black money to some financier.*

What percentage of our film producers are able to get according to the changed political atmosphere of our country?

*All acted well on the 26th of November last. They prostrated before Minister Morarji Desai.*

**RAMANUJAN (Guntakal)**

What made Shantaram produce a Tamil picture?

*To save the South Indians from Vasan's tortures.*

**N. KUTTIKRISHNAN (Trichur)**

What is an actor without ego?

*An egg without a shell.*



Raj Kapoor and Rehana make a new team of lovers in "Sunhere Din", produced by Jagat Pictures.

With such a wide circulation of "filmindia" in foreign countries, don't you think that your reviews of our films as 'stupid', 'boring', 'waste of celluloid', etc. will create an altogether bad impression upon the minds of foreign readers about the Indian film industry in general?

*In fact, many daily papers and periodicals in America and other foreign countries regularly reproduce what I write every month. To quote an instance, even the headlines on the reviews were recently reproduced by the Magazine Digest (Feb. 49, page 94). A bad thing must be called bad. To call it otherwise would be hypocrisy. The Indian film industry is bad and it can make only a bad impression both in India and overseas.*

**P. N. RAMACHANDRA (Mysore)**

Which is the cheapest jewel that a husband can offer to his wife?

*Himself. Nothing can be cheaper than that.*

**HANS KUMAR JAIN (New Delhi)**

What would you think of a Muslim greeting you with 'Namasteey' instead of his usual "adab arz"?

*I would greet him with "adab arz". That would be meeting each other half way.*

**H. GOVINDA RAM (Shimoga)**

What would be the conditions of capitalists like Birla and Dalmia in India if in the next election the Socialists succeed in the Central Assembly?

*Socialists won't succeed and Birlas and Dalmias will proceed.*

# Famous Mirrors on Life!

**Bari Bahen**

★  
SURAIYA  
REHMAN  
ULHAS  
*and*  
GEETA BALI

★  
PREM ADIB  
NIRUPA ROY  
GOPE  
VASHODHARA  
KATJU  
*and*  
GUANI

Produced &  
Directed by  
D.D.KASHVAP



**Hamari  
Manzil**

Directed by  
O.P.DUTT  
Produced by  
D.D.KASHVAP

SOLE  
DISTRIBUTORS

**Famous Pictures Ltd.**

534, SANDHURST  
BRIDGE  
BOMBAÿ 7



Nirupa Roy plays another lead in "Nanand Bhojai", a social story produced by Ajit Pictures.

**B. ANAND (Bombay)**

Do you really like Sajjan on the stage? We try to avoid his very sight!

*Sajjan is a fine, sincere stage artiste and if you avoid him it is your loss. But don't meet him socially. He is like his chief, difficult to get rid of.*

**ARVIND DEVIDAS (Bombay)**

Are all people moving in motor cars rich?

*Except the chauffeurs.*

Should boys know cooking?

*With our modern girls doing everything but cooking and a classless society round the corner, it is high time boys look after their own meals.*

**RADHA RAMAN (Mathura)**

Should students join R.S.S.?

*No.*

**KRISHNAN (Kumbakonam)**

When does an extra girl become a star?

*When a small producer apes a big one and buys a four-seater for two persons.*

You seem to be an opportunist?

*But they call me a journalist these days.*

What is your frank opinion about the thousands of blokes who pay two rupees and read your "filmindia" regularly?

*A discriminating crowd which keeps me working 12 hours a day.*

**K. P. N. RAO (Bangalore)**

I never happened to win the love of my boss's daughter though I saw it happen in many a picture?

*That is just the trouble with motion pictures. They are completely divorced from the reality of life. By giving impossible dreams they merely succeed in giving so many nightmares.*

**K. G. SURYA (Bangalore)**

Please say something about Kamini Kaushal?

*Coy, clever and coquettish.*

**K. PADMA NAIDU (Cocanada)**

What is the best way of serving our country?

*Work hard and watch.*

Can we practise non-violence in our day-to-day life?

*No. If you do, you will only help to increase crime.*

**MULLERA MUTHANA (Mysore)**

If the whole film world stands against you, would you dare do what you think right?

*I have been in that happy position last 25 years and things I have written are turning right gradually.*

**POORAN CHANDRA PANDE (Lucknow)**

How does a wise man feel in a fool's paradise?

*He gets an attack of superiority complex and soon reaches the level of others.*

Is it wise to criticize a government in power?

*It is always wise to criticize wisely but criminal to sabotage our own government.*

**HARISH CHANDRA BAJPAI (Kanpur)**

Why aren't our film producers producing Pandit Nehru's life for the screen?

*They are waiting for him to die because dead men can't protest. Besides a great death is always good business for film producers.*

**MISS R. RAJAN (Madras)**

How does a scandal start?

*Often when a man ceases to be a hypocrite and flourishes his honesty.*

**I. S. NEGI (Agra)**

Can you suggest any remedy to get rid of an illiterate wife?

*Educate yourself to the point of philosophy. At that stage even an illiterate wife becomes one more book of life to read.*

**MAHESH (Kanpur)**

Does familiarity ever breed contempt in married life?

*It also breeds contemptuous brats.*

A donkey looks like a philosopher, the way it stands meekly, silently and thoughtfully!

*And it never gets any stomach ulcers either.*

Imagine the sight of our diehard Congress ministers going to hell and seeing sinners drinking heavily!

*Quite a few of them will join in and beat the old sinners at their game. They would naturally be*

VARIETY PICTURES

ROMANCE & LOVE  
MUSIC & DANCE  
FUN & FROLIC

*invite you to a feast of*

# Tajawal

*with*  
*screen's most dazzling star*

REHANA

ताजवाब  
لاجواب



*Produced by*  
**ASHA BISWAS**  
*Directed by*  
**J.P. ADVANI**  
*Music by*  
**ANIL BISWAS**

Shangri-la

PARTICULARS: VARIETY PICTURES, Shree Sound Studios, DADA.



Sriraiya Choudhary, a newcomer, will be soon seen in "Lekh" produced by Liberty Art Productions.

*more sore and thirsty having shouted themselves hoarse over prohibition.*

**B. NATESAN (Madanapalle)**

Why is a mother-in-law always depicted as a tergitant?

*She should be really shown as a termite that burrows the pillars of harmony in a home.*

Who hates you most: the producer, the director, the actor or the reader of "filmindia"?

*Whoever does it most pays the most for indulging in a forbidden luxury.*

**ARJU RAM VERMA (Ranchi)**

What is the easiest way to please God?

*Flatter him with a daily prayer but don't ask him for anything. He has willing ears for praise but none for woes.*

**KATAN SINGH CHAUHAN (Nagpur)**

Is it true that Nehru is leading us best?

*Where?*

**HSS A. Z. ASHA (Bombay)**

Sriraiya never sees Indian pictures even her own. Why?

*She probably sees enough of herself in the mirror and does not believe in prolonging her torture.*

What would you do to make a baby healthy?

*Marry a healthy woman—. In your case it must, of course, be a healthy man.*

**P. VISHNIDAS (Bombay)**

What do you think of the following 12 'firmans' issued by our dear government:—Don't drink, don't smoke, (in theatres) don't spit, don't stand in trams and buses, don't be more immoral (we are already immoral according to Papa Mavlankar), don't gamble or bet, don't travel (if you must, travel first, if you want comfort), don't keep awake after midnight, don't play gods, don't spend more nor demand more, don't eat more (than rationed quantity whether good or rotten) and don't strike?

*You forgot one item: Don't criticise the Congress Government.*

**PHAJAN SINGH (Singapore)**

Who shall ascend into heaven?

*None but the dead go to heaven if at all there is a place like that free of politics.*

**PRAVIN RAWAL (Nairobi)**

Do only bad people drink?

*The good ones also drink but in moderation.*

**RS. 500 - IN 25 PRIZES EVERY MONTH**

The following prizes are awarded every month for questions which are considered interesting or elicit interesting replies in the "Editor's Mail".

1st Prize: Rs. 100/-; 2nd Prize: Rs. 80/-; 3rd Prize: Rs. 50/-; 4th Prize: Rs. 40/-; 5th Prize: Rs. 30/- and 20 Consolation Prizes of Rs. 10/- each.

A reader can ask as many questions as he likes. Questions should be neatly written or typed if possible. Unless the letters are signed, they won't be considered.

In awarding prizes the Editor's decision shall be final and absolutely binding and no correspondence will be entertained.

The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by Money Order.

**PRIZE WINNERS FOR APRIL**

1st Prize: Rs. 100/- to P. C. Siddalinga Rao (Bangalore); 2nd Prize: Rs. 80/- to H. S. Venkata Rao (Mysore); 3rd Prize: Rs. 50/- to A. N. Narayana Rao (Mysore); 4th Prize: Rs. 40/- to Miss Mohini Gul (Kuala Lumpur); 5th Prize: Rs. 30/- to Ishwar V. Mahbubani (Bombay) and 20 consolation prizes of Rs. 10/- each to the following:—Miss Vasumati R. Varma (Cannanore); V. Prakash (New Delhi); Mrs. P. K. Sinha (Lucknow); Mohan R. S. (Bombay); A. S. Naidu (Secunderabad Dn.); Ruby Choudhuri (Bankura); Miss Anima Chatterjee (Bankura); C. K. Advani (Bombay); Miss Nirmala G. Alim (Bombay); R. M. Upadhyaya (Bombay); M. Rukminamma (Chittoor); P. Pichayya (Agra); Miss Gouroo Kushalpa (Mercara); Bismil Pathan (Ahmedabad); Mahesh (Kanpur); D. N. Vishweswariah (Bangalore); S. S. Rane (Bombay); A. Muhi Khan (Allahabad); M. K. Neelakanta Rao (Mysore) and R. N. Iyer (Channapatna). Money Orders are being sent to all the prize winners.

NEVER BEFORE IN THE HISTORY OF INDIAN MOTION PICTURES  
 A STORY SO GREAT IN ITS APPEAL, SO DYNAMIC IN ITS THEM  
 HAS BEEN PRODUCED

It's a



P.I.P. PRESENTATION

# MAKA DIL



A GREAT STORY OF TREMENDOUS EMOTIONAL IMPACT

**S.M. YUSUF**

— Creator of —

**MINA & GRAHASTHI**  
 Now offers the greatest achievement  
 of his glorious directorial career

## मां का दिल

— Starring —

- ★ PARO ★ ULLHAS ★
- ★ SHARDA ★ KULDIP
- ★ Mirza MUSHARRAF ★
- ★ W.M.KHAN ★
- ★ SADIQ ★ PRADIP ★

Director

**S.M. YUSUF**



Songs by

**MOTI B.A. & ABID GULREZ**

Music Director

**HANSRAJ BAHAR & DHUMIKHAN**

ان کا دل

— Producer —

**JAWAHIRLAL CHATURVEDI**

— Story & Scenarios —

**CHATURBHUI A. DOSHI**

Chhaya Cine Services

The Popular India Productions Ltd. 245, Famous Cine Bldgs. Haines Rd. B.

Territorial Rights: **BENGAL:** UNITED PHOTOPHONES LTD., 56, Bentinck Street, CALCUTTA.  
**C.P. & C.I.:** M/s JAMNADAS & Co., BHUSAWAL.  
**PUNJAB & N.W.F.P.** MALIK MOHAMAD SHARRIF,  
 C/o Jaswant Cinema, McLeod, Rd., LAHORE.



**KAMINI KAUSHAL—**

*One of our top line stars. Kamini Kaushal is going up from picture to picture. This favourite of millions will soon be seen in "Shair" a social story of Jagat Pictures directed by Chawla.*



*SURAIYA—*

*One of our most popular stars of the day, Suraiya stars in one more picture, "Shair", a social story produced by Jagat Pictures and directed by Chawla.*

**MOVIE** (Magnificent

“**SIPAHIVA**”

A **ASPI** PRODUCTION

*What a Cast!*

**MADHUBALA • YAKUB • AGHA  
KANHAIVALAL • ALTAF  
ZILLO BAI • CUCKOO & HUSNBAN**

DIRECTED  
by  
**ASPI**

*Mirthful, Music by*  
**C. RAMCHANDRE**

**SUPER PICTURES**

FAMOUS CINE LABORATORY, MAHALAXMI

**BOMBAY**





SO DARING!  
SO AMAZING!  
SO DIFFERENT!

THAT IT'S BOUND TO BE ONE OF  
THE MOST TALKED ABOUT FILM  
EVER MADE.

**SADIQ PRODUCTIONS'**

*Maiden Presentation*

# SABAK

Starring :

MUNAWAR SULTANA, CHANDRAMOHAN, OM PRAKASH, MAHIPAL,  
JILLO BAI & G. JAGIRDAR.

Music : : SHYAM SUNDER  
Songs : : SHAKIL BADAYUNI  
Story & Dialogue : AZM BAZIDPURI  
Art : : A. A. MAJID  
Editing : : MOOSA MANSOOR.

Directed by:

**M. SADIQ**

---

**SADIQ PRODUCTIONS,**  
SHREE SOUND STUDIOS, DADAR, BOMBAY

Distributing Agents for:-

1. U. P. DELHI & EAST PUNJAB	---	Jagat Talkies Distributors, Delhi.
2. BENGAL	---	Dinesh & Co. Roxy Cinema, Bombay.
3. SOUTHERN INDIA	---	Kapurchand & Co. Bangalore City.
4. C. P. C. I.	---	Kapurchand & Co. Bombay.
5. WESTERN PUNJAB & FRONTIERS	---	Tahseen Pictures, Lahore. (Pakistan).
6. SIND & BALUCHISTAN	---	Evernew Pictures, Lahore. (Pakistan).
7. OVERSEAS	---	International Distributors, Bombay.

# Aggarwal Hits Government For Their Apathy! Expects A Miracle With Educational Film!

(By, Our Special Correspondent)

It was in New Delhi and in total unexpected circles that I heard echoes of the articles on educational films written in "filmindia" by Mr. Goverdhandas Aggarwal. Managing Director of the National Education and Information Films Ltd. Knowing my association with "filmindia", a couple of now-unemployed princes with more money than intelligence wondered whether they could secure some shares of Mr. Aggarwal's company and probably win a smile from Sardar Vallabhbhai Patel for doing some national work in educating the masses whom they had only robbed so far. Not being an under-writer of shares, I was amused for a while at the sudden awakening amongst our princes and touched by their kind solicitude for our masses but when one of the secretaries whispered to me that his "Highness" was interested in merely investing money to best advantage, I refused myself the privilege of further amusement.

Apart from these princes fishing for more profits, I was surprised at the keen interest shown by half-a-dozen educationists who considered Mr. Aggarwal's articles provocative of new thought in a new field of national activity. Some of them asked me a number of questions which I thought Mr. Aggarwal would have answered since he has taken up the none-too-easy responsibility of educating our people on celluloid lines with strips of celluloid from all over the world.

## A "LOVELY" GUY!

A visiting card of "filmindia" is always a good admission ticket to the exclusive chambers of the busiest industrialist in town. It brought a big smile of welcome to Mr. Aggarwal's young and chubby face behind a large desk in National House and pushing his papers aside he asked the conventional question: "What can I do for you, sir?" "Nothing at all for me. It is all for you," I replied. "Lovely," said Mr. Aggarwal. I wondered what was "lovely" about it.

"Mr. Aggarwal," I said, "the editor wants me to ask you a few questions regarding your articles and your scheme of educational films."

"Lovely"! said Mr. Aggarwal again. And I wondered again.

"What exactly is an educational film, Mr. Aggarwal?"—that is how I began the serious part of the talk and expected another "lovely" to fall out from Mr. Aggarwal's smiling lips.

"An educational film educates in the true sense of the word 'education'. By acquiring merely the ability to read and write one does not necessarily get real education. Our present educational system has so far succeeded in merely creating a large crowd of glorified clerks who forget all their academical training in the very first year of their working career". Mr. Aggarwal paused for breath and fiddled with his pencil. He resumed again: "In a free country the social, moral and intellectual stature of its people must be the anxious care of all patriots and

educationists. This needs an all-round education not with quickly evaporating values but with firm and permanent mental impressions which must last a life-time to provide guidance to a man. Books can train the mind to a certain point, but the average man can rarely retain any permanent impressions from books alone. To him must be given visual aid to fix in his mind permanently what he has been reading. That is where an educational film comes in—to emphasize with visual aids the instruction contained in a book. If the eyes see what the mind reads, the instruction goes deeper into the subconscious regions of the human mind and stays there for a life-time. Don't you think so?"

"Lovely"! I said. Mr. Aggarwal sounded like a fanatic missionary of education for a moment.

## ANIMATED TEACHING!

"But do you think Mr. Aggarwal, that these films will some day replace books and teachers?"

"Not at all", Mr. Aggarwal replied with impatience. "The educational film provides the teacher with one more progressive instrument of education. It helps him to illustrate his verbal teachings and give concrete visions to feed the imagination of his students. It lends animation to the dull and lifeless routine of our schoolrooms and thus sustains the interest of all students.



Raja Saheb of Chichli, H. H. Raja Saheb of Udaipur (C.P.) and Mr. Goverdhandas Aggarwal, partners of Tribhuvan Productions at the Bombay Races.

The educational film also saves time in imparting information. Take for instance the film, "Life of Emile Zola"! Within two hours any student can know the spirit, the purpose and the details of a great biography through this film. In ordinary course a student would have to read several books for months together to get a correct appreciation of the man and his work. Doesn't this save time in education?"

"It does", I said.

"Lovely!" (Now, how did that come in at this moment?) Mr. Aggarwal continued: "The educational film cuts down space and makes the world fit in into a small classroom. The teacher can tell the story of the Atomic Bomb without taking his students all the way to America. He can vividly portray its power of destruction by showing pictures of Hiroshima and Nagasaki. He can turn his classroom into a museum of knowledge on all earthly subjects and unfold the world before the thirsty eyes of his students in one endless panorama of curiosity and instruction and thus supplement the descriptions in his text books by vivid illustrations. The educational film is actually a boon to the progressive teacher as he can at any moment open a thousand little tins of knowledge and bring the entire world with its latest research and events to the feet of the curious student. Can anything else do all this?"

"No!" I said.

"Lovely!" (Again!) Questions were out of the question now. Mr. Aggarwal had warmed up and I didn't like to disturb him. "Our statesmen talk too much and get exhausted too soon to put all their talk into action. They give us lectures on civic behaviour, national discipline, trade honesty, food growing, health and hygiene and what not. But mere words, however convincing, cannot create concrete images in the listeners' minds. People must see things to believe them. All these lectures and sermons must be illustrated by visual demonstrations which show how contemporary life is being lived in other modern countries. Then and then alone will the words take shape in action in the lives of millions. And all this can be done only by the educational films. There is no other alterna-

tive in the whole wide world. Is there?"

#### DEMOCRACY OF MUSCLES?

"No" I said.

"Lovely!" (By now I had realized, that "lovely" meant "o.k." and Mr. Aggarwal uses it as a sort of a breather). "Democracy! Adult franchise." said Mr. Aggarwal. These are words that will mean nothing without true education. There can be no true democracy in our country with an illiterate electorate. We have today 85 % of our population illiterate. Are we to give these people adult franchise and ask them to govern us knowing fully well that they are themselves rank illiterates? The rule of the illiterates is no democracy. What is an adult? A person who has reached maturity! In a human being it must be both maturity of the mind and the body. Unless it is so how can a human being be different from the animal! But the present proposal of adult franchise gives a vote only to the physically mature seeing that 85 % of our people are illiterate and mentally immature. If age and muscle are to be the attributes of our future voters why not give the right of franchise to goats, bullocks, donkeys and other animals? This age franchise which is contemplated by our national government will sound the death-knell of our newly got freedom and our future dreams of democracy.

"Our most urgent problem is to teach these illiterate masses to read, write and realize first before we award them with the right to vote and decide the destiny of our nation. The present conception of adult franchise is like giving a burning torch to a monkey and permitting it to set fire to a whole country.

"But it is no easy task to educate 350 millions. It is impossible to do so in our present schoolrooms with their conventional curriculum of teaching. But it can be done with the help of the educational films—and not necessarily in school rooms but in open fields and right on the door-steps of our villages where our millions live. Our people can be taught to read and write if necessary and those who are too old to learn the routine alphabet of education can still be educated in a truer sense in civic responsibilities, self disci-

pline, agriculture, and million other aspects of national life—all that within the shortest time and in a language the people can understand. Don't you think so?"

#### NO SYMPATHY EVEN!

"Yes", I said.

"Lovely!" said Mr. Aggarwal.

"But Mr. Aggarwal, all plans of such scale will need State support!" I ventured.

"Of course" said Mr. Aggarwal emphatically. "Nothing in the world that affects the lives of millions can be done without State support. But no one is asking the Government for monetary support. It is no secret that the Government has money and all glorious pre-freedom promises are waiting to be fulfilled."

"But sympathy, which is a charitable sentiment of the human mind and free in addition, is also being denied to people who are prepared to do pioneering in this field and risk their funds and prestige. No one is going to make a fortune in the field of educational films. But that should not stop national-minded people from entering this field. After all money is not the only reward of labour.

"In a country beset by poverty, famine, pestilence and ignorance the greatest return to the pioneer in this field must be the quiet satisfaction of having brought happiness and enlightenment to millions as a result of his labour. Don't you think so?"

"Yes, of course, but Mr. Aggarwal, how do you expect the Government to express their sympathy in concrete terms, seeing that a monetary subsidy is out of the question at present?"

"The sympathy of the Government is a great moral support in an enterprise" said Mr. Aggarwal. "The Government should insist on the due importance being given to visual education in schools and colleges and make their grants to such institutions conditional to this aspect of education. This will automatically stimulate interest in visual education and within a few years a large number of our educational institutions will be actively engaged in showing the educational film as an all-important supplement to the usual text-books.

#### EIGHT ANNAS A MONTH!

"And let me assure you that it

April, 1949

not at all going to be as expensive as ignorant people imagine this visual education to be. With eight annas a month per student, any school or college can arrange as many as eight educational shows a month for its students. That is not much of a penalty for the incomparable benefit gained. Is it?"

"No, but —"

"No, but!" cut in Mr. Aggarwal. "Even parents would willingly pay eight annas per month more for their child once they realize the lasting benefits of visual education. All that is needed is a realization on the part of the Government of the stern necessity of introducing visual education in our educational institutions to build up a great nation of free people".

"Do you expect the Government to produce such films, Mr. Aggarwal?"

"Not at all!" Mr. Aggarwal replied. "Such films must be produced by private enterprise to obtain a detached and versatile approach to the subject, as state-produced films are often likely to contain propaganda which cannot be completely divorced from the ruling politics. There should be no politics in education. Don't you think so?"

"Yes" I said.

"Lovely!" (Once again!) said Mr. Aggarwal.

"But where can you get so many films and how will you distribute them?"

**FIELD VANS IN VILLAGES**

"The world is already full of educational films on every subject under the sun and the work of educating our people need not be delayed a day longer than necessary" said Mr. Aggarwal. "Besides, films treating our peculiar problems and suitable to the genius of our people are already being produced in the country and this production activity can be multiplied as the demand increases.

"These films can be distributed to all the educational institutions by establishing urban, district and provincial libraries stocked with constantly changing subjects. Institutions which can afford their own projection equipment can hire these films at small rentals and return them after use.

"For those schools without equipment, fully equipped field vans with a portable library of subjects can

be used charging small hires per show. The charges must necessarily be the minimum to make the scheme of mass education a success.

"The Government should appoint provincial and central advisory councils to guide the producers of educational films and prescribe subjects for schools and colleges.

"There should be no import duties on projectors and other equipment used in Schools. For, all the masses cannot be educated in schools alone. Open air shows in villages

will have to be given at minimum prices to educate our masses."

"Doesn't all this sound too idealistic, Mr. Aggarwal, in such a vast country like ours?"

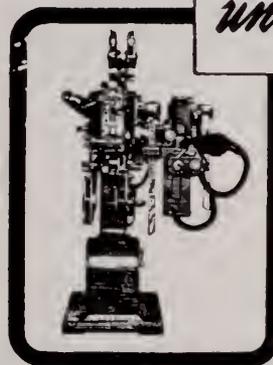
"It does. But then did we ever expect our freedom so soon? Did we ever expect that Sardar Vallabhbhai Patel would paint the map of India in one colour? Well, miracles happen in this ancient land of miracles. Why not one more?"

"Lovely" I said that and ran out before Mr. Aggarwal repeated it.

# Debrie

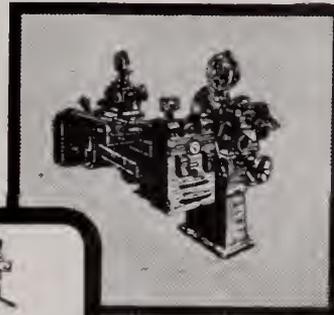
## STUDIO EQUIPMENTS

*unmatched for Quality*



MATIPO-VERSATILE  
AUTOMATIC PRINTER

SUPER PARVO  
IMPROVED SILENT  
CAMERA



TRUCA FOR TRICK  
PICTURES AND  
FANTASTIC EFFECTS

Debrie Studio Equipments are always in advance in scientific precision and dependability in operation. They represent a sound investment at low cost with the highest quality in production TURBOUS.

We also supply projectors, Developing Machines, Studio Lights and other Accessories.

Debrie Super Parvo Cameras have been sold to the New Theatres Ltd., Calcutta.

For further particulars write to:

**GENERAL RADIO & APPLIANCES LTD.**  
Motion Picture Sound Engineers  
16, New Queens Road, BOMBAY  
Tel: 26204-5 (2 Lines).  
10, Old Court House Street, 1/18, Mount Road,  
CALCUTTA. MADRAS (Tel: 86719)  
Distributors for East Punjab, U. P. & Delhi:  
**UNION RADIO & APPLIANCES LTD.**  
72, Queensway, NEW DELHI (Tel: 8043)

Distributed in Pakistan by:  
**ELECTRONIC & FILM  
EQUIPMENTS LTD.**  
Gulshan-E-Nasrat Bldg.,  
Victoria Road, Sadar,  
KARACHI (Tel: 7565)  
The Mall  
LAHORE (Tel: 2408)  
Strand Road, CHITTAGONG (Tel: 108)

Producer Director  
**K.B. LALL'S**



# Angra

FEATURING:

**MADHU BALA**

AND

**6 TOP-NOTCH STARS**

— PARTICULARS —

**AKASH CHITRA** FAMOUS CINE LABORATORIES & STUDIOS, MAHALAXMI, BOMBAY

**B. LALL**  
PRESENTS

**A MYSTERIOUS GIRL**



# WANSTE ANSU

ते आंसू



**MOTILAL**

**GOPE**

**JANKIDAS**

rs Contact:  
H CHITRA.  
boratories & Studios Ltd.  
QAD... MAHALAXMI...  
MBAY II.



SITARA  
*in*  
K. ASIF'S  
**HULCH**  
*Directed by*  
S.K. OJHA

# Abbas Writes A "Progressive" Story of "Actress"!

## Filmistan Gives Another Frivolous Entertainer!

Even "progressive" writers like Wajaja Ahmed Abbas have to live and pay their grocers regularly and are therefore not surprised at the "progressive" stuff given by little Abbas in "Actress". We are, however, grateful to him for sparing us a big blush by making his hero rush to the toilet room when a dozen teenage college girls threaten to strip him in a train compartment.

This picture of Filmistan is on par with their "Shehnai" in quality and contents. It has songs, dances and a plot mainly intended for the masses.

It is a story of two sisters—one a stage actress and the other a college girl. The actress, realizing the social stigma attached to her profession, is anxious to give her little sister a good education and get her married to some respectable man in good society. The younger one, however, likes the stage.

Now comes Prem Adib, with a lost voice which we are told is di-

ACTRESS	
Producers:	Filmistan Ltd.
Language:	Hindustani
Story:	K. Ahmed Abbas
Lyrics:	Nakhshab & Raja Mehdi Ali
Photography:	Marshall Braganza
Sound:	J. B. Jagtap
Music:	Shyam Sauder
Released At:	Novelty, Bombay.
Date of Release:	11th February 1949
Directed By NAJAM NAQVI	

vinely musical. Both the sisters fall in love with him but he loves the younger one while enjoying the patronage of the older sister. This creates the usual heartburnings and misunderstandings till the climax is reached in which the little sister jumps into the sea and is taken for dead; a motor accident takes away the hero's eyesight temporarily and the actress-sister gives a suicide act. Of course, the little one comes back

alive, the hero's eyesight is restored and the big one never takes any poison but taking a progressive view of things gives her little sister away to the big boy. That ends it.

As Abbas has written the story we must accept it as "progressive" because he knows more about this fascinating word than we do. But it seems so easy to do this sort of "progressive" writing that even we could have done it in our inspired moments.

### COLOURLESS DIRECTION

The production values are as usual—careful in parts and negligent sometimes. The songs are attractively tuned and pretty frivolously worded. We greatly admired the discipline of the spectators who walk out of the theatre quickly every time they see a dance or hear a song. Each theatre sequence has only one item for which a large crowd comes every time presumably from different parts of the town. And the same audience dresses differently for the respectable shows of the elder sister in contrast with the cheap showmanship of the younger one. Yes, we noticed this change in costumes but we wish some spectators in the front rows had also worn different faces to lend more realism to the idea.

The direction of Najam Naqvi is as colourless as his own face.

Meena looks too heavy as "Ragini", the actress. Bar her nasal Punjabi, she gives a pretty good performance. Rehana dances well as "Kamini" but fails miserably with tears in her eyes. Her hair-do is a silly scream which neither helps her face nor soothes the eyes of the filmgoers. Whoever thought of it must be an idiot.

Prem Adib should never remove his shirt to expose his ugly, deformed and manly physique. It is punishment enough to see his face in a hero's role without adding this additional insult to an old injury. This boy doesn't do much in this picture as an actor. David is getting boring with the pimping complexion which he invariably gives to his roles these days.

Well, "Actress" is a "progressive" picture because Abbas wrote it and presents frivolous entertainment for the masses because Filmistan produced it.



Prem Adib is furious with Mumtaz Shanti in "Aahuti" or "Anokhi Qurbani" produced by Sansar Movietone Ltd.

*The Greatest ---*

*Box Office Sensation*

*Of All Times !*

GREAT INDIA PICTURES'

*Most Ambitious Offering of the Year*

# BIKHRE MOTI

*With An All-Star Cast*

★ NIGAR SULTANA ★ JAYANT ★ JEEVAN  
★ MUMTAZ QURESHI ★ SHERI ★ VIJAY KUMAR  
AND ★ ?

*Directed by* CREATOR OF  
BOX-OFFICE HITS— **S. M. YUSUF**

*Music by* THE MASTER  
OF MELODY— GULAM MOHAMED

*Story, Scenario, Dialogue:*  
AKHTARUL IMAN

*Produced By:*  
M. K. AHMED

*Particulars:--*

Delhi, U. P., East Punjab:— M/s. **GOLDEN EAGLE PICTURES**, Chandni Chowk,  
Delhi.

West Punjab & Frontier:— M/s. **KARDAR PICTURES**, Bombay. 12

Sind & Baluchistan:— M/s. **NIGAR PICTURES**, Bunder Road, Karachi.

Bengal:— M/s. **PEARL PICTURES**, 6, Maden Street, Calcutta.

*Remaining Territorial Rights :-*

**GREAT INDIA PICTURES**, Bombay, 8.  
**CALCUTTA FILM EXCHANGE**, Bombay, 4.

# “Pugree” Becomes A Popular Entertainer!

## Dixit Gives A Great Performance!

Producer P. N. Arora deserves congratulations for giving us a picture which is at once entertaining and instructive. Taking a topical theme of the present housing shortage and the inevitable “pugree” racket practised throughout the country, Arora has emphasized in “Pugree” quite a few home-truths about this all important national problem, with gentle sarcasm punctuated by some natural humour.

### TRAMP AND PHILOSOPHER

Seth Kalidas, described as a money-maniac, makes life at home unbearable both to his wife and his daughter, Roopa. The wife lives with her own parents while Roopa lives in her college hostel. That leaves Seth Kalidas’s city mansion unoccupied whenever Kalidas goes to Mussoorie for a change of climate.

During his absence from Bombay, Ramu Chacha, a tramp, philosopher and friend, enters the city mansion of Seth Kalidas by the backdoor and enjoys the luxury of the untenanted house, sharing it with his dog Chic-koo.

This is evidently Ramu Chacha’s peculiar solution to the problem of



Producer P. N. Arora deserves praise for giving us a different picture in “Pugree”.

PUGREE	
Producers:	All India Pictures
Language:	Hindustani
Screenplay:	M. Sadiq
Music:	Gulam Mohamad
Songs:	S. Badayuni
Dialogue:	Azm Bazidpuri
Photography:	Pandurang Naik
Audiography:	V. S. M. Gopalram
Cast:	Dixit, Kamini Kaushal, Wasti, Gope, Amar, Protima Devi, etc.
Released At:	Krishna, Bombay
Date of Release:	31st December 1948
Directed By <b>ANANT THAKUR</b>	

housing shortage because when Seth Kalidas returns to Bombay, Ramu Chacha moves out to Mussoorie to occupy the other bungalow.

Ramu is, of course, a neat and conscientious type and whenever he is in occupation of either of the two houses, he considers himself as a housekeeper and works for his board and lodging by looking after the house and not allowing even his dog to spoil or damage anything.

The story opens with Ramu Chacha’s annual occupation of Seth Kalidas’s house in Bombay. He enters the house through the backyard and through a fan light and soon makes himself comfortable in Seth Kalidas’s expensive clothes and lights one of the Seth’s expensive cigars to soothe his nerves. Ramu makes full use of the over-full larder and manages to avoid detection whenever the Bhayya watchman makes his routine inspection visit.

But this city season of Ramu Chacha was destined to be eventful. He soon collects Basant, an unemployed architect who has been thrown out of his humble digging by the manager of Seth Kalidas, and ac-



“Pugree” was Director Anant Thakur’s maiden attempt at direction. He now promises a brilliant future.

cepts him as a ward and guest in the house.

They are, however, surprised when Roopa one day visits her father’s house to collect her clothes. Not knowing who she is, they take her for another unfortunate soul and extend their hospitality to her. Roopa, intrigued at the idea, plays her part without revealing her true identity and soon becomes an active member of Ramu Chacha’s temporary household.

More people come in when Jaggu, a friend of Basant, arrives in the city with his wife, their child and his little sister and cannot find any place to live in. This entire family moves in to live under Ramu Chacha’s patronage in Seth Kalidas’s house.

Trouble begins when Seth Kalidas suddenly returns to Bombay in search of his daughter who is reported missing. But Roopa meets him on the way and prepares him to play the role of a helpless tramp and join Ramu Chacha’s hospitality kitchen. Much against his will Seth Kalidas agrees to do so. Roopa later brings her mother also on the scene.

With this crowd in hand, the writer gives a number of gags which while being extremely entertaining also become philosophically instructive. In the end, Seth Kalidas is cured of his money-mania, Basant takes Roopa as his wife and Ramu Chacha moves on to Mussoorie without knowing that one of his erstwhile guests was the very man who owned the bungalows.



Dixit, with his brilliant performance, makes "Pugree" a rare entertainer.

It is a novel type of a story which though thin in places is yet sufficiently enterprising to deserve special praise.

**TECHNICALLY POOR**

Technically the picture is a bit poor, the photography being indifferent and the recording of dialogue pretty careless. Even the back projection work is very clumsily done. Quite a few songs are tuned attractively but the words are not very happy. In the first half we find a few unnecessary songs and dances, probably to give Shashikala an extra break. The Shashikala appearances, however, prove a drag on an otherwise bright story. The dialogue is good and with a bit more of imagination the screenplay could have been packed with more situations.

Anant Thakur's direction must be rated as good and enterprising considering the fact that this is his maiden effort.

**DIXIT BRILLIANT**

From the players, Dixit, our fat and philosophic comedian, swallows the entire crowd of artistes by his brilliant performance as Ramu Chacha. He lives the role and the way he does it, the others look amateurish. Dixit is at once great and brilliant.

Kamini Kaushal struggles bravely before this mountain of an actor and wins second honours in the role of Roopa. Gope is completely outclass-

sed by Dixit though Gope does his best. Wasti looks crude as an educated architect while Shashikala still remains a poor artiste with a smile that looks like a grimace.

And yet after all said and done "Pugree" is one of the best entertainers we have had recently and all praise to Producer Arora for having produced it.

# FIRST TIME..YES!



*In the History of Indian Motion Picture Production the simplest process in Natural Colour film is introduced.*

**IT'S SIMPLE ! IT'S MARVELLOUS !**

# GEVACOLOR

Sole Distributors:

BY



BOMBAY CALCUTTA • MADRAS • DELHI

# Suraiya Fails To Draw Crowds In "Gajre"

## *Motilal Gives An Intelligent Portrayal!*

Those idiots who believe that Suraiya is the only mascot of box-office success should visit the theatre where "Gajre" is running and count the occupied seats which is a much easier job than counting the vacant ones.

With Suraiya singing as many songs as one woman can and throwing her clumsy weight about in gliding movements, hardly any one in the audience gets interested enough to sit through "Gajre" which has become one long marathon of killing boredom.

And Geeta Nizami with her peeping moustache and sagging figure adds to the boredom by giving us some hybrid dances which we have seen so often on the screen.

If these two women—or shall we call them stars?—could not attract enough people to fill a show, one wonders by what stretch of imagination can the producers think that any particular star is a box-office guarantee?

The miserable failure of "Gajre" should provide one more warning to the Suraiya-crazy producers who think that their success is guaranteed by securing Suraiya or some other star.

### AN IMPOTENT THEME

The story is both silly and thin. Mohan, an army doctor, returns to his father's place on home leave and is lovingly received by his brother Sohan and their ward Asha.

Asha loves Sohan and Sohan loves Asha but both nurse their love without the other knowing. Mohan is a good and gentle guy and he also loves Asha but secretly. This secrecy of love is the general theme of the story which is full of suppressions and frustrations. It is an impotent theme with impotency sublimated as a virtue.

For no earthly purpose, social or dramatic, a singing girl is introduced in Tara. She sees Mohan and gives up her bad profession and starts worshipping him till she dies from sheer exhaustion of devotion.

The game of mental suppression goes on for quite a while punctuated

by Asha's songs and Tara's dances till one day Mohan discovers the mutual love between Asha and Sohan. Handing over one to the other Mohan visits the grave of Tara who had died sublimating her love for him and then goes back to war. That ends it.

The only relief in the picture is its end which takes an agonizingly long time to arrive. But when it does, every one feels tremendously relieved. The end is thus the most popular part of the picture.



Cuckoo, easily the most graceful dancer we have today, lends charm and rhythm to "Singaar" a social story of Haldia-Nanda Productions directed by J. K. Nanda.

### GAJRE

Producers: Allied Art Productions  
Language: Hindustani  
Story & Dialogue: Khaqan Hussein  
Lyrics: G. S. Nepali  
Music: Anil Biswas  
Photography: R. D. Mathur  
Audiography: R. N. Chatterji  
Cast: Motilal, Suraiya, Geeta Nizami, Sankatha, etc.  
Released At: Capitol, Bombay.  
Date of Release: 4th March 1949  
Directed By  
**R. D. MATHUR**

### MOTILAL'S GREAT WORK

The music of the picture is pleasant and classical but against the background of very poor situations, the songs fail to appeal. Photography is beautiful in parts though inclined to be a shade more shadowy than necessary. Too many shadows make the frustrative theme almost morbid. The technical direction is quite good but the thinness of the story material hardly gives the director any opportunity to show his skill in emotional situations.

From the players Motilal gives a superb performance in the stoic role of Mohan. Motilal's performance is almost on par with Noel Coward's work in "The Scoundrel". Motilal is so seasoned an artiste that we are sure that the director had hardly anything to do with this excellent portrayal.

Suraiya plays Asha and makes an awful mess of things with her frequent music and clumsy gliding. Her bulging eyes and none-too-graceful figure contribute substantially to her idiotic performance.

The other girl, Geeta Nizami, seems to be suffering from glandular deformity the way she reveals a peeping moustache over the upper lip. With this superfluous growth and the odd faces she makes, Geeta Nizami becomes a disgusting sight on the screen, even though she gives a couple of hybrid dances with plenty of unnecessary eye work. Her dialogue reminds us of the Punjab we so badly want to forget.

Sankatha does his part pretty well as the hero's father and seems to have forgotten his old stagy diction.

And yet in spite of Motilal's unforgettable performance, "Gajre" remains a terrifically boring picture which makes one look away from the screen more often than at it.

*New Light Films Present*

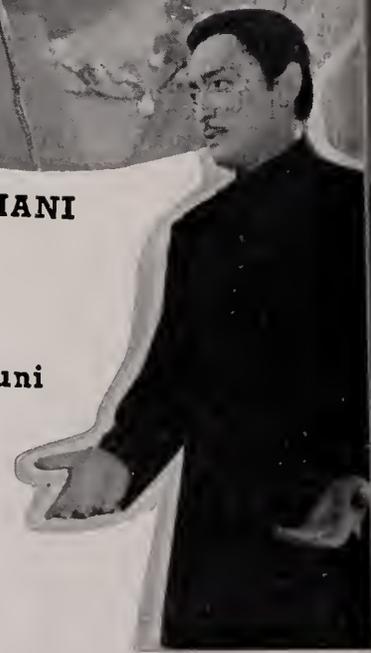
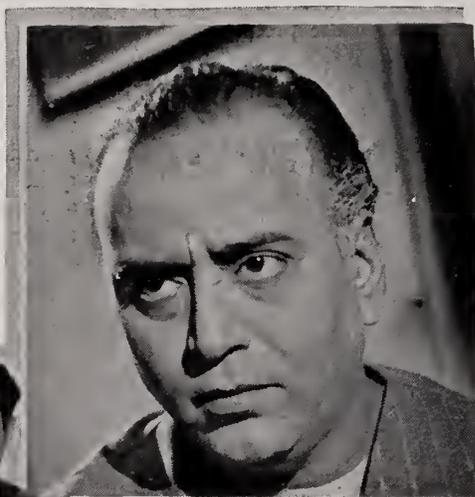
THEIR FIRST PRODUCTION

# MAANG

*Starring:*

RAMOLA ★ WASTI ★  
AMAR ★ PRITMA ★  
MALHOTRA ★ LEELA  
PANDE ★ SHANTI MADHOK  
★ ZIA ★ BASU ★ SHARIF ★  
HEMLATA ★ SYED JAN ★  
and  
MUBARAK

which will throw new  
light on the problems  
of our time.



*Written & Directed by:* **SAGHIR USMANI**

*Music by:* **Ghulam Mohammed**

*Photography by:* **P. Isaac**

*Songs by:*

**Nizami, Parkash, Saghar Badayuni**

*Edited by:* **N. R. Chauhan**

*Production controlled by:* **Sharif**

*Produced at:*

**M & T STUDIOS  
ANDHERI**

*For Particulars Contact:*

## NEW LIGHT FILMS

C/o M & T STUDIOS, ANDHERI,  
BOMBAY.

# "Ghar Ki Izzat" Is Trash Supreme!

## Idiotic and Boring Picture of Daryani

This is another of those idiotic stories with reactionary contents which we see so often on the Indian screen. Murli Movietone's "Ghar ki Izzat" is trash supreme and it is a pity that an educated and experienced writer like Mr. K. S. Daryani has dished out this absurd and idiotic stuff.

### OLD, OLD MESS

The story opens with Chaman (Gope) ironing the suits and saris of the family as the poor son-in-law of the rich family of Seth Chunilal (Dixit). Chaman does this work with an idiotic song and is soon interrupted by his wife Radhika (Manorama), his father-in-law and his mother-in-law (Gulab) who plays the tiresome old shrew of the family.

After a flimsy quarrel, Radhika's sleeping self-respect is suddenly hurt and taking her husband she walks out of the house to live on their own by sweat and labour. They take up to insurance canvassing jointly and are soon shown as doing well.

The contrast to this rich life is shown by the introduction of another family of two brothers and a sister—all dreadfully poor. The big brother, Moti (Jeevan) is unemployed, the little brother Gulab is schooling while Roopa, (Mumtaz Shanti) the sister, is a teacher in a school.

After singing an unnecessary song with some national sentiment—the producer illustrating this song needlessly with Gandhiji's funeral shots—Roopa, taking her cue from Subbuluxmi of the South, decides to sing and dance to turn her little school into a high school.

Thus taking society's licence to romp about with ticket books in the hand bag and a good cause as an excuse, Roopa meets her waiting lover in Chandra, the son of Seth Chunilal.

The usual stage scene with a silly song and an unnecessary dance make Roopa a great social worker and when she asks the audience to loosen their purse strings for a good cause, they completely misunderstand the cause and taking Roopa for a pro-

GHAR KI IZZAT	
Producers:	Murli Movietone
Language:	Hindustani
Story:	K. S. Daryani
Dialogue & Songs:	I. C. Kapoor
Photography:	Kumar Jayawant
Audiography:	P. S. Misra
Music:	Pt. Gobindram
Cast:	Mumtaz Shanti, Dilip Kumar, Dixit, Manorama, Gope, Jeevan, Gulab, etc.
Released At:	Imperial, Bombay.
Date of Release:	21st January 1949
Directed By <b>RAM DARYANI</b>	

fessional dancer throw coin and currency on the stage.

All this, however, brings Chandra to Roopa's house and Roopa soon forgets everything about the high school and begins cooing with Chandra. After the usual sentimental stuff and traditional obstacles, Roopa and Chandra are married and Roopa is brought to Seth Chunilal's house as the daughter-in-law of the family.

Now Chandra's mother (Gulab) goes into action and making Roopa the time-honoured target fires the usual crackers. Chandra, portrayed as a successful lawyer, can't even defend his own wife and ultimately when he finds his wife yielding to the whims of his mother, he walks out of the house to drink and gamble. Overnight he becomes a drunkard and Roopa takes to bed.

Radhika, the sister, now gets moving according to plan—and after the usual tussle all are brought to their senses and love and harmony are restored in the family.

The story has neither purpose nor intelligence. Daryani wants us to believe that a clever, self-supporting young lawyer allows his beloved wife to be unreasonably tortured by his own uneducated mother to a point of desperation which makes him a gambler and drunkard. We have yet to see young drunkards and gamblers turning a new leaf sudden-



Recruit Mohan of 10/47 Sonar Chawl, Parel Village Road, Parel, Bombay, is 21, 5'-6" and desires to work on the screen.

ly after a minute's lecture by their sisters.

### WASTE OF GOOD ARTISTES!

It is a pity that a set of good artistes is wasted on such worthless story material. Ram Daryani's technique of direction has now become obsolete. Not once does he show any intelligence or imagination in his work. Both sound and photography are indifferent. The music is dreadfully poor throughout and one wonders when the temptation of repeating that tune: "Ghar ghar men divali" from "Kismet" on the sight of Mumtaz Shanti will disappear from the screen. The dialogue is unnecessarily stogy and fails to appeal.

Mumtaz Shanti gives her usual good performance as Roopa and gives a small but graceful dance in addition. Manorama walks about furiously throughout the picture and Gope keeps her company rolling around. With his thick eyebrows and overgrown top, Dilip Kumar looks like a little bear escaped from the zoo. He gives the same stereotyped performance as usual.

Dixit is the most natural of the whole lot in his portrayal of Seth Chunilal.

To sum it up, the picture is a boring trash with not a moment of relief. It can neither entertain the filmgoer nor pay the film exhibitor.

**7** JUBILEE Stars

in **WALI'S**



KISMAT • BASANT • DOSRI SHADI

**MUMTAZ SHANTI**



**GRIHASTI**



**DARAD**



**KHANDAN**



**SHAHNAI**



**MANGTI**



**MAJBOOR**

Contact:—

- (1) EAST PUNJAB.
- (2) PAKISTAN (3) C.P. & C.I.

*Punjab Film Corporation*

BOMBAY 28

*Veena Studio  
Bal Fawad*

# 'Aparadhi', Poor Story With Poorer Direction!

## Madhubala's Versatile Performance!

A poor Prabhat picture is perhaps greater shock to film-goers than a good Ranjit picture. The Prabhat films are still conscious of art, though Prabhat has not given any artistic picture recently, and they like to look at a Prabhat picture with an extra critical eye in search of some art which they do not find in pictures produced by Bombay film folks.

In this respect "Aparadhi", Prabhat's latest social picture, is a sore disappointment. In fact, the entire picture, from the story script to its screen presentation, is a poor amateurish effort.

### A STUD BULL'S JEALOUSY

In the first half of the picture, we see a clumsy athlete chasing a girl like a stud bull and ultimately landing her into a marriage with him. No sooner he begins his married life a revolutionary patriot takes shelter in his home as a refugee from law. This man makes the athlete unreasonably jealous and he suspects his

<b>APARADHI</b>	
Producers:	Prabhat Pictures
Language:	Hindustani
Story:	Yeshwant Petkar
Dialogue & Lyrics:	Amar Varma
Music:	Sudhir Phadke
Photography:	Manohar Kulkarni
Sound:	S. S. Kulkarni
Cast:	Madhu Bala, Ram Singh, Pran, etc.
Released At:	Minerva, Bombay.
Date of Release:	25th February 1949
Directed By <b>PETKAR</b>	

wife of an affair with his revolutionary friend.

The second half of the picture is one long episode of sadism and presents quite a few morbid situations

in which the young wife is ill-treated while pregnant and driven to take shelter in her blind father's home. Later the athletic stud bull steals her child and attempts to betray his best friend for whose head a price of Rs. 5,000/- is offered.

After a bit of shooting and underground activities, the revolutionary patriot is arrested—with beard and all—and the misunderstanding in the athlete's gymnastic mind is removed. It ends well.

### BANKRUPT DIRECTION

The theme is mainly that of blind jealousy on the part of a none-too-intelligent husband but to strike a topical note the other man is made a revolutionary. The story is very thin and the screenplay is remarkably poor with the result that the whole affair becomes awfully boring.

The photography is pretty good but the sound recording is very poor. The music is typically Maharashtrian being conventional and lacking in pep and rhythm. Not a single tune appeals. The direction is disastrously poor in imagination. The attempt to illustrate songs with Zulus dancing is to say the least absurd and ridiculous. Why had this director to resort to the Zulus when the story was essentially Indian? Couldn't he have found our own aboriginal races to stage a dance? There are many crazy things in the picture which only contribute to prove the utter intellectual bankruptcy of the director.

### VERSATILE MADHUBALA

The only silver lining to a long dark cloud of boredom is the sparkling personality of Madhubala. Whenever this girl appears on the screen she brings relief to the audience. In the heroine's role she beats everyone else hollow—though she has not much to beat—and gives a versatile performance with sighs and smiles.

Ram Singh plays the athletic stud bull and not even in a single shot does he betray any pretensions for screen acting. The man plays the idiot all along and looks one every inch. Pran looks quite like Achhutarao Patwardhan in his revolutionary patriot's role and as such gives a pretty intelligent performance.

The picture fails to appeal because of a poor story and poorer direction.



When you harbour a revolutionist in your home he creates a revolution in your life. Madhubala finds this out to her cost in "Aparadhi" produced by Prabhat Pictures.

Bengal National Studios'

# EK AURA

Written & Directed by  
S. D. NARANG



Starring  
**GEETASREE**

(A NEW FILM)  
NARANG  
HIRALAL  
SUNDER  
&  
SMRITI

**RUNNING TO  
PACKED HOUSES  
NEW CINEMA  
CALCUTTA**

DISTRIBUTORS  
S.P.C.I. & BENGAL  
FAMOUS PICTURES LTD.



**CHITTAGONG ARMOURY RAID**

**OUR  
SHAHAR-DI-**

(IN PUNJAB)

Contact — **BENGA**  
GRAMS "ESDEAN" 19A

**BOULDERLY PRESENTS**



# **NAL-BHABI**

**A BOX OFFICE  
FAMILY SUBJECT**

*Directed by S. D. NARANG*



# **LOTTERY**

**CHALLENGE COMEDY OF THE YEAR**

*Starring*

**KAUSHALAYA SUNDER & CUCKOO**

*Directed by G. SINGH*

*Starring*  
**KAUSHALAYA  
MAYA BANRJE  
AMARNATH SUNDER  
& CUCKOO.**

**READY FOR RELEASE**

**NEXT**

**THEATRE**

**SANGEET**

**AURTON-KI-DUNIYA -**

# **NATIONAL STUDIOS**

**BRINGHEE RD. CALCUTTA. POST BOX No. 9100.**



J.N. SHARMA

Presents:

NOBLE ART PRODUCTIONS

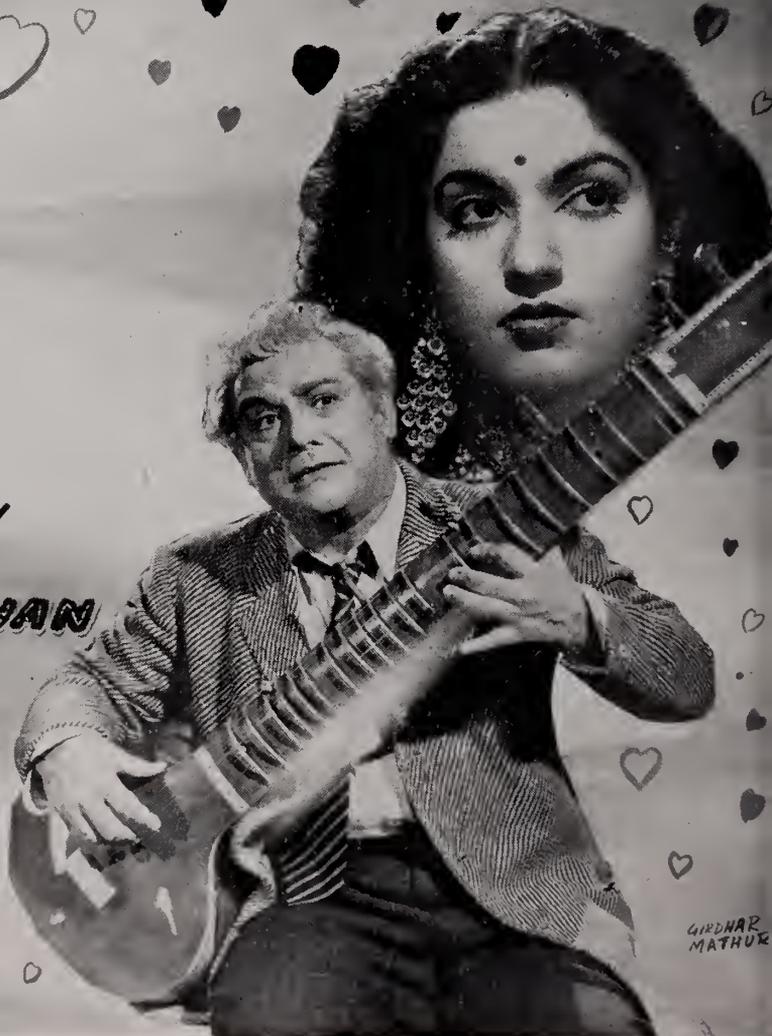
# DIL-KI-DUNNIYA

*Starring*  
**MUNAWAR SULTANA**  
**GEETA BALI**  
**JASWANT**  
**MADAN PURI**  
**SURAIYA CHOWDRY**  
**MRS. SUMAN**  
**& MAZHAR KHAN**

MUSIC  
Govind Ram

DIRECTED BY

**Mazhar Khan**



GIRDHAR MATHUR

Territorial Rights For,

Delhi U. P.	M/s. THE GREAT INDIA PICTURES, Chandni Chawk, DELHI.	●	East Punjab.	M/s. MODERN FILMS, THE Mall, Ambala Cantt.
Bengal.	M/s. GEETA PICTURES, 6, Madan Street, CALCUTTA. 13	●	C. P. C. I.	M/s. JAMNADAS & CO., KHAMGOAN.
Bombay	M/s. FAIRYLAND MOTION PICTURES, Kennedy Bridge, BOMBAY. 7.			

For other Territorial rights contact :

M/s. NOBLE ART PRODUCTIONS  
Famous Cine Building, Haines Rd., Mahalaxmi, BOMBAY. 11.

# AT HOME AND ABROAD

## ROWDY JEWS

Berlin, February 21.

The British picture, "Oliver Twist", provoked hundreds of Jewish demonstrators to stone armed German Police outside the Jurbel Cinema in the British sector of Berlin on the 21st February.

Their temper was aroused, it seems, because the film contained anti-Semitic propaganda. When the showing of the film was temporarily suspended the demonstrators sang the Israeli national anthem.

## PROFITABLE PICKPOCKETING

Calcutta, February 16.

With deficit budgets and the ever-increasing spiral of taxation, pickpockets in Calcutta will soon have to bear the burden of an enhanced entertainment Tax.

At the forthcoming session of the West Bengal Legislative Assembly, an amending bill seeking the enhancement of the existing Amusement Tax on cinema tickets is to be introduced.

At this rate, the Government will get more profits out of the film industry than the film people themselves.

## NEW FISH

Hollywood, February 16.

Hollywood star, Esther Williams, the mermaid of Indian film fans, is expecting her first baby some time in August.

## PRAYING FOR ACTION

Madras, February 10.

Mr. T. S. Ramanujam and Mr. K. Natesa Naicker, met Mr. K. S. Menon, Secretary, Development Department, on behalf of the South Indian Cinema Employees' Association on Wednesday, the 9th February.

They urged him to take early steps to see that the award given by the Industrial Tribunal in respect of service conditions of cinema employees in the city was implemented.

It seems to be a case of more words and no rewards actually.

## MICE DERBY.

Hollywood, February 24.

Hollywood, always notorious for its outlandish approach to life, has begun to get itself interested in white mice racing.

This white mice racing is the latest craze at Hollywood parties.

They are run on the same lines as the horses and some of them are named after famous male and female stars. Thousands of dollars change hands on the result of the little events.

We saw a mice-Derby when Minister Morarji Desai attended the producers' meeting in November last. And the mice-Derby was also won by Chandulal Shah.

## GOOD BUSINESS!

Madras, February 16.

Reviewing the administration of the Madras Entertainments Tax Act 1939, for the year 1947-1948, the Government of Madras were satisfied with the collection of the tax and its administration. There was no legal or administrative difficulty nor was the assistance of the Police Department sought for.

Some of the salient features are as follows:—The total number of entertainments held during the year under review was 3,93,759. 675 entertainments were exempted under Section 8 (1) and 84 under Section 8 (2) of the Madras Entertainments Tax Act.

Revenue realised during the year was Rs. 72,72,404/- in cash and cheques, Rs. 1,42,739 in the form of stamps. The balance at the end of

the year was Rs. 53,809 of which Rs. 46,885 was subsequently collected.

1061 offences were compounded. Prosecutions were launched in 94 cases. Other cases were pending at the end of the year. The Commercial Tax officers received 45 appeals and one revision petition during the year and two appeals were pending at the beginning of the year.

The increase in revenue as compared to the previous year is attributed to the increase in the rates of tax from January 1948, stray entertainments and exhibition of popular films.

## NATURAL DEATH!

New York, February 15.

Miss Patricia Ryan, a well-known radio actress who had played the lead in a radio play "Valentine for Sofia" was found dead in her apartment on the night of the 14th February.

According to the Police, the death seems to have been due to natural causes.

## FAST WORK!

Hollywood, February 15.

Hollywood star, Jeanne Crain is expecting another visit from the stork. She is already the mother of a twenty-two month old son, Paul Brinkman Junior, though Jeanne herself is hardly 21. Is she by any



At Kamini Kaushal's birthday party the star herself wants her pet rabbit to be adopted by Editor Baburao Patel—the rabbit which neither he nor she produced. The editor is too old now to adopt a rabbit as a mascot—and a star's rabbit at that.

chance multiplying on the Indian scale?

Hubby Paul should answer that !

**TEACHING YANKEES !**

Washington, February 16.

The Indian Information office in Washington is reported to be fast creating an interest in the American masses for Indian documentary films under Mr. Frederick De Mello.

Twelve television groups transmit regularly nineteen documentary films which deal mostly with cultural sub-

jects. There is also a demand for films depicting modern developments in India and it is up to the Ministry of Information and Broadcasting to supply the necessary films.

**ANTI-INDIAN AGAIN !**

New York, February 24.

Indian students in New York picketed the Rialto Cinema in Times Square in protest against the showing of that slanderous film "India Speaks" on Thursday the 24th February.

The film had a two weeks' run during which time the students approached the authorities to withdraw the film from circulation. But one listened. So Mrs. Shakuntala Jagannathan and Miss Maria Mathew distributed protest pamphlets in front of the cinema, where gauze posters showing nude white women being "sacrificed" to Buddha were exhibited.

This particular film "India Speaks" is already ten years old and there must be some special reason for reviving a rotten film now to vilify India.

What is the Indian Embassy in Washington doing?

**BANNED AND CANNED !**

Istanbul, March 4.

"Confidential Agent" a Warner Brothers' picture has been banned by the Turkish Government, because the Spanish Ambassador said that the picture threw too favourable a light on the Spanish Republicans in the Civil War.

During a debate in the Grand National Assembly, Dr. Kurtulus demanded that the film should be withdrawn from the screen in Turkey. He said that Graham Greene, the author of the story, was a "well-known left wing writer", and Messrs. Warner Brothers were "notorious for the production of left-wing propaganda films". The sentence "I am a soldier of the world" spoken by Charles Boyer as well as the complete scene where Charles Boyer urges the Republican workers to go on strike in order to cut France's coal supplies were considered objectionable.

Can't the Indian Ambassador in America act similarly in case of "India Speaks"?

**PANICKY AMERICANS**

New York, February 13.

Four people were reported killed when a mob in Quito, Ecuador attacked a radio station which had terrorised them by reports of an invasion of the earth by creatures from Mars.

The report of the attack was relayed from Guayquil, Ecuador and broadcast from New York, and the announcer recalled the pre-war radio play by producer-actor Orson Welles which had caused thousands of New Yorkers to flee from their homes to

Attractive as it is to look at in its primrose vitreous enamel, easy as it is to manoeuvre because of its scientific design, what fascinates most women about this H.M.V. Iron is that they can "dial" the correct temperature for a particular fabric (wool, silk, cotton, linen, rayon)—that temperature being automatically maintained by the thermostatic control.

See it—and all the new H. M. V. Household Appliances—at all good Shops.

**H.M.V. Controlled Heat IRON**

THE GRAMOPHONE CO., LTD. Dum Dum - Bombay - Madras - Delhi



This is a sad moment between Jairaj and Suraiya in "Amar Kahani", a social story of Kamal Kunj Chitra.

escape from the H. G. Wellsian monsters.

**CUT DOWN WITH CONSENT**

Madras, February 11.

Answering a question by Mr. T. Pattabhiraman in the Legislative Assembly, Mr. T. S. Avinashilingam Chettiar, the Education Minister of Madras, stated that the South Indian Film Chamber of Commerce and the Board of Film Censors were informally consulted before the order restricting the length of feature films to be exhibited of each performance to 13,000 feet was issued.

According to the Education Minister, the general orders were that a show should not exceed three hours. The length of the main picture was limited to 13,000 feet and an educational film of 2,000 feet has to be shown with it. If there was a picture, say on the life of Mahatma Gandhi, which exceeded the prescribed time limit, the Government were free to grant an exemption.

**ROYAL PHOTOGRAPHIC SOCIETY**

London, March 4.

The 94th annual exhibition of the Royal Photographic Society will be held at 16 Princes Gate, London, S.W. 7, from the 9th September till the 26th October 1949.

The exhibition is divided into two parts: Part 1 (Pictorial and colour); Part 2 (Scientific. Nature. Medical, Record, Press, Commercial, Industrial, Technical and Radiographic).

Entry forms must be sent in by 23rd July. They can be obtained on application to the Secretary, The Royal Photographic Society, 16 Princes Gate, London, S.W. 7, England.

Here is a chance for Indian photo enthusiasts to prove their skill in photography.

**SELLING TEA FOR PLANTERS**

Calcutta, March 7.

The Ministry of Commerce is planning a documentary film on "drink more tea" with the help of the Indian Tea Market Expansion Board, perhaps to teach the Indians to drink more tea and find a ready market for Indian grown tea.

The shooting of the film will start in a month's time beginning with the actual tea gardens.

**TALK TALK**

Madras, March 6.

At a meeting of the Cine Technicians' Association of South India, Mr. T. Avinashilingam Chettiar, Minister for Education appealed to the film producers to make useful documentary films for use in schools.

Said Mr. Avinashilingam. "I want members of the profession from the lowest actor to the highest technician to have the strength, courage and self-respect to refuse to take part in any film or show which may be derogatory to themselves or to others". He also stressed the fact that this could be done only if the film folks drew up a high code of honour to guide them in their work.

Dealing with documentaries, he said that Government would purchase films up to Rs. 40,000 for use in schools and the scheme would start functioning from next year.

Producers have heard such sermons before. What they require is a law to enforce a code of production.

**PROSECUTE THEM!**

Ahmedabad, February 26.

A ceiling fan in the 3rd class of the Pratap Talkies, Ahmedabad, dropped down seriously injuring a Muslim boy, Sabir Badruddin. The boy is stated to be in a precarious condition in a city hospital.

The theatre owner must be prosecuted for this and so must the Electrical Inspector who is supposed to check up the theatre fittings at regular intervals. The parents of the injured boy must demand heavy damages from the theatre owner due to whose negligence this accident has taken place.

**ALL BLACK!**

Bombay, March 6.

Film star, Rehana had a stroke of bad luck on the night of 25th February. Thieves broke into her house at Amritnagar, Kurla Road, Andheri and are reported to have decamped with Rs. 10,000/- cash and jewellery worth Rs. 40,000/-. It is a black deed on a black night.

It is reported that director Santoshi took Rehana to the Police station immediately and lodged a complaint.

Thieves seem to have become more efficient than the income-tax officers these days the way they know where all the gold dust is stored by the stars.

All From Kuldeep Pictures Ltd.



# Chunaria

*Starring:*

WASTI • MANORAMA  
RANDHIR • SOPHIA  
& CUCKOO

*Music*

HANSRAJ BAHAL

*Direction*

RAVINDRA DAVE

*Story:* M.R. BHAKHRI

# LACHHI

— PUNJABI —

*Starring:*

WASTI • MANORAMA  
MAJNU • SOPHIA • RANDHIR  
& OM (CHAMAN FAME)

*Direction* RAJINDAR SHA

*Music* HANSRAJ BAHAL

*Story* M.R. BHAKHRI

*Produced by* L.R. BHAKHRI



# NAACH

*Direction:*

RAVINDRA DAVE

*Music:*

HUSANLAL & BHAGATRAM

*Producer:* KULDIP SEHGAL

*Story:*

M.R. BHAKHRI ★

*Starring:*

SURAIYA • SHYAM

MANORAMA • SOPHIA • CUCKOO & OM

WITH WASTI

*Our Next:*

# ANARKALI

*Starring*

*World Rights Controlled by:—*

ALL INDIA FILM CORPORATION LTD.

TARDEO, BOMBAY

KULDEEP PICTURES LTD., Sarita Villa Andheri.

# Woes & Echoes

(This is the reader's forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5/- Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

## MY HOME IS YOURS TOO!

A copy of the September 1948 issue of your magazine came into my hands by rather a circuitous route recently. I found it extremely interesting and must congratulate you on producing a magazine which is highly amusing in parts and high-frank in others.

That your criticisms should be frank is self evident if they are to have any value in shaping the development of India's film techniques and in protecting India's film industry against, what I consider to be poisonous Western influences. India is common with other Oriental countries has a culture of its own of which we in the Western hemisphere know only too little as you point out in one part of this issue. Filmindia, and films showing this culture at its best uninfluenced by Western ideas would receive as good a welcome as did Ram Gopal's recent presentation of dancing (to my poor musical accompaniment!). Thus you see many of your sentiments are reflected by some of us British people, and in particular I agree wholeheartedly with your criticism of Korda's 'Baghdad-kahor'. I would however hasten to

add that most people here realized that this film was not 'technically correct' and was purely entertaining fantasy.

"But this was not my purpose of writing to you. It is because of your statement at the bottom of the right column of p. 25. I can quite honestly say that the vast majority, not all you will note, of British people are neither sour nor regretful about India's independence. We regard it as a logical step in India's development and one which people like yourselves deserve. We know what freedom means and hope for friendly co-operation with all free peoples including Indians. I agree that one might not get this impression from the actions of our politicians or our countrymen who were previously in your country, and I would implore you not to judge us all by their standards. We in Britain know the arrogance of some of our colonial people and dislike them for it as much as you must have done.

"I regard it as unfortunate that you adopt your sour attitude towards us and share it with your readers. I must agree that you people have good reason to be so. However if you are going to treat all of us as

enemies, I can assure you that I am going to do my best to show Indians that Britons are not like what you have come to know us.

"You, Sir, are welcome to make my home a second home if ever you come here to England."

Leslie A. Cooper.  
ESSEX, ENGLAND.

## HULLO, BADAMI!

"Recently I went to a local cinema to see an old favourite picture. Before the actual picture began we were shown the Indian News Review, a Government of India round up of Indian news. As I guess, this production was meant for the information of the masses but the commentary was so strictly in Hindi that I wondered whether this was produced for the sake of our Munshis, Pantis, Tandons and Kathjus, instead of the teeming millions who understand only simple Hindustani. The titles were also in the Nagari script, thereby keeping millions of people from knowing what was being shown. It is not a state secret that our present Government is against Urdu, but isn't it in the interest of the nation to use Hindustani both in the Nagari and Persian scripts? By using only the Devnagri script our Government is keeping millions of Indians in the dark and making them foreigners to their own language. Why not follow our beloved Bapuji and give us simple Hindustani, as it was written and spoken before 15th August, 1947, in both the Nagari and Persian scripts? It is no use talking of following the ideals of Gandhiji when some of his most faithful followers like Mr. Munshi and Govind Vallabh Pant want Hindi, a language understood by hardly 10% of the Hindustani speaking millions, as the lingua franca of India.

"As for this Indian News Review, it would be a mercy of mercies if the Government stop producing the same. The technicians, the directors and the editors of this department of the Government of India are utterly incapable of doing anything intelligent. It is a waste of precious celluloid in these days of film shortage to produce films so dull



From picture to picture Madhubala's personality is growing fast and throwing greater shadow of talent on the screen. Here she is in "Aparadhi", a Prabhat picture.

and insipid backed by a commentary fit to be understood only by Pandits and not by any other person who claims to understand Hindustani. As it is we get fed up of seeing so many senseless pictures.

V. K. Fazlur Rahman.  
BANGALORE.

**I NEED SYMPATHY**

"After seeing the filthy stuff called "Ram Baan" I had nothing but sympathetic appreciation of your capacity for sitting through such a rotten film to the end and also looking through Monier's and Valmiki's RAMAYANA and writing such well informed and thoroughly irrefutable criticism of the film.

"If this has deprived you of Simplex advertisement as you say in your March issue it speaks volumes for the producer's mentality and the effectiveness of your piercing criticism. So long as producers or distributors exhibit such tender skin and touchiness to your criticisms there is still hope. Though it is indeed a pity that after your crusade for so many years against worthless films made by money hungry magnates, still there is no appreciable improvement in the quality of film producers and consequently in their films, yet it is a hopeful pointer that producers attach so much importance to your criticism and cover before it. I said I had sympathetic appreciation for your efforts.

"I have told you why I appreciate. The sympathy is due to your having to see such rotten films day in and day out and spend your time in writing reviews on them."

NEW DELHI. K. Lal.

**OUR SHAME OVERSEAS**

"Unfortunately for most of us overseas your reviews of some pictures reach us long after these pictures have been released for general screening here. The picture "Jugnu" was given a tremendous amount of publicity here before it was released. It was shown simultaneously in two leading theatres for about two weeks to packed houses. When I saw it I did not like it in the least but I could not voice my opinion as I did not feel sure. When I saw your review I was very glad to note that you had the same objections as I had regarding this picture.

"The natives of this place, the Malays, are very fond of Hindustani pictures. Very often one finds that the audience in a theatre is 60 % non-Indians. If such pictures are shown to these people they will have a very poor opinion of our colleges and educational institutions. I earnestly hope that you will succeed in getting the pictures censored before they are sent overseas. These pictures do a lot of harm to us by slandering our college life at home."

SINGAPORE. Seva Singh.

**NAGPUR NUISANCE !**

"Practically in each and every cinema theatre of the Nagpur C. except the newly overhauled Bha Cinema, not a single news reel produced by our newly constituted Film Division is shown before the commencement of a show. Exactly at the scheduled time, the cinemas start rolling out the main feature with a good crowd of 3rd and 2nd class audience is still struggling for tickets.

"It may here be suggested that if the practice of exhibiting news

# NAZAARE

**RANJIT'S**  
MAGNIFICENT MUSICAL  
EXTRAVAGANZA

*STARRING:*  
**SHASHI KALA**  
**AGAJAN**  
**SATISH**  
**SHANTI MADHOK**

*DIRECTOR:*  
**PRAHLAD DUTT**

★  
C  
O  
M  
I  
N  
G  
★



★  
C  
O  
M  
I  
N  
G  
★

**RANJIT'S**  
GRAND  
MUSICAL  
COMEDY

## BHOOOL BHOOOLAIYAN

*STARRING:*  
**AGAJAN, ZEB KUREISHI,**  
**BHUDO ADVANI, PESI PATEL**  
**AND LAILA**

*DIRECTOR:*  
**TAIMUR BEHRAMSHAH**

reels daily for at least 20 minutes before the commencement of every show is adopted, it will, apart from serving its useful purpose, also provide sufficient time for restoring the requisite silence which as such is of utmost importance at the beginning of every good picture.

"It may as well be pointed out that if for some reason or other this is not possible, the exhibitors should see that the booking of 2nd and 3rd class tickets is so arranged that everybody is properly accommodated by the time the picture commences."

*B. S. Shukre.*

**24 SLEEPING CENSORS !**

"Nowadays our South Indian producers are producing pictures like "Mohini", "Demonland", "Magic Horse", "Chandralekha" and "Balaram". These pictures are full of miracles, stunts and absurdities, but they are "box office hits". The public is not in a position to understand, why the Madras Censor Board is allowing to exhibit such pictures. Can't the Madras Censor Board, consisting of 24 intelligent, and venerable personalities, ban such stupid stunt pictures, and save the people's money?"

*G. Ramjogi.*

**PITY AND DISGRACE !**

"On 30th January when the entire world was paying homage to the sacred memory of the Father of our nation, all business was suspended in the Bangalore City area, including all the theatres. But the cantonment area had a different story to tell. All the picture houses were open and business was in full swing. The theatre owners must take the responsibility for thus destroying the solemn significance of the day. It is a great pity that the very people who flaunt their patriotism so ostentatiously, could not give up their business even for one day, in memory of revered Bapu."

*T. Somasundara Rao.*

**BANGALORE CITY.**

**SELF-IMPOSED TORTURE !**

"In the Lakshmi Talkies at Sambalpur the chairs inside have been placed so closely that one finds great difficulty in passing through the rows. The hall is not sound-proof and has been built so imperfectly that the sound keeps echoing inside and hence nothing is audible.

"Again if you put your feet be-

low the chair then the mosquitoes do not allow you to witness the picture comfortably, and if you place your feet on the back of the chair in front of you then the man in front turns and looks at you with an angry stare.

"Is not the saying 'Do gphantaki qaid aur char anna zurmana' true?"

*Harishankar Mahapatra.*

**SAMBALPUR.**

**"RAM BAAN"**

"I have not failed so far to read any of your film reviews but none has made such a deep impression on me as your review of "Ram Baan" in the February issue of 'filmindia'. I had never even imagined that our producers and writers, and Hindus at that, could be so mean and cal-



**Recruit Nirmal, opposite Hats Store, Daga Bazar, Jodhpur is 17, 5'5" speaks Hindustani, knows motor cycling and has played in amateur dramatics.**

lous and deliberately distort even our sacred scriptures to suit their commercial needs. Alas! how does their conscience allow them to adopt means, foul beyond words, to achieve their ends?

"With his blood boiling at such shameful deeds of persons, who, we regret have to admit, are flesh of our flesh, how can any critic help using the language that is the only one understood by the so-called producers, who, in fact, are worse than the worst criminals. As a matter of fact, no word is too strong to condemn the vandalism of the producers, who do not even leave the Gods in peace! I am, therefore, extremely

surprised to know that Minister Morarji should call you a critic who "uses very strong language always".

"As mere banning of "Ram Baan" will be just a flea-bite to Vijoo and Mohanlal Dave, they should be given such a deterrent punishment as to drive away others even from contemplating similar misadventures with our great epics."

*A. V. Narasimhan.*

**HYDERABAD, Dn.**

**CENSORS AGAIN?**

"If you want to know to what depths our motion pictures have dropped during all these years I would suggest you to see "Chanda-Ki-Chandni" a picture produced by I.A.P. Patel and directed by Dwarka Khosla and which has been released at four prominent theatres in Delhi.

"Believe me Mr. Patel that it is a criminal waste of celluloid which we so urgently need to educate our masses and which is in very short supply.

"The picture opens with a suggestive Madhokian song by Rehana who moves her hips and rolls her eyes in a suggestive manner. In short the whole theme revolves round Rehana who is becoming a headache for decent people. The picture at best is a slap on the very face of our Censors who are reported to be more vigilant these days."

*M. P. Bhatia.*

**DIWAKAR'S HEADACHE !**

"Last month I saw quite a long 'short' entitled "Police Action in Hyderabad", which was screened along with a regular show at a local cinema. After seeing this 'short' I wondered why our Government had not banned such a stupid film. In this film we are first shown two pictures of the Nizam and Kasim Razvi. Then follow dull sequences or rather takings of a couple of our tanks firing in the air (as if they were engaged in a mock battle) and quite a few of our men lying on their stomachs vainly trying to spot the Razakars and the Nizam's forces. Not one scene of actual fighting is shown in this film, probably because it was entitled "Police Action".

"The next scene is an army man pulling out a mine near the gates of Hyderabad. The triumphant entry of our troops into the State capital marks the following scene. Then we



**CHITRA NAGAR**

**OFFERS  
YOU  
YEARS' BEST**

*STAR STUDDED*

*Musical Extravaganza*

*Produced by*

**Q.M. PEERZADA  
J. GAJJAR**

**CHITRA NAGAR  
42, TRIBHUVAN ROAD  
B O M B A Y**

Sole Agents:

**THE LIGHT OF ASIA PRODUCTIONS LTD.**

**NATIONAL HOUSE  
APOLLO BUNDER  
BOMBAY.**

**CHANDNI CHAWK  
D E L H I**

are shown quite a few Razakars who were taken prisoners. Most of them are old men fit to be grandfathers of Kasim Razvi. Imagine these old people looting trains, creating disorder and in short threatening to disturb the communal equilibrium of India!

“Was the Razakar organization made up of old men? Did our army invade Hyderabad to fire shots in the air? Our army’s glorious march in-

to Hyderabad to end the reign of terror could have been filmed and kept as a record of national importance if the job has been entrusted to some one who knew how to click a camera. This film should be banned immediately if our Government has any sense of dignity and if it cares to protect the glorious tradition of the Indian Army.”

V. K. Fazlur Rahman.  
BANGALORE.

**LET US PRAY !**

“I am one among those who gladly welcomed your review of “Ram Baan”, It was really interesting for me to go through your comments in detail and I cannot but congratulate you for your frank, fearless and humorous criticism which is fully justified.

“It is hoped that such constructive criticism will be taken to heart in the quarters concerned and will ensure that the future pictures will be completely shorn of all imperfections.”

BOMBAY. P. V. N. Swamy.

**REMINDER FROM BEHIND !**

“The proprietor of the Tower Talkies, Tanjore has constructed another theatre called “The New Tower” at a cost of approximately Rs. 3 lakhs. Though the cost seems to be rather high, the amenities provided therein are too poor. For example, the seven-anna-seats are so closely fixed that the knee of the man at the back kicks the back of the man in front.”

V. Rajagopalan.  
NEGAPATAM.

**WELL, MORARJIBHAI?**

“The other day I went to see “Nai Reet” of India Film Corporation. Its advertisement cries thus: “Rights of women vindicated in India Film Corporation’s progressive picture ‘Nai Reet’.” But to my astonishment it turned out to be just the contrary. The ‘hero’ turns his faithful wife out of his home, with his parents looking on silently, only because she has got no modern education, and brings in her place another woman who can speak English.

“This is absolutely ridiculous especially when the first wife is shown as an ideal one. Later both the couples are granted divorce, goodness knows how and why. And the man who is crazy about possessing an English-educated wife, once the wife of a principal, marries her asking his first wife to go away. This pattern of life is indeed strange to us. What are the members of the Censor Board doing under the supervision of Shri Morarji Desai? Is it right that a woman should be turned out of her home only because she does not know English?”

DELHI. Roshan Lall Bhatia.

**BETTER LIGHTING FOR STUDIOS**

Equipped with Mole-Richardson Lighting units, your studio can depend on quality turnout every time you make a picture. Along side is M. R. 414 Senior Solar-spot 5000-Watt lamp, the largest in the Mole-Richardson series and is particularly adapted to back-lighting. Below is the Midget M-R 404, a small lamp with a definite place in the illumination system. M-R 21 is Single Side Lamp for soft, diffused lighting.



Studio Cameras, Projectors, Developing and Printing machines and other studio accessories.

**GENERAL RADIO & APPLIANCES LTD.,** Distributed in Pakistan by:  
 Motion Picture Sound Engineers  
 16, New Queens Road, BOMBAY.  
 Tel: 26204-5 (2 Lines).  
**ELECTRONIC & FILM EQUIPMENTS LTD.**  
 Gulshan-E-Nasrat Bldg., Victoria Road, Sadar,  
 KARACHI (Tel: 7565)  
 The Mall,  
 LAHORE (Tel: 2408)  
 Strand Road,  
 CHITTAGONG (Tel: 108)

10, Old Court House Street, 1/18, Mount Road,  
 CALCUTTA. MADRAS  
 Tel: (86719)

Distributors for East Punjab, U. P. & Delhi:  
**UNION RADIO & APPLIANCES LTD.**  
 72, Queensway, NEW DELHI (Tel: 8043)

# VANDANA CHITRA

*HUMBLY OFFER*

## “ KHOJ ”

*A SOCIAL PICTURE*

PRESENTED THROUGH

*HILARIOUS TUNES*

WITH A

*STAGGERING STAR-CAST*

MUSIC

**K. C. VARMA**

Story & Dialogue

★ **Avtar Visharad**

SONGS

**G. S. NEPALI**

DIRECTION :

**JAGDISH PANT**

( Courtesy :- **HIMALAYA PICTURES** )

*Produced by :-* **KAUSHAL KANT SETH**

*For territorial rights apply :-*

**VANDANA CHITRA**

**Hornby Building, 3rd Floor,**

**174, Hornby Road,**

**Fort, BOMBAY.**

# PICTURES IN - MAKING -



**INDUSTAN CHITRA (Bombay)**  
Kishore Sahu's ambitious production, "Sawan-Aya-Re", has been completed and is now in the editing room. Not used to resting, the ever-tive Kishore is busy getting the ript work of "Rim Jhim" ready. "Rhim Jhim" stars the petite Ralola opposite Kishore Sahu.

**NATIONAL THEATRES (Bombay)**  
"Hul Chul", their maiden picture, produced by K. Asif and directed by S. K. Ojha from a screenplay by Asrat has made good progress. The picture stars Nargis and Dilip Kumar. The supporting cast is led by Sitara with Nasir and Yakub. Sajid is directing the music.

**ALDIA NANDA PRODUCTIONS (Bombay)**

It is difficult to find a more conscientious director than Mr. J. K. Nanda the way he has been working on "Singaar". Film fans will have something to wait for if some of the opinions we have heard about this picture are true. Director J. K. Nanda is now putting all his brawn and brain to make "Mehfil" another attractive picture.

**AGAT PICTURES (Bombay)**

A host of good artistes seems to be the main attraction in "Sunhere Din", their second picture now on the sets. Some of the artistes are Mehena, Nigar Sultana and Raj Kapoor. "Sunhere Din" is being directed by Satish Nigam and the lyrics are tuned by Jnan Dutt. The third one planned is called "Shair".

**ELMISTAN LTD. (Bombay)**

Their picture "Actress" has created a new record in the box-office collections at Calcutta by collecting over Rs. 1,00,000 in four weeks. In Bombay, where it is running at the Novelty, it is also doing well. Three more pictures, "Shabnam", directed by Bibhuti Mitra, "Samalhi", directed by Ramesh Saigal and "Sargam" directed by Santoshi are making good progress at the studios.

**MADHUKAR PICTURES (Bombay)**

"Bazaar", directed by K. Amarnath, is reported to be doing record business in Lucknow and has been accorded a warm reception in Bombay by sensible filmgoers. The paper work for the next picture has already been started.

**SANSAR MOVIE-TONE LTD. (Patna)**

"Aahuti", or "Anokhi Qurbani", their social picture, produced by L. Shanker and directed by Kul Bhushan, starring Mumtaz Shanti and Sapru and supported by Ranjit Kumari, Prem Kant and of course, Cuckoo, is now ready. The music is by D. C. Dutt. With Mumtaz Shanti in the lead, one can at least expect a few graceful dances, if nothing else.

**HIMALAYA PICTURES (Bombay)**

While "Nazrana" their maiden production, starring Kamini Kaushal, Geeta Bali and Kanu Roy is progressing at the Modern Studios, Andheri under the direction of Jagdish Pant,

Producer Gopal Singh Nepali and music director C. Ramchandra are busy with their forthcoming pictures, "Naaz" and "Nazaqat". Lt. Col. Drona Shumshere Jung Bahadur Rana, the man behind this concern, has disposed off the distribution rights of all the three pictures for Delhi, U.P., East Punjab and Bombay.

**KAMAL KUNJ CHITRA (Bombay)**

This new concern is making headway with "Amar Kahani" starring Suraiya, Jairaj and Ranjana completed and the paper work of the next picture in hand. We congratulate Producer S. Ranjit on his speedy work.

**AKASH CHITRA (Bombay)**

With a good picture like "Lal Dupatta" to his credit, Producer K. B. Lall is optimistic about "Angrai" starring the vivacious Madhubala. The next one is called "Haste Aansu" and will go to the sets shortly.



It was a grand party Mr. Sood gave on his wife's (Kamini Kaushal) birthday. Here are some guests: (Left to right) Mrs. Karanjia, Mrs. Kishore Sahu, Kamini Kaushal, Mrs. Sushila Rani Patel and Mrs. Ashok Kumar.

TOPSY-TURVY



EXCUSE PLEASE!  
THIS IS NOT —  
A PRINTER'S DEVIL.  
*It's An Actual Pose of the  
Ace Comedian*

**BHAGWAN**  
WHO TURNED TOPSY-TURVY  
WHILE PORTRAYING  
THE MOST COMIC ROLE  
OF HIS CAREER  
ROOP MANDIR'S  
**BHOLE PIYA**  
THE MOST HILARIOUS COMEDY.

*Co Starring:—*

Leela Gupte ★ Sadique ★ Shanta Patel ★  
Rafique ★ Ansari ★ K. Sharma & Master Bachcha.

Directed by: JASVANT C. ZAVERI

**OUR NEXT**

*With the Same Level Cast*

**THANDI HAVA**

Directed by: J. C. ZAVERI.

*For Territorial Rights, apply to:—*

**ROOP MANDIR**

Mohan Studios, ANDHERI.

BOMBAY & C.P.C.I

**J. RASIKLAL & Co.**

10th Khetwadi, BOMBAY 4.

Producer  
**Seth GOVARDHANDAS**

Presents

*A Stirring Story*

OF SACRIFICE

OF AN IDEAL

**INDIAN WOMAN**

WHO DIED

TO DEFEND

**THE CULTURAL HERITAGE**

OF OUR WOMEN

IN

BHUPENDRA PICTURES

*Musical Social Melodrama*

**ANCHAL**

Direction: NIRANJAN

Music By: Pt. HARBANSLAL

Story

Dialogue

Songs

} Pt. SATYA PAL SHARMA

*—; Starring:—*

MANORAMA ★ RAJEN HASKAR  
CHAND ★ RAMESH AURORA ★ BACHCHA.  
KANTA KUMARI ★ RAMPYARI.  
& MAJNU  
with NIRANJAN Himself.

*For Territorial Rights, apply to:—*

**BHUPENDRA PICTURES.**

MOHAN STUDIOS.

ANDHERI (Bombay)

**ALLIED ART PRODUCTIONS**  
(Bombay)

With a catchy musical score by that popular music director, Anil Biswas, "Har Singhar" starring Madhubala and Dilip Kumar promises to be good entertainment.

**JUSTICE PICTURES (Bombay)**

Producer Jamnadas Parakh has completed "Hamari Kismet", a thriller, directed by the stunt-director Nari Ghadiali, featuring Agha, Prakash and Shanta Patel in the leading roles.

**VARIETY PICTURES (Bombay)**

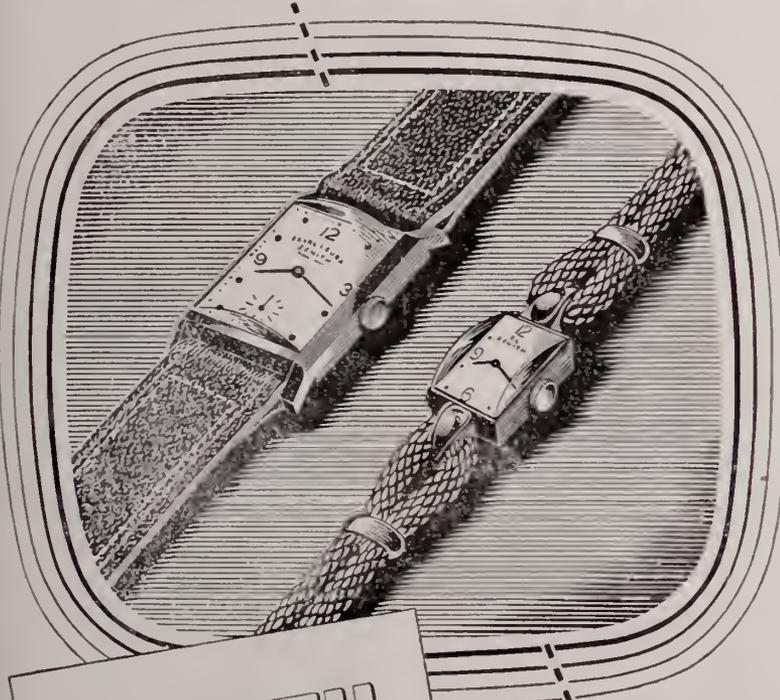
They chose Seth Kundandas Rewachand of Wassiamull Assumull & Co., instead of the usual Congress minister to perform the "muhurt" ceremony of "La Jawab" on the 7th March. The picture is being produced by Ashalata and directed by J. P. Advani. Once again, Rehana features as the heroine and of course, hubby Anil Biswas is giving the music for his wife's picture.



*New  
Exclusive  
Designs*

Zenith watches—as modern as the hour and as accurate as the sun. A brand new range of Zenith watches has just arrived. Two of the new models are illustrated here. Please write for the leaflet describing these and other timepieces in the Favre-Leuba stock—or call at our showrooms.

- LADIES' WATCH No. 1397. 5" 18 ct. gold case fitted with optic glass. Rs. 520/-
- MEN'S WATCH No. 1143. 7 3/4" x 10" Stainless steel case fitted with sile glass. Rs. 225/-
- No. 1147. Same as above but in solid 18 ct. gold case. Rs. 486/-



**ZENITH**  
Watches



FAVRE-LEUBA & CO., LTD., BOMBAY & CALCUTTA

**ASPI PRODUCTIONS (Bombay)**

Director Aspi Irani is already half-way through his maiden production, "Sipahiya" featuring Madhubala and Yakub with Agha, Altaf, Husn Banoo and the popular dancer Cuckoo.

**SUPER PICTURES (Bombay)**

Yet another new concern of this name has already completed a stunt picture under the direction of Nari Ghadiali, named "Billi", featuring Nadia with John Cowas in the lead, supported by Shaikh, Manchi, Azim etc.

**NEW LIGHT FILMS (Bombay)**

Their maiden picture "Maang" written and directed by Saghir Osmani, featuring Romola, Wasti, Amar, Mubarak etc., is expected to be ready for release soon. Ghulam Mohamed is reported to have given lilting music.

**KULDIP PICTURES LTD. (Bombay)**

"Chunariya", their maiden picture was released last month at Bombay at five theatres. They now expect to release "Lachhi", a picture in Punjabi, in North India, while "Naach" starring Suraiya, Shyam, Wasti etc., will go to the sets this month. Husnalal and Bhagatram will direct its music.

**GREAT ORIENT PICTURES**

(Calcutta)  
"Azadi-ke-Baad" produced by S. C. Shah and directed by D. K. Chatterjee is now in the editing room and proprietor B. N. Bahl is busy selecting the cast for "Bey Watan", the forthcoming picture in which he promises to introduce some new faces. The first picture, according to the producer, will be a memorable production—let us hope so! It features Ashit Baran, Mira Misra, Tandon etc. K. P. Sen is in charge of music while Pinaki who worked once in the Udayshankar



Recruit Jagatanand, c/o Harivallab Narain, Head Assistant, Translation Department, Bihar Secretariat, Patna, is 22, 5'-8", knows singing, shooting, riding, swimming and motor driving and has acted in school and college dramatics.

Culture Centre at Almora has composed the dances.

**IDEAL FILMS DISTRIBUTORS (Bombay)**

This new distributing concern floated by A. C. Patel of Messrs. Patel Brothers, dealers in films and cinema machinery, has started business with the distribution of K. B. Lal's "Lal Dupatta" and is also controlling the rights of Akash Chitra's forthcoming pictures. "Angrai" and "Haste Aansu."

**SUPER TEAM FEDERAL PRODUCTIONS (Bombay)**

"Meri Kahani", their maiden picture, reported to be in the tins for several months, is scheduled for release at the local Super after "Usha Haran". Directed by Keki Mistry, it features Munawar Sultana and Surendra in the leading roles. Meanwhile, the songs for the second picture are recorded and work on the sets is expected to start shortly.

**PUNJAB FILM CORPORATION (Bombay)**

Producer Wali who has already made a name in direction is busy directing "Putli" starring his charming wife Mumtaz Shanti. With

a sincere artiste like Mumtaz, director Wali could do a lot to make an emotional picture.

**SADIQ PRODUCTIONS (Bombay)**

Floated by director M. Sadiq, this new concern is producing "Sabak", its maiden picture, directed by M. Sadiq, starring Munawar Sultana with Chandra Mohan, Om Prakash, Jiloo Bai and G. Jagirdar. Azim Bazidpuri wrote the story and dialogue, Shakil Badayuni the lyrics and Shyam Sunder is entrusted with the music.

**LIBERTY ART PRODUCTIONS (Bombay)**

Their maiden production "Lekh" starring Suraiya, Motilal and Sitara with Ishu Jagirdar, Chamanpuri, Anand Pal and Suraiya Chowdhary is now complete. Directed by G. Rakesh, the picture has 14 songs of which 6 are sung by the melodious-voiced Suraiya. Mulgaonkar and Shripad have been responsible for the audiography and the Mistri Brothers—Fali and Jal—for the photography. The producers expect "Lekh" to be a great box-office hit, counting upon the performances of Suraiya and Motilal.

**SHREE RANJIT MOVIE TONE CO. (Bombay)**

Of the three pictures, reported to be under shooting last month "Bhool Bhoolaiyan" is now complete.

**GREAT INDIA PICTURES (Bombay)**

Their musical picture "Bikhre Moti" directed by S. M. Yusuf and featuring Nigar Sultana, Jayant, Mumtaz and Sheri is half-way through. The music is given by Ghulam Mohamed and, according to director Yusuf, distributors from various territories are making stupendous offers to secure the rights.

**POPULAR INDIA PRODUCTIONS LTD. (Bombay)**

Jawahir Lal Chaturvedi is producing "Ma-Ka-Dil", and like all new producers has a hopeful outlook and claims that such a great subject has never been attempted before on the Indian screen. The story is written by Chaturbhuj Doshi to whose credit stand several Ranjit pictures, while the cast led by Paro includes Ullhas, Sharda, Kuldeep, Mirza Musharaf etc. The picture will be directed by S. M. Yusuf. The "muhurt" was

performed last month at the Deccan Studios, Poona.

**BENGAL NATIONAL STUDIOS (Calcutta)**

"Ek Aurat", their maiden picture, produced and directed by S. D. Narang and starring Geeta Shree, Narang, Hiralal, Sundar, Smriti etc., is awaiting release. Their next is "Lottery", starring Kaushalya and Sunder, directed by G. Singh, and yet one more, also produced and directed by S. D. Narang, called "Nai Bhabi", starring Kaushalya, Amarnath, Sunder and Maya Banerjee is also ready for release.

**ROOPKALA NIKETAN (Calcutta)**

"Bapune-Kaha-Tha" described as a picture dealing with India's fight for independence is being produced by Producer Nandalal Jalan and directed by K. K. Varma, with Mira Misra, Shrutindra, Pritidhara, Paresh Banerji and Pahari Sanyal in the principal cast.

**FAMOUS PICTURES (Bombay)**

With the success of "Pyar ki Jeet", director D. D. Kashyap, is reported to have made "Bari Bahen" another box-office proposition for Producer Baburao Pai. The picture stars Suraiya and Rehman with Geeta Bali and Ullhas in the supporting cast. Another, "Hamari Manzil", featuring Prem Adib, Nirupa Roy and the versatile Yashodhara Katju and directed by O. P. Dutt is more than half completed.



Recruit Prem Bhatnagar of 107, New Blocks, Meerut College, Meerut is 19 5'-6" plays sitar and has played many roles in school and college dramatics. He knows riding and swimming.



# AZADI KE BAAD



Dances by  
**PINAKI**

Directed by:  
**D. K. CHATTERJI**  
Produced by: M's S. C. SHAH and  
B. N. BAHL

Art Direction:  
**BIREN NAUG**

Story: N. BHATTACHARYA

Music: K. P. SEN  
Songs: M. RAZI

**STARRING:**  
**ASIT BARAN** (NEW THEATRE FAME)  
**MIRAMISRA** (BOMBAY TALKIES FAME)  
**SHYAM LAHA** (NEW THEATRE FAME)  
**FAIZ - RAZI - PARBATI**  
**AND TANDON** ETC. ETC.

Produced at INDRAPURI  
STUDIOS LTD., under the  
supervision of Producer  
TANDON.

*Our next*

## BEY WATAN

*Contact*

**THE GREAT ORIENT PICTURES**  
**38 ARMENIAN STREET, CALCUTTA.**



K.ASIF'S

# HULCHUL

Directed by  
**S.K.OJHA**

Music  
**SAJJAD**

Studio S. M. Parulekar

REGD.No.8 3517

# filmindia

MAY 1949

INLAND Rs.2/-

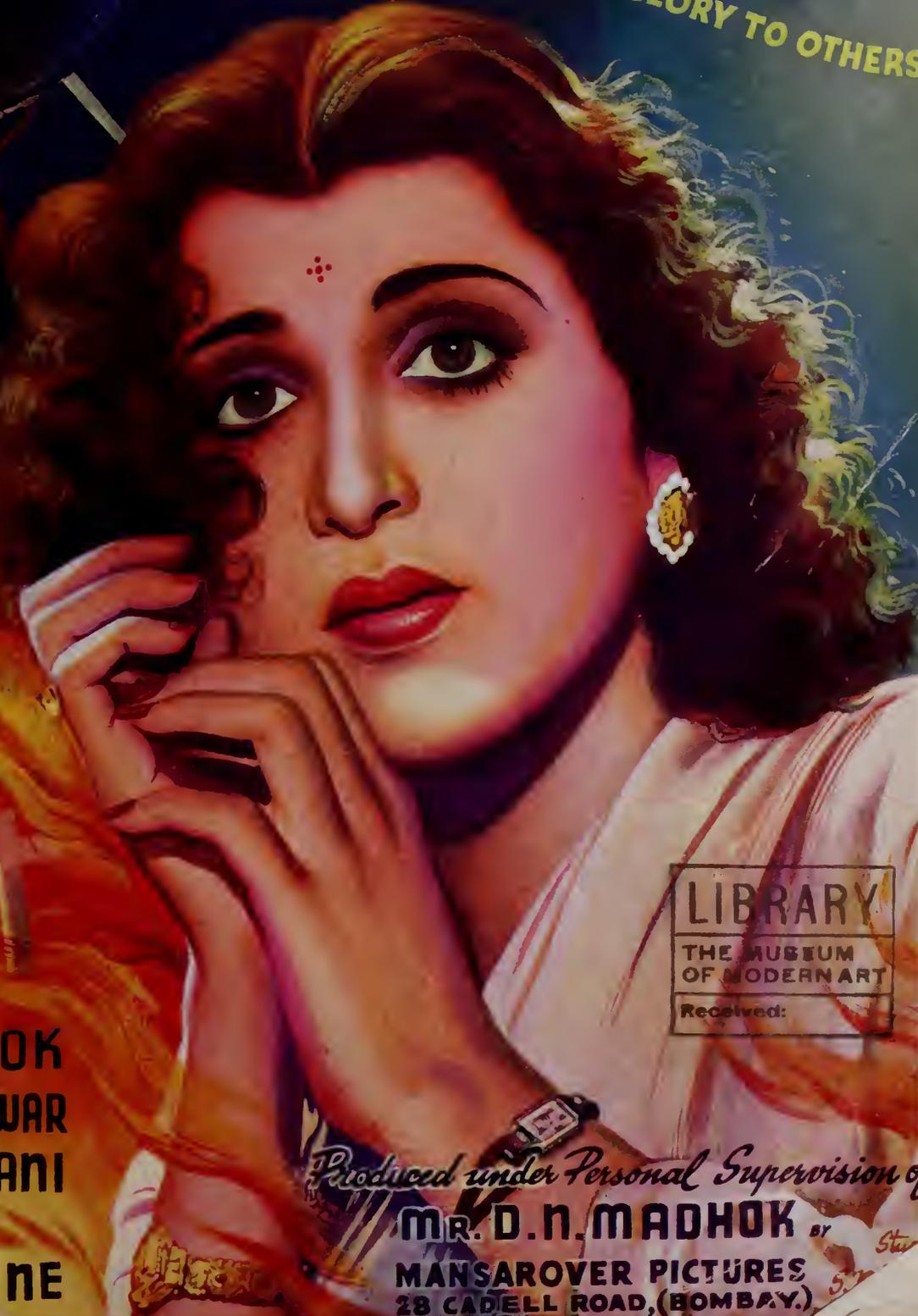
FOREIGN Sh.4/0

## KHAMOSH

## SIPARI

*(The Unknown Warrior)*

GLORY OF THOSE WHO MAKE HISTORY AND LEAVE ITS GLORY TO OTHERS



*Starring*  
**NIGAR**  
OPE DAVID & SOHAN

*& Lyrics by:* **MADHOK**  
**KHURSHID ANWAR**  
**RAM KAMLANI**  
*Photography*  
**ENDER MALONE**

**LIBRARY**  
THE MUSEUM  
OF MODERN ART  
Received:

*Produced under Personal Supervision of*  
**MR. D.N. MADHOK** BY  
**MANSAROVER PICTURES**  
28 CADDELL ROAD, (BOMBAY.)

*Madhuban*  
*presents*



# SURAJMUKHI

Starring:

REHANA - SHYAM - GOPE -  
Yashodhara Katju - Mumtaz  
Ali - Sapru - Randhir and  
DURGA KHOTE.

MUSIC:  
HUSANLAL  
BHAGATRAM

PRODUCER:  
PRASHAD

DIRECTION:  
K. AMARNATH



LILY COTTAGE, CHOWPATTI  
BOMBAY.

### Territorial Rights

INDRAPRASTHA PICTURES LTD.  
Chandni Chowk, Delhi.

For  
U. P., DELHI, E. PUNJAB.

FILMS DELUX  
KACHERY, Kachleri Road, Karachi I.

For  
PAKISTAN

GEETA PICTURES,  
6, Madan Street, Calcutta.

For  
BENGAL CIRCUIT.

LIBERTY ART PRODUCTIONS  
PRESENT

*3 Together*

SURAIYA

SITARA

MOTILAL



*in*



*Cee-Gee*

*Directed by*  
G. RAKESH.  
*Music by*  
KRISHUNDYAL B.Sc.  
*Produced by*  
MEHTA & RAGHUPAT ROY.

LEKH

For Territorial Rights Contact:—

“LIBERTY ART PRODUCTIONS,” 11-12, Tinwala Building, Tribhuvan, Road, Bombay 4.

Distributors for Delhi, U. P. and East Punjab:—SHREE BHAGWATI PICTURES, Chandni Chowk, Delhi.

Distributors for C. P. & C. I.:—SUPER FILM EXCHANGE LTD., Amraoti.

Overseas Rights:—INTERNATIONAL FILM DISTRIBUTORS,  
12, Champa Galli, Bombay 2.

For Bengal Contact:—KAPURCHAND LTD., Calcutta.

# FOLLOW THE WISE EXHIBITOR

Another  
hit by Chief  
Engineer  
Mr. Baburao  
of  
"ITEC"



Sree Saraswati Picture Palace, Vizagapatam.

The latest and biggest theatre equipped with Double BAUER B8 Projectors and the latest ALTEC-LANSING "AMBASSADOR" DUAL Sound System suitable for a 3000 Seat Theatre—The very First theatre to be installed with the latest Post-War GERMAN make BAUER Equipments.

Phone: 20892.

Telegram: "SOUNDHEAD"

**INTERNATIONAL TALKIE EQUIPMENT CO., LTD.**

17, NEW QUEEN'S ROAD, BOMBAY 4.

**DELHI:**  
742-A, Chandni Chowk,  
DELHI.

**MADRAS:**  
18, Mount Road.,  
MADRAS 2.

**CALCUTTA**  
11, Govt. Place East,  
CALCUTTA.

**SUBSCRIPTION RATES**

The annual subscription, for 2 issues of "filmindia", from any month is:

INLAND Rs. 24/-  
FOREIGN: Shillings 50/-

Subscription is accepted only on a collective period of 2 months and not for a smaller period.

Subscription money should be remitted only by Money Order or by Postal Order but not by cheques. V. P. P.s will not be sent.

# filmindia

PROPRIETORS

**FILMINDIA PUBLICATIONS LTD.**

65, SIR PHIROZESHAH MEHTA ROAD, FORT, BOMBAY.

Telephone: 26752

Editor: **BABURAO PATEL**

**ADVERTISEMENT RATES:**

The advertisement rates are as follows:

	Per Insertion
Full Page Inside	Rs. 400
Half Page Inside	Rs. 210
1/2 Page Inside	Rs. 120
1/3 Page Inside	Rs. 150
2nd & 3rd Cover	Rs. 500
4th Cover	Rs. 600
1st Cover	Rs. 1,000
	Plus 6 1/4% Tax

The cost of the advertisement should be submitted in advance with the order. The advertisement will be subject to the terms and conditions of our usual contract.

Vol. XV.

MAY 1949

No. 5.

## One Way Friendship!

Since the "cease-fire" in Kashmir, Pakistan is at ease with us. May God bless Pakistan!

The Government of India are very anxious to maintain and promote the most cordial relations between the dominions to enable the Kashmir problem to be solved in an atmosphere of amity thus removing the last of friction between the sister dominions.

With a view to supplement their sincere desire, the Government of India have issued strict directives to the press, the publishers and the film producers not to do propaganda against the other dominion but on the other hand contribute to the improvement of the present friendly relations between the two dominions.

The press and the film producers, always sympathetic to the wishes of our government, are observing these new directives in deed and spirit.

But it takes two to maintain cordial relations and to cement a new friendship. If one man offers his hand and the other man twists it causing agonising pain, how can a new friendship be ever formed?

That is precisely what is happening beyond the borders of the Indian Union—at least in the film field.

In East Pakistan, the film censors have ordered that Indian films containing the Indian Dominion flag and national slogans shall not be shown in Pakistan. In an announcement to the Bengal Motion Picture Association of Calcutta, the East Bengal Board of Censors has said, "it would be inadvisable in the interests of both the producers and the distributors of films to allow such films to be shown in Pakistan".

This order from East Pakistan has come three months after the inter-dominion conference held in New Delhi agreeing to maintain inter-dominion friendship and cordiality.

Neither India nor Pakistan objects to the display of the Union Jack in Gaumont British newsreels from week to week, in spite of the fact that we have been under the British boot for 200 years. With freedom we have forgotten the past and acquired the grace of tolerance and regarding Great Britain as a sister dominion, we have taught ourselves to consider the Union Jack as a friendly symbol of a friendly nation.

If Pakistan can tolerate the Union Jack, is it too much to expect her to permit the Indian National Flag to be shown on the screen in Pakistan, to promote inter-

dominion cordiality for which the Indian Union leaders are struggling day and night and in doing so expect the press and the film producers to co-operate with them sincerely?

Can friendship be a one-way traffic?

It is not exactly a state secret that Indian films are not liked in Pakistan. In Lahore and Karachi many interested people are carrying on a continuous crusade against Indian films labelling them as "propaganda of Indian culture, language and way of life containing a threat to Islam and Muslim culture". Indian pictures have been held responsible for "corrupting the purity of the Urdu language which is a vital force for Islamic culture in Pakistan".

Do friends, new or old, talk in these words?

When "Shaheed", Filmistan's picture with a national theme, reached Pakistan, the press in Lahore described it as an anti-Pakistani film and demanded banning the picture completely from being shown in Pakistan. Some even wanted the print of "Shaheed" to be burnt in the streets.

Does this contribute to the intended inter-dominion friendship and cordiality?

Before the partition of India, the film trade in the Punjab was almost exclusively controlled by the Hindus. Today the Hindus who owned theatres, studios and distribution offices in Lahore cannot return to Pakistan. Their business organizations are being run and managed by Muslim nominees. And how? There are 19 cinema theatres in Lahore, out of which 17 were once owned by the Hindus. And today?

Pakistan People's Theatres have been performing a stage-play in Karachi called "Pakistan" which vividly depicts "the burning problem of Muslim India before partition" as the producers themselves describe this play. It is hardly necessary to describe its hot contents. Now Ahmed Tejaani, the producer and Fikhrey, the director, are busy turning this stage play into a film to cover the most distant towns in Pakistan and thus spread the fire of the "burning problem" all over Pakistan.

The Diamond Films of Lahore, with Akhtar as the production chief, has advertised a picture called "Ghaddar Nizam". The title itself shows that the Nizam of Hyderabad will be portrayed as a traitor in this picture. Traitor to whom? And isn't the Nizam a national of the Indian Union?



*Time to SPARE!*

When did you last examine your stock of spare parts? The lack of a vital spare may put your equipment out of action and keep your cinema closed. Don't let this happen to you!

We hold a large stock of spares for immediate delivery—parts vitally necessary to keep your show running are always available.

# GAUMONT KALEE LTD.



FORBES BUILDING - HOME STREET - BOMBAY  
KHALEEL MANSIONS - 35, MOUNT ROAD - MADRAS  
SOCIETY CINEMA - 2 CORPORATION PLACE - CALCUTTA  
Sub Distributor for } CENTRAL SOUND EQUIPMENT COMPANY.  
Hyderabad } BIBLE HOUSE, KINGSWAY SECUNDERABAD DN.

*Everything for the Cinema*

Some time back a theatre in Quetta, showing 'Leela', produced by Filmistan Ltd., was burnt down because the picture contained a scene in which an old Hindu man recites some religious verses in Hindi from a religious Hindu book.

"Chandrashekhar", a picture produced by Pioneer Pictures of Calcutta, had to be rechristened "Mir Kasim" in a number of deletions made by the censors, before reaching Pakistan.

Are all these acts of friendship and cordiality?

On the other hand, the Indian film producers realize that the exhibition trade in Pakistan had come to a standstill because of the sudden stoppage of film production in Lahore and to keep the Pakistan nationals in good honour with entertainment, rushed their films to different theatres in Pakistan often risking their investments and sometimes the very lives of their representatives. They kept the Pakistan theatres going with all odds against them.

While in India film producers have not contributed a single pice to the Red Cross, in Karachi, the proceeds of the shows of two very popular pictures, "Mela" and "Agree" were donated to the Pakistan Red Cross Fund.

When Pakistan produced her first two pictures "Sachai" and "Heer" last month, both these pictures were willingly acquired by Indians for distribution in India. Neither boycott nor discrimination was even thought of

by Indians while taking these pictures, the collections of which must ultimately go to Pakistan.

Realizing the volatile temper of the masses in Pakistan many Indian producers have from time to time shot separate scenes for their Pakistan copies to suit the atmosphere prevalent in Pakistan, so that the feelings of the Pakistan nationals are not unnecessarily hurt and any inter-dominion conflict created.

Quite a few Muslim producers in India display Islamic flags and propagate Islamic culture in their pictures but neither the people nor the Indian censors object to this nor show even the slightest resentment against their Muslim producers.

When Qaid-e-Azam Jinnah died, thousands of Pakistan flags were displayed from Muslim homes in the cities and villages of India, but not one incident of resentment by the Hindus occurred throughout India.

Isn't all this an evidence of our sincerity to maintain friendship and cordiality between India and Pakistan?

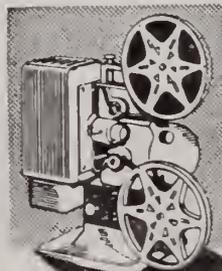
Isn't our hand continuously stretched for a responsive clasp of friendship towards Pakistan? We keep stretching our friendly hand forward because our government want us to do so but let it not shrivel up in that position always waiting for the friendly response from Pakistan.

Let Pakistan remember that friendship is a mutual bond which needs sincerity and affection on both sides. May God bless Pakistan !

THEY'RE MOST IN DEMAND...

KODASCOPE PROJECTORS

For clear, crisp, steady movies in your own home... Kodascope Projectors are precision engineered by the world's finest cine-craftsmen, with every improvement that Kodak ingenuity can devise.



So many people want Kodascopes that you may still have to wait a while longer— Sorry!



BECAUSE

Both are Leaders!

CINÉ-KODAK CAMERAS

To make magnificent home movies... recapturing the thrills of travel and holidays, the high spots of family life, birthdays, parties... in black-and-white or COLOUR!

Ciné Kodaks are available with Lumenised lenses for clearer and better pictures, but — sorry again — the demand still exceeds the supply!

KODAK LTD. incorporated in England Bombay, Calcutta, Madras, Lahore, Karachi

*you feel on top of the world  
with your body so fresh  
and so clean!*



You do more than just take a bath when  
you use Kanti Soap—you leave your whole  
body clean and delightfully refreshed.



# KANTI

toilet soap

**SWASTIK OIL MILLS LTD, BOMBAY**



# Bombay Calling



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

## DEFENCE OF FILM "RAZAKARS" !

The Indian film people have such a bad reputation that any unclaimed crime or sin can be placed at their door and no extra emphasis will be needed to persuade the world of their guilt. This unenviable reputation is all the achievement of the Indian film industry during 5 years of its struggle to survive.

It is not therefore surprising for Mr. C. A. Kapadia of Bombay to believe that the vandalism of the idols and sculptures of Ellora, which he found smeared with red paint, was the work of some film producer who had visited the Ellora caves to take outdoor locations for some picture.

Mr. Kapadia was given this information "on inquiry". Whatever the source of Mr. Kapadia's "inquiry", he did not require a second look into the affair to believe the charge against the Indian film people, with their terrific reputation accumulated during so many years of film making.

But we do not think that any film producer was responsible for this vandalism. The Ellora Caves are directly under the control of the Nizam's Archaeological Department and a state watchman lives very near the Caves. Under the rules of this department, which used to be very strict and arbitrary, no producer can enter the caves and "shoot" them for a picture without obtaining a written permission from the Archaeological Department after paying heavy fees which are assessed on daily work. Whenever such a permission is granted, an officer of the department visits Ellora daily and in case of any vandalism, the producer has no chance to get out of the Hyderabad State with his men and equipment.

Mr. Kapadia is not expected to know the technical side of film making and we do not blame him for placing the crime at the door of a film producer. Oil paint is never used in film work. In the studios, sets are painted with water paint. Oil paint, besides being unsuitable, is an expensive item and film producers, who are deep in debts, if they could afford to purchase a tin would rather use it for their bed rooms than for their sets. Besides, oil paint has a gloss which reflects light and as such becomes useless for photographic purposes. Additionally red oil paint would be completely useless as red has not a fully actinic value in black and white photography even with a panchromatic film.

After this, the only presumption would be that the film producer, who indulged in this disgraceful vandalism according to Mr. Kapadia's "inquiry", carried pots of red paint either from Bombay or from Aurangabad—miles away into the jungles of Ellora, merely to smear the idols with red paint. That is rather presumptuous, considering the cost of paint and the waste of time—both items which a film producer cannot afford to waste

either on outdoor locations or on indoor sets with a large troupe of people to feed every minute.

No, sir, our film people, bad as they are, are not guilty on this occasion.

Our inquiries have, however, revealed an altogether different story. We were reliably informed that the Ellora Caves were used as camping grounds by the Razakars and in quite a few caves a lot of ammunition was stored. Even the old temple of Shiva, a little distance away and opposite the main Caves, was used for this purpose. In the big courtyard facing Kailas the Razakars were regularly drilled from day to day and some of the idols were turned into targets to give shooting practice to the Razakars. Is it not likely that red paint which is always used for bull's-eye on a target could have been smeared on the idols to provide a better aim to the fanatic Razakars?

The fanaticism of the Razakars, which has now become past history in Hyderabad, may have goaded the desperate bigots to be vandals of our art and heritage. And with the whole State of Hyderabad at their disposal,



This seems to be a pyramid proposition. She is Mohana in "Patanga" produced by Varma Films.

# THE PHILIP'S "AMPLIFIRES" are the only Quality EQUIPMENT for best THEATRE Performances!



☆ DUAL Power Amplifiers & DC Excitor Lamp supply

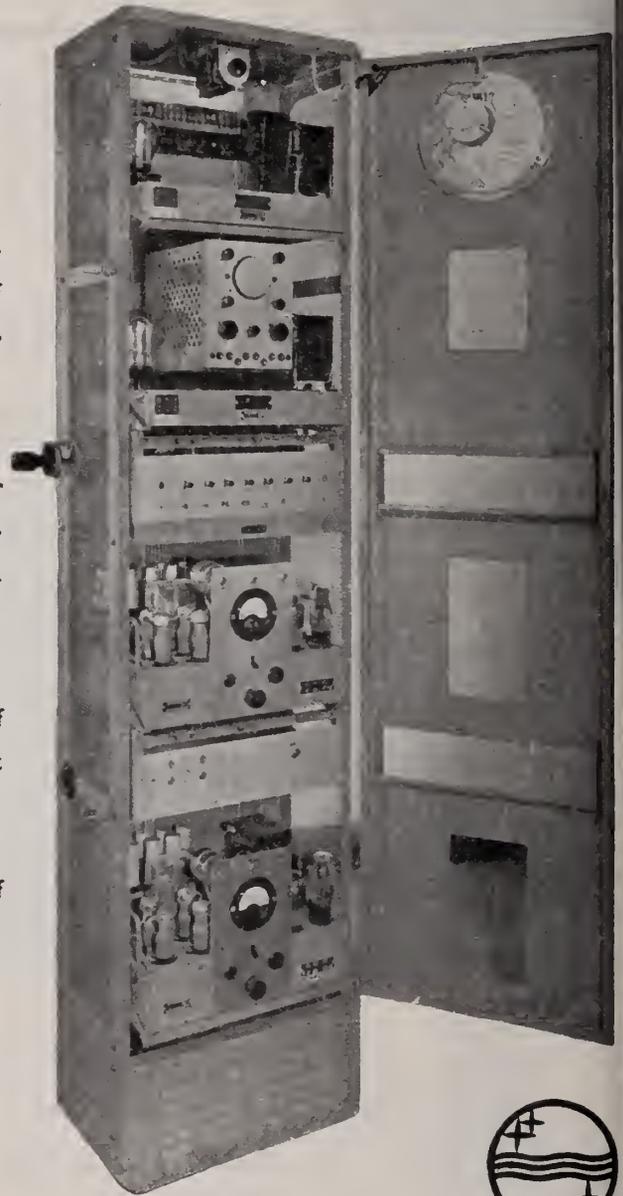
☆ Oscilloscope for visual checking of SOUND Reproduction

☆ BUILT in Monitor speaker with independent volume control

☆ Easy accessibility of all components at all time

☆ PLUG in units of power & rectifier

☆ HEAVY undistorted power output



Step in for trial DEMONSTRATION:-

**THE CINE AGENCY (INDIA) LTD.,**

18, New Queens Road,  
Bombay—4

Airways Buildings  
9, Mount Road,  
Madras.



One of our leading character actors, Baburao Pendharkar gives a polished performance in "Sakhar Puda", produced and directed by Vasant Joglekar.

It was not difficult for them to obtain red paint and transport the same to the jungles of Ellora.

That is where this crime of vandalism must be placed—at the door of the Razakars.

#### SCOUNDRELS UNDERSTAND LAWS !

Of all the different racketeers in this country living on their wits, the film exhibitors ("cinemawallas", as they are called in India) take the salute for their ingenuity in fleecing their patrons without even providing them with minimum amenities in lieu of the admission prices.

While there are very few good showmen in the country, the majority of the exhibitors can only be described as first class scoundrels who would not lose a single opportunity to rob their patrons without feeling the slightest prick of conscience.

Trade morality is completely missing in such people. They have turned their theatres into little mints often operated under the most inhuman and filthy conditions. All the money these exhibitors earn these days goes into their pockets but never back into the theatres for improvements.

Every one knows that these scoundrels, without any education or any business morality, have made tons of money during the war. With the shortage of theatres in the country, profits still continue to pour in even after the war.

Producers pay blackmarket money to these scoundrels to run their pictures from week to week. Patrons

pay impossible prices to see rotten pictures under filthy conditions. And yet with all this money the greedy scoundrels are never satisfied.

There are theatre-owners who switch off their air-conditioning plants to save electric bills and do not show even the ordinary decency to switch on the fans when requested. There are others who keep rabid dogs as managers to bite their patrons at the least provocation and thus add insult to the helpless injury of having to spend hours in filthy environments.

But the latest racket of greed is the procedure which many exhibitors all over the country adopt when playing popular pictures like "Hamlet", "Rattan", "Shehnai", "Dard", "Pyar-ki-Jeet", etc.

Many exhibitors suddenly increase their admission prices while showing such popular pictures and revert to the old prices immediately their runs are over. To say the least this procedure is both dirty and caddish.

As it is 95 % of the pictures which filmgoers get are usually rotten and they have to pay pretty high prices for this rotten stuff all the year round. Once in a while they get a popular picture which they like to see with some enthusiasm. To make these people pay increased admission prices is nothing short of an outrage on a crowd of loyal filmgoers who keep rotten theatres, rotten films, rascals and scoundrels going round the year.

If admission prices are to be increased according to the popularity of a picture, then exhibitors should refund ticket money when a picture flops and fails to become popular. Isn't that a fair exchange?

But scoundrels believe in one way traffic in fleecing. Our exhibitors are not known for being good showmen with principles in their trade dealings, a smile for their patrons, comfort in their theatres and courtesy at their doors.

It is, however, high time that some sort of governmental control is necessary in our theatre trade if the theatre is ever to become an extension of our present schoolroom.

We suggest that theatres should be classified in three categories: urban, suburban and rural and their classes of seats and prices of admission standardized throughout the country.

Apart from this standardization, our present theatres need plenty of improvements from the view-point of health and hygiene of millions who rush to our theatres every day.

The Government would do well to appoint a small committee to investigate our theatre trade thoroughly and frame strict rules to make our theatres a useful social and national entity.

The scoundrels who run some of our theatres can understand only laws and not sermons, however, wise and well meant.

#### RECORDS OF VULGAR FILM SONGS !

Doing things half-heartedly has almost become a virtue with Indians. It is not therefore surprising to find this defect in our present popular ministries all

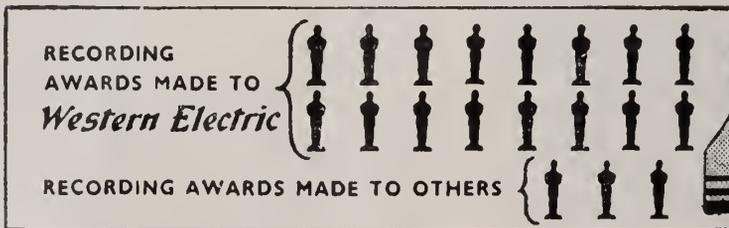
**There's only ONE OSCAR a year for  
SOUND RECORDING**

AND FOR **16 YEARS** OUT OF **19**

*Western Electric*  
**HAS WON IT!**

**T**HIS year again Western Electric has been singled out by the Academy of Motion Picture Arts and Sciences . . . 20th Century Fox's "The Snakepit," adjudged a triumph in Sound Recording, adds yet one more Oscar to Western Electric's magnificent achievement.

Millions of cinema-goers all over the world will be thrilled by the new and arresting sound effects masterfully created for this enthralling film.



*Success to Success!*  
Academy's "BEST PICTURE OF THE YEAR" — "Hamlet" recorded by Western Electric for the J. Arthur Rank Organisation, England.

*Western Electric Company of India*

(The liability of the members is limited)

**HEAD OFFICE :** Metro House, P. O. Box No. 1232, Esplanade Road, Bombay.

**BRANCH OFFICES:** Calcutta — Madras — Delhi — Bezwada  
Karachi — Colombo.

er the country and discover in consequence half-heart-measures tackling many a problem deserving a more thorough and imaginative treatment.

Let us take the case of the gramophone records of many songs—some of which sell by thousands all over the country. Quite a few of these records play songs which the censors have cut out from the pictures on grounds of vulgarity and indecency.

If the songs have been deleted from the pictures on the ground that their words are vulgar and indecent, is it right to let these words be sung and echoed through the gramophone records all over the country from All India Radio and from thousands of homes and restaurants?

And yet it is being done every day. The Gramophone Company which monopolizes all film records in the country never bothers about any ban by the censors and whether a song is cut or retained. H.M.V. records are available all over the country with their musical load of vulgarity and indecency.

To quote only one instance: the song "More jobana dekho ubhar" in "Mun-ki-Jeet", produced by Shalimar Pictures was cut off from the picture by the censors on grounds of obscenity. But the H.M.V. records of the same song can still be heard not only from a thousand restaurants in different towns but from the official broadcasting station of the Government. Can inconsistency be more complete?

If a song is considered to be obscene in a picture, does it cease to be so in a gramophone record which is sold in thousands and played again and again at all possible places?

Is it therefore too much to expect from the authorities some consistency in their ethical approach to this problem of censoring?

The censors can certainly ask the film producer to withdraw any gramophone record from circulation once a song has been deleted from a picture on grounds of obscenity. They can, likewise, inform the different I.R. stations of the excision of such a song to stop them from regaling millions with its vulgar melody.

On the other hand, under the present law (Section 22 of the Indian Penal Code), the Gramophone Company and its directors and branch managers can be prosecuted for selling and putting into circulation film records the songs of which have been found obscene by an official and competent body of censors.

It is high time that we adopt consistency as one of our national virtues and learn to do things with greater imagination and thoroughness.

#### NAME, FEMALE AND FORTUNE?

"If you want to earn thousands a month, move about in cars and in company of beautiful stars—join the film industry" runs an advertisement in a North Indian periodical. The advertiser is evidently in a hurry because he says further: "Write to us today. Tomorrow may be too late!" And now comes the catch: "Send us your best photograph with height, weight and other particulars along with a small registration fee of Rs. 25/- and we will do the rest".

Isn't that very rosy? A car, a film star and thousands to spend every month! A blind man once prayed to God for one eye. God was in a good mood and He gave him two. Here is a man in this divine mood, offering to millions the ambition of millions just for a small sum of Rs. 25/-.

Which college boy can miss this chance in a million? So several units of Rs. 25/- pour into a post-box address in Delhi, a town where there is not a single film studio, and on some mysterious register the names of young men swell a waiting list of aspirants to fame, females and fortunes.

Little do these youngsters know that film stars are not made through mail-order methods. A visit to any of the film studios in Bombay will reveal a crowd of hundreds waiting outside with a hope to get a glimpse of the work inside. It is not at all easy to get film work. We have hardly 350 persons in the Indian film industry earning over a thousand rupees a month—which means one person for every million of our population.

It is therefore a chance in a million to get into the films and earn a thousand rupees a month—leave alone fame, females and fortunes.

The men who run such spurious employment agencies are downright criminals who are out to fleece money from unwary and inexperienced youngsters. There is not a single employment agency in India today which can get a film job for any recruit.

Recruiting in the film trade is entirely done through personal introductions and scouting by the producers themselves. Producers themselves go scouting for the girls and expect the boys to be introduced by the distributors. That is how most of the talent has arrived in the film industry—and not one person has so far come through any employment agency.

The registration fee which such employment agencies take from innocent enthusiasts is therefore sheer daylight robbery and the Government must step in and stop this racket immediately.

In the meantime young men whose day dreams smell of celluloid glamour would do well to remember that there is no easy way to success in films and long before they earn a penny out of films they have to pay Rs. 25/- as the price of their dream.

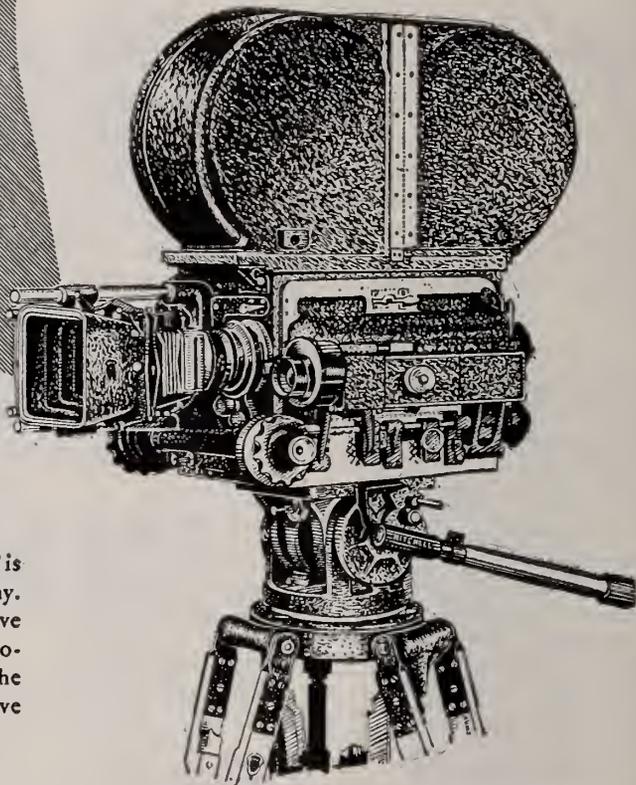
#### APPEAL TO GENERAL CARIAPPA !

Every day we read different government advertisements persuading people to join the Army, or the Navy or the R.I.A.F. These advertisements commend these national services as careers for our young men.

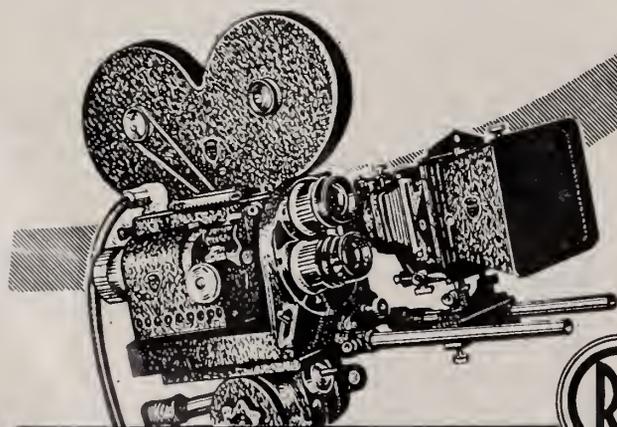
Then we have our new Commander-in-Chief, General Cariappa, telling us with confidence that the Indian Army is no longer composed of mercenaries, as in the old British days, but that every little soldier is a patriot prepared to lay down his life for his country.

All this and more, dinned into our ears from different quarters, naturally makes us happy at the thought that our future soldier is going to be a pillar of the nation.

Great Indian  
films of Today are  
shot with a  
*Mitchell*



The MITCHELL STUDIO MODEL "BNC" is a truly silent camera for sound photography. No blimp is required. Its smooth, positive operation saves many costly hours of production time. Since the introduction of the "BNC," more and more major studios have made it standard equipment.



35 mm QUALITY ON 16 mm FILM

The MITCHELL "16" is enthusiastically acclaimed by leading commercial producers as the first professional camera to bring theatre-like quality to the 16mm screen. Typically MITCHELL in design and workmanship, it contains the same proven features that made MITCHELL cameras famous throughout the world

**GENERAL RADIO & APPLIANCES LTD.,**  
Motion Picture Sound Engineers

10, Old Court House  
Street, CALCUTTA

16 NEW QUEEN'S ROAD, BOMBAY, Tel: 26204-5 (2 lines).

1/18, Mount Road  
MADRAS (Tel: 86719)

Distributors for the  
East Punjab, U.P. & Delhi:

**UNION RADIO & APPLIANCES LTD.,**

72, Queensway,  
NEW DELHI (Tel. 8043)

Distributed in Pakistan by: **ELECTRONICS & FILM EQUIPMENTS LTD.,**

The Mall, LAHORE  
(Tel: 2400)

Gulshan-E-Nasrat Bldg., Victoria Road,  
Saddar, KARACHI (Tel: 7565)

Strand Road,  
CHITTAGONG (Tel: 108)

But the film producers laugh away these statements of General Cariappa and others by caricaturing the Indian soldier in a malicious and grotesque manner. The Indian film producers don't respect any one and they don't care two hoots about what General Cariappa has to do with our future army.

The Indian film producers don't believe in the Indian Army having any traditions or for that matter any character. Had they done so we would not have seen the disgusting spectacle of a single army man breaking down, causing two suicides and generally behaving in a coward and anti-social manner, as Mekhoo, the army man who leaves, does in "Mela", a picture produced by Wadia Movietone.

In another picture, "Chaman", the soldier is once again ridiculed in the most vile manner imaginable and even Jemadar V. Sagar Walters Awara of Transit Camp, Jammu writes to us about this picture: "Being a soldier myself, I cannot tolerate our producers slandering us", they are inclined to sympathize with him and other members of our fighting forces who have given our country peace and prestige.

All General Cariappa's tall talk is going to be turned to naught if pictures like "Mela" and "Chaman" portraying vulgar caricatures of our army personnel are allowed to be screened in towns and 7,00,000 villages of our country with impunity.

If the General hasn't enough intelligence and imagination to realize that the triple appeal of the film, to

the eye, the ear and the heart, makes the film a terrific medium of propaganda amongst illiterate villagers—the very men who are going to be our General's future soldiers—the earlier he transfers his responsibilities to another the better for our nation.

We cannot allow the soldier, who gives his life for his country to bring peace and happiness to millions, to be grossly ridiculed and insulted by a film producer who merely wants to make some easy money by caricaturing the soldier and creating some cheap laughter.

The least that the Government can do is to appoint an army representative on their different censor boards to safeguard the prestige and reputation of our national services from the onslaughts of the none-too-patriotic film producers.

Is this too much to ask on behalf of our soldiers who are silent through discipline?

**YOU'LL HARDLY BELIEVE—**

That "gentle" Jamsu keeps goading the producers to boycott "filmindia" at every IMPPA meeting with the result that some of the producers are now resigning from the I.M.P.P.A. How long can human beings stand such organized cruelty?

That producers advertise in "filmindia" not because they love Baburao Patel and feel like paying his doctor's bills but because they can sell their pictures quickly and get a world-wide readership interested in their product. "Filmindia" happens to be good business for a wise producer.

That like "gentle" Jamsu the other Parsis in the industry are also becoming self-righteous these days. The Parsi journalists and producers seem to have got hold of the wrong end of our freedom the way we find them noisy and aggressive these days. Can't this thumb-nail minority keep peace and sink or sail with the others in the country? Since when have these Parsis started looking after India?

That another one-eyed doe of Parsi journalism is also angry with Editor Patel because he condemned Paul Zils' three slanderous films: "Child", "Mother" and "Community" and the Government listened to him by stopping their circulation.

That some other buccaneers of Parsi journalism have also jumped into the fray to back up the one-eyed doe forgetting that with one eye one can see only one side of a picture—the a la Zils side. And since when have Parsis become guardians of Indian culture? Perhaps they came into this country before Baburao Patel, the Hindu, did!

That Sardar Chandulal Shah spoke in Hindustani, of course with Kathiawari words and accent, whilst opening the Liberty Cinema and exhorted the producers to produce pictures worthy of the Liberty. Which means that Ranjit pictures will never be shown at the Liberty.

That Sardar Chandulal Shah can never excuse Chandramohan for dying on a Saturday—a race day. But the next day was also a race day and Chandramohan was too much in a hurry to wait till Monday to enable the Sardar to attend his funeral.



Shana and Meena make a rare team in "Actress", a filmist picture, drawing crowds at the Novelty, Bombay.

Coming M. SADIQ'S

# CHAR DIN

AT THE BEST PICTURE HOUSE IN YOUR TOWN

That almost every artiste, producer and journalist attended Chandramohan's funeral but none from Ranjit seen. Is every one in Ranjit a horse lover?

That when V. Shantaram, brother of V. Kashinath, brother of V. Avadhoot heard of old Chandramohan's sudden death he felt like a sculptor whose model had been suddenly broken. Had Chandramohan known he would have postponed the event.

That times are fast changing the way Director Deb Bose garlanded his carpenters and setting coolies when he celebrated the silver jubilee of his latest picture "Kavi". And Sardar Chandulal Shah would not allow the workers even to garland our popular Home Minister. But then Chandulal Shah is not Debaki Bose!

That quite a few sensitive people intend committing suicide after seeing V. Shantaram's "Apna Desh". They don't feel like living any longer in a rotten country after seeing what they saw. Two more pictures like this by V. Shantaram will have solved our population problem.

That in "Apna Desh", V. Shantaram has found at least one Hindu woman, in the whole of India, who after being raped in Pakistan, becomes a traitor to her own country and smuggles arms and ammunition to Pakistan because her parents would not accept her after the rape. And we still believe that India is a land of Seetas and Sunitris who would immolate themselves rather than sell their home and country.

That according to V. Shantaram's "Apna Desh", the Muslims in India are stabbing our nation in the back by smuggling arms and ammunition to Pakistan and boxes of musical instruments. And the Government asks us to be secular and love one and all.

That of all the communities, a bearded Bohra is causing smuggling guns to Pakistan so that the guns may be used against us from the other side. And we always thought that the Bohras were a quiet, god-fearing community.

That according to V. Shantaram's "Apna Desh", there are very few honest and patriotic police officers in the police force—the majority being corrupt. We had always thought that it was the other way round. Any way stand corrected.

That all the incidents in "Apna Desh" must be accepted as true because we are told that the story of the picture was retouched by no less a person than Mr. Morarji Desai, the Home Minister to the Government of Bombay. That, however, shows that the Home Minister doesn't think much of our Hindu women and their culture and traditions.

That with Jane Wyman acting the deaf and dumb heroine in "Johnny Belinda" and getting an Oscar for it we now expect a dozen Indian pictures with deaf and dumb heroines. Come on Kedar Sharma! Here is your opportunity for Geeta Bali! That will at least save us from some rotten dialogue and disgusting songs.

That Uday Shankar, the dancing clown of India, got a dozen reception in London and neither Arthur Rank

nor Alexander Korda would see either Shankar or Amla Nandini. So "Kalpana" remained in tins without a buyer.

That when "filmindia" wanted to know the experience and qualifications of the members of the Censor Board, S. A. Ayer, its chairman, is reported to have asked his members to keep mum. Ayer's qualifications, however, are known—a matriculate of an Indian university and a graduate of the I.N.A. "university".

That if the members of the Censor Board are ashamed of their qualifications—the way they hide them under the bushel—why should Minister Morarji Desai rub them in by saying that there is more culture and education on his Censor Board than in the entire film industry?

That film producers deeply appreciate Minister Morarji's democratic gesture in appointing V. Shantaram as a censor and to keep the great producer free for censorship, the film producers do not insist on his attendance at their meetings these days. Anyway "Apna Desh" had a smooth passage.

That Income-tax Officer Jadhav is searching these days for a picture in which Badshah Begum, Suraiya's nanny, has starred as the heroine, because he is reported to have found her receiving a star salary. We wish him luck!

That Minister Morarji Desai saw the pleasant side of Communism when the charming Ala Sayadiants sat next to him at a censor trial of a Soviet picture teaching guerrilla warfare. The little one does it better than daddy!

"Read this book, before you leave this world!" That is how Baburao Patel's book "Grey Dust" is being advertised. Had this announcement come a month earlier, we would not have lost Chandramohan.

That producer-director Santoshi is now fed up of making money for others. He is, therefore, starting his own production company and wants to make a beginning with 200 girls. It is girls that Santoshi wants to produce not pictures!

That according to Censor Dhurandhar, Kishore Sahu's "Sawan Aya Re" is the best Indian picture he had seen. Censor Dhurandhar, of course, thinks that this good picture is a result of strict censorship. But "Sawan Aya Re" was scheduled for production long before Dhurandhar became a censor. Censors should know that it takes almost a year to produce a picture and put it before them.

That during the month Sushila Rani Patel was seen visiting the Vishwanath's Temple in Benares, flowers in hand—probably doing penance for her husband's sins. It is a strange sight to see an educated lady on a pilgrimage. Hindu women will never improve, it seems!

That "Makhkhan" is reported to have gone out of M. & T. and leaving behind the hard "Toast" which Naresh is again trying to soften with his own butter this time. Now Tewari will produce a hundred pictures a year.

*Right:—Kamini Kaushal plays the beautiful refugee from Burma—when the Japs invaded it. Kamini is compelled to masquerade as a boy to escape detection by Japanese agents.*



NEW  
Filmistan L  
their enterta  
are making  
tainer in  
colourful sto



*Left:—Paro plays the gipsy firefly and in doing so gives some exciting dances which make "Shabnam" an entertainer de luxe.*

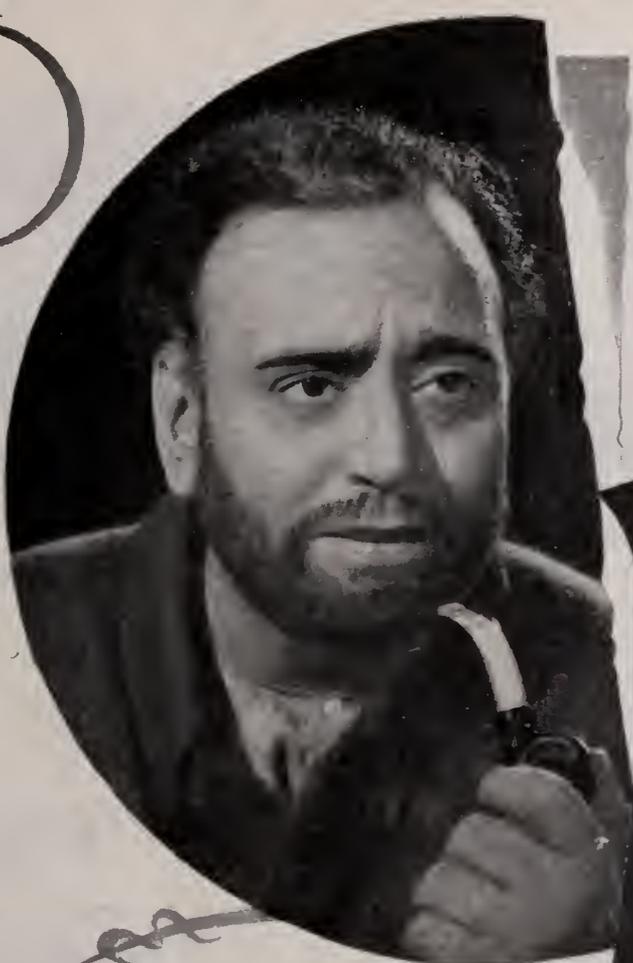


*Paro gives her life to save the lovers.*

D.D. NEROY

**URES**

ere are glim-  
story snapped  
photographer  
of "Shabnam".



**"SHABNAM"  
ON THE SETS**



*Top.—Mubarak plays Kamini's father and gives a memorable performance.*

*Right:—This is how Kamini looks as a boy. Oh boy! Oh boy!*



*Dilip Kumar and  
Kamini Kaushal  
—screen's ideal  
romance.*

ASPI PRODUCTIONS'

# SIDAHIVA

with

MAGNIFICENT CAST,  
MAGNIFICENT STORY,  
MAGNIFICENT MUSIC  
THE MOVIE MAGNIFICENT

Cast  
**MADHUBALA**  
**YAKUB**  
**ALTAZ**  
**AGHA**  
**KANHAIYALAL**  
**ZILLOBAI**  
**CUCKOO**  
and  
**HUSN BANU**

Directed by  
**ASPI**

Music  
**C. RAMCHANDRA**

**SUPER PICTURES.** FAMOUS CINE LABORATORY, MAHALKMI, BOMBAY. MOZELLE EXHIBITS





# Editor's MAIL

(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

**SINGH A. KHALSA (Ajmer)**

Does Mahatma Gandhi wear clothes in heaven or does he live in one dhoti there also?

*In heaven they are dressed in virtue. Clothes are needed on earth to cover the conscience of man.*

**SS INDRA G. A. (Bombay)**

What is lovelier than a soft feminine skin?

*The woolly coat of a dog with a friendly warmth in every hair.*

**PAL CHANDRA BANERJEE (Barrackpore)**

What do you think of a philosopher's wife?

*She is one more leg to his arm-chair.*

What is that weapon with which a woman conquers man?

*Patience, devilish patience which irritates a man till he throws up the sponge finally.*

**UMA DHAR KALLA (Jodhpur)**

Where does the interest of a producer lie when his picture is totally banned by the Censor Board?

*His interest is transferred to the Official Assise.*

**SS AGNES FERNANDEZ (Bombay)**

What would you have done if you had been in place of Adam when God created the world?

*I would have killed the serpent, preserved the apple as a pickle for posterity and for the rest followed Adam. That would have solved the clothing problem of today.*

Why are the chhota 'mahatmas' strutting about in loin cloth trying to imitate Gandhiji?

*They are searching for their "Godses" to become martyrs.*

What would you have done had you not had a sense of humour?

*I would have become another Keki Modi and run a chain of theatres.*

**S. VENKATA RAO (Mysore)**

Were there mosquitoes in America?

*Yes! They were called waiters, bell-boys, elevator boys, receptionists etc.*

A Hollywood picture is disliked by our women. Why?

*It reflects their private deeds of dark hours.*

What is the difference between democracy and hypocrisy?

*Democracy is the hypocrisy of the people that they are ruling themselves,*

Alas! Where is our ace-producer Shantaram now?

*In Parel, Bombay's mill area.*

Friends flock to my room and die for "filmindia". What shall I do?

*Buy an extra copy and save human lives.*

When does love become septic?

*When mouths become foul and eyes look lingeringly outside the window.*

Are you always cheerful and smile away your worries?

*I can't smile away your questions. They worry me till I see a smile on your face.*

Preaching has become the practice of many. Why?

*A sermon is food for others and one doesn't worry whether it is well-cooked or not and whether it is needed or not.*

Is liquidation of illiteracy possible?

*If each literate person is compelled by law to teach five illiterate persons in a year or lose his*



Suraiya Chowdhari promises to be an attractive addition to the screen in "Lekh", a Liberty Art picture.

ration card, illiteracy will vanish as quickly as the morning dew. 350 million illiterates can be taught only by making every house a school and every literate man a teacher.

**A. VISWANATHAN (Coonoor)**

Why does not God appear before us when we pray to Him?

*The illusion of His existence is the greatest glamour of God which His appearance in form will destroy and people will stop further prayers. And God is a great glutton for prayers. He wants them from saints and sinners alike. He is not like our Congress ministers—refusing revenue from drunkards, gamblers and sinners.*

**MRS. M. RUKMINI (Anantapur)**

My husband eats rose petals. What is the matter with him?

*Must be a 12-spotted beetle. Use an insecticide.*

Do you think Sushila Rani's romance would make a nice story for a good picture?

*The hero would not be popular.*

Is it a fact that Raj Kapoor is engaged?

*Engaged? That boy can't be so steady. He has already two kids in the cradle.*

What kind of a woman is a rarity?

*Every woman is a rare piece. You can never find two of the same kind.*

Does jealousy make a woman silly?

*It makes her a devil and devils are not silly.*

What is the advantage of taking loans from Kabuli money-lenders?

*You can smell them from a distance and dodge in time.*

What is the method to keep Nehru in good humour?

*Nehru is essentially an aesthete and needs good company to be in good humour.*

Is it not wrong to style Rajaji as "His Brahmanical Majesty" as some papers are doing?

*His name is Chakravarty and he rules over a bigger kingdom than Asoka.*

Why is New York the dirtiest city?

*New York is not but New Delhi is these days.*

If heroes are allowed to select heroines, what will happen?

*We might have three heroines in one picture.*

Why does Veera look like being in a trance always?

*That long nose of hers gives her a sleepy look. But watch her on the race-course. She is all alert at her post collecting tips wholesale.*

Should the heroine be always an extra at the start?

*Oh no! Those who jump into the eye at first sight jump to stardom straightway.*

What is the talk of Bombay City now?

*Minister Morarji Desai! He spices every meal and takes the spirit out of every glass.*

What would have happened if Ahmed Abbas had been tall?

*We would have had a better loser and better sportsman. A little height gives you a better view of life and things.*

Gulab and Gohar were contemporaries during the silent days. Now we see only one on the screen, who happened to the other?

*Gohar made a fortune in partnership with Chandulal Shah and bought cars, palaces and race horses and kicked off art and work. Gulab is still an artiste, working for a decent living and after over 20 years of hard work she has now built a little house at Khar. And that house is not mortgaged. What is the future of Khan Brothers?*

*Dead men have only a past. These brave brothers died on 15th August 1947.*

What is the burning problem of the day?

*To extinguish the fire in the burning pit of the stomach.*

What does Zafrullah Khan mean by saying that the Hyderabad situation continues to deteriorate?

*He is right the way the old miser's gold is being checked up and controlled these days.*

**AHMEDULLAH KHAN (Hyderabad Dn.)**

What is disease?

*Price of poverty and penalty of pleasure.*

**R. R. DAS (Thavaram)**

I heard that there is no fresh milk supply in Bombay's restaurants?

*But there is plenty of it running over our newspapers since Babu Rajendra Prasad visited Bombay.*

**H. M. L. UBEROI (Naini Tal)**

What does a blind man see in his dreams?

*A blind man's world should be one long dream with no night and day, no rainbow of colours and no any frustrations of greed and ambition. It is one long night to the onlooker but to the blind darkness is eternal daylight.*

**VASANT S. OAK (Bombay)**

Prem Adib is ugly, Al Nasir is colourless; then how are you?

*I am not a film actor selling my face. How do you like my pen?*

**MISS T. PAI (Bombay)**

Recently I noticed that Veera has a pretty good-looking driver for her Citroen car. Do you think it necessary for a film star to have an aesthetic sense even in the choice of a driver?

*That is not her chauffeur. That is her husband Mohsin Abdulla. Veera has not arrived as a star yet to be able to employ a chauffeur.*

Why are priests still flourishing when each one of them pray for himself?

*The first man who gave us God became a priest and in doing so acquired invisible assets which will pay him dividends through eternity.*

# READ THIS BOOK BEFORE YOU LEAVE THIS WORLD

*The Wittiest and Wisest book of the day! Over 200 pages of sparkling wit! Over 1000 witty answers on love, life, sex, beauty, women, men, film stars, politics, marriage, religion etc.*

●  
**ONLY LIMITED NUMBER OF COPIES FOR FILMINDIA READERS—RESERVE YOUR COPY NOW & IMMEDIATELY BY REMITTING FULL PRICE:**

India:	Rs. 10
Pakistan, Burma, Ceylon	Rs. 12
Overseas:	\$ 5.00 or £ 1

**RUSH BEFORE YOU  
ARE PUSHED OUT**

*Remit Your Price By M. O. To:*

**SUMATI PUBLICATIONS**

55, Sir Pherozeshah Mehta Road,  
Fort, BOMBAY—INDIA.

Tel: 26752



By

**BABURAO PATEL**

EDITOR: **filmindia**

You love to look at the dames or the horses at Mahaluxmi?

*The dames that come to the race course irritate even the horses who drop their form and run wild in desperation.*

Which leaves a greater effect on the mind—the spoken word or the written?

*Words are atom bombs and the written ones travel far and wide and make or break many an unseen heart.*

Of the three factors, past, present and future, which is more important in the life of a man, woman and a nation?

*The present! It has in it a pinch of the past, the pangs of the present and a presentiment of the future.*

**DHIRAJLAL M. DESAI (Bombay)**

Why are suicides and accidents so common in Indian pictures?

*How else can you get rid of those ugly actors and actresses? Unless they are killed they might haunt the filmgoers.*

Certainly, Gujaratis are not provincial-minded?

*They are money-minded and the average Maharashtra can only count up to a hundred. That is where the rub comes in.*

**SUNDAR PRAKASH (Meerut)**

What should a wealthy miser do if he loves an actress?



The shadows accentuate Cuckoo's dancing curves in "Lekh", a social story of Liberty Art Productions.

*Misers love money and not honey.*

**H. S. DORASWAMY (Mysore)**

Are the Yankees fond of horse-racing?

*Yankees are great gamblers. They gamble even on the Communists.*

Whenever I play film records my dog starts howling. Why is this Mr. Patel?

*Stop the records and save the dog. You can't kill two things at once: music and loyalty.*

**P. K. CHAKRABARTI (Calcutta)**

Suppose you are asked to select either a prince or half the kingdom—what will you do?

*I will take the princess. The kingdom will come with her.*

**S. SAMUEL (Bombay)**

What are 'accident' babies?

*Children of nature but orphans of society.*

**MADANLAL BEDI (Rampur)**

After seeing "Doosri Shadi", a friend of mine has fallen in love with Mumtaz Shanti, what kind of love do you call it?

*Illicit love, for another man's wife.*

**D. BAKSHI (Bankura)**

My wife says that "filmindia" is her rival and she thinks that I love your extremely interesting magazine more than I love her. What shall I do?

*Tell your wife that "filmindia" won't bring the wrong babies home which a rival of her own sex would.*

What is the difference between the laughs of an old man and that of a child?

*Both the laughs have no teeth but the little one's has a fragrance of the future in it while the old one's has only a smell of the past.*

Do you understand young men having lady friends?

*Quite! I have a host of them and I am 4 years young.*

Is it a fact that buxom actress Manorama has finally decided to marry Actor Rajen Haksar?

*She has finished with marrying. She is now doing the carrying part.*

**A. RASHID BUTT (Karachi)**

My blood boils when I see Shanta Apte on the screen?

*Next time, take an ice bag with you.*

What is a school girl complexion, by the way?

*It is nature's rouge on a virgin which daughters take from their mothers and pass on to their own daughters in their turn.*

I have a very high opinion about Mehboob?

*So have I. He is a glorious example of self-help, honesty and perseverance.*

Your straightforwardness is your greatest asset!

*I am as straightforward as the late Mr. Jinnah. No beating about the bush.*

You are an outstanding film critic but not even an ordinary actor?

*Ordinary actors rush to the screen for applause.*

Who has made millions in the film industry as a producer?

*No one counts any one's millions but Chandulal Shah brags about having made tons of money. Money by tons, mind you!*

If I say Suraiya is the most beautiful and talented actress of the screen, what would you think of me?

*A bad judge of beauty and talent.*

**MOSHANAND SAHU (Jamshedpur)**

How do you analyse the woman's mind?

*It is a synthesis of confusion.*

**L. S. JAYADEV (Bangalore)**

How do you feel when people compare you with George Bernard Shaw?

*I miss the bluff, the beard and the bank balance.*

**MISS VINODINI CHOUDHARY (Bombay)**

What is the difference between Nayantara and Sneprabha Pradhan?

*They have the same friend—Ahmed Abbas.*

“Azadi ke rah par” must be a rotten picture because the ministers and governors have praised it?

*I suspect as much.*

**P. S. RAMAKRISHNA REDDY (Madanapalle)**

What are crocodile tears?

*Tears which women shed to defame crocodiles.*

Why are modern wedding rings lighter than the old ones?

*Because part of the gold is given to the government to save the married life of drunkards.*

What vital role can a sovereign India, with the mantle of leadership of Asia falling on her shoulders, play in maintaining international security?

*This business of Asian leadership is all tall talk. Let us watch our new frontiers before we promise security to anyone else.*

**JAYANT KR. MOHAPATRO (Patna)**

Why are poor people ashamed of their poverty?

*They don't like to embarrass the rich by exhibiting their poverty.*

Why don't Communists believe in God?

*Because in God's world millions die of starvation.*

Can social distance be effectively eliminated in India?

*It has not yet been eliminated in Russia after 32 years of Communism.*

Why are people in love generally unreasonable?

*Love is a selfish sentiment. Its tyranny is often irksome.*

**P. E. JACOB (Kottayam)**

Does the so-called 'pure love' exist in this world?

*Yes! You find it only in the wagging tail of a dog.*

**BHAWANI SHANKER (New Delhi)**

What do you think about Nigar? Isn't she smart?

*And how? Nigar is a little dynamo throwing out sparks every second.*

People say that persons with long noses are always rich?

*Then Veera must be having millions.*

Why has your wife left teaching?

*She has not because I am learning these days.*

**K. SHAKUNTALA (Hubli)**

What is the difference between a pilot and a ground engineer?

*A pilot is a ground engineer seven thousand feet above sea level.*

Why do we worship cow and not buffalo though both serve the purpose of providing milk?

*When cows climbed the altars of worship, buffaloes were unknown. Worship is a hoary sentiment and cows are ancient milk pots.*

**MURALI D. KAKOTY (Dibrugarh)**

Please define dream and drama?

*A dream is the drama of sleeping hours while a drama is the dream of waking hours.*

**OM MALHOTRA (Ferozepore)**

To which sex does God belong?

*If God had sex, heaven would have been crowded with pimps, priests and politicians.*

**BOBBY FERNANDEZ (Sawantwadi)**

What do you think of Gandhiji's goat? Will anyone kill the same?

*Gandhiji's goat, Nirmala, went to heaven a week in advance of Gandhiji. She knew more about Gandhiji's programme than some of our white-capped goats.*

What would happen if animals became as intelligent as human beings?

*They would ask for a U.N.O. of their own.*

How is human milk measured?

*By the smile on the baby's face.*

**C. M. BHATT (Hyderabad Dn.)**

It seems that Pandit Nehru handles not only the reins of his government but occasionally the reins of a horse too. What is your opinion?

*His government is like the horse he rides—an exaggerated Dalmatian with spots all over.*

**MISS U. PAI (Bombay)**

Is too much ambition bad?

*Too much of anything is bad including the lectures of our politicians.*

Is death the only solution of man's woes and miseries?

*According to the Hindu philosophy death is merely a resting period after which the human being begins the cycle of miseries all over again.*



*Producer*  
**JAWAHIRLAL CHATURVEDI**  
*TEAMS TOGETHER*

*A great Director* **S.M. YUSUF**

*A great Scenarist & Writer*  
**CHATURBHUJ A. DOSHI**



★ *And the Great* ★★★★★

**PARO ★ ULLHAS ★ SHARDA**

**MIRZA MUSHARRAF ★ KULDEEP**

**W. M. KHAN ★ SADIQ ★ PRADIP &**

**JASWANT**

WHO

BLEND THEIR TALENTS TO MAKE  
 THE GREATEST MOTION PICTURE

*of the year*

**MAKA-DIL**

A MOVING STORY OF A WOMAN'S  
 COURAGE IN HER BATTLE  
 AGAINST DESTINY



*Dialogues By*  
**HASRAT LAKHNAVI**

*Lyrics:*  
**MOTI BA. & ABID GULREZ**

*Music Directors:*  
**HANSRAJ BAHAL &  
 DHUMI KHAN**

*Remember It's a*  
 ★ **P. I. P.** ★  
 PRESENTATION



**माँ का दिल**

**مان کا دل**

**THE POPULAR INDIA PRODUCTIONS Ltd., 245, FAMOUS CINE BUILDINGS  
 HAINES ROAD, BOMBAY, 11.**





Nigar and Mumtaz add sex-appeal to "Bikhre Moti", a social story of Great India Pictures.

In the event of the World War III what would you advise young women to do?

*Go to war and die so that we have less cradles and fewer people to feed.*

If one desires to master three languages which will you suggest?

*Gujarati for money, Hindustani for politics and English for knowledge.*

**V. K. FAZLUR RAHMAN (Bangalore)**

How does Kishore Sahu feel when he sees the cover page of February "filmindia"?

*He believes what he sees and his people wonder.*

What sort of dress does Suraiya wear when she is at home?

*An old sari of Badshah Begum. That Badshah Begum is her old nanny who also signs film contracts without film work.*

Has a dark-skinned girl any chance of attaining stardom?

*The camera needs a good mould and not a good colour.*

What is a girl without figure?

*A bamboo blowpipe.*

What has happened to S. Mukherjee, the one-time ambition of many a producer?

*He is the producer-partner of Filmistan and is responsible for all its productions.*

**YUSUF MOHAMED SOLIMAN (Port Louis, Mauritius)**

Did you wear your dhotie during your sojourn in the United States of America?

*I did so in my room but the American dhotie called it a man's saree. After that description, I didn't like my sex to be misunderstood in public.*

What foot do you put first on the floor when you wake up in the morning?

*The right one and then proceed to do the wrong things whole day.*

**MAHARAJ KRISHAN (New Delhi)**

What makes women so fond of chillies?

*Chillies probably give an extra sting to their tongues.*

**K. S. SANKARA NARAYANAN (New Delhi)**

Would you advocate the use of lipstick by all housewives?

*If Indian housewives take to lipsticks, clubs would be deserted and husbands would become more domestic.*

**GANDHI CHOITH R. (Patna)**

What are your ideas about divorce in India?

*There is some chance of marital happiness on a virgin bed but none on a divorced one which is strewn with inhibitions of the past. Mental harmony is the bedrock of every marriage and sensitive minds do not fancy taking history to bed.*

What must be the property of Mr. Chandulal Shah? Will he give me some monthly help?

*He will, if you grow two more legs and run for him on the race course. He owns race horses, a fleet of motor cars, palaces and what not.*

**MISS KALA RIJHSINGHANI (Bombay)**

Why is it that when we see tragedy on the Indian screen, we are rather inclined to laugh than cry?

*Because when you look behind, you see the dead hero sitting in the box receiving curious smiles.*

**NARESH CHANDAR (Delhi)**

My career is going to be journalism. Please give me some advice?

*Write what you feel and forget what you hear. And you will arrive.*

What purpose does lipstick serve?

*It holds the kiss together.*

**YOGESH CHANDRA WHIG (New Delhi)**

Can you give me one good reason of Pandit Indra's popularity as a screen writer?

*I shall give you two: Chandulal Shah and Vasan.*

What has Gandhian philosophy taught you?

*To die with "Ram nam" on your lips when the bullets arrive.*

If V. Shantaram is a good friend of yours why has he stopped advertising his pictures in "filmindia"?

*Shantaram doesn't read "filmindia" and he always likes to read his own advertisement.*

**D. WILLIAM MOSES (Tanjore)**

What do you think of the present activities of the socialist leader, J. P. Narain?

*He is the Hamlet of Indian politics in the 'to be or not to be' frame of mind.*

**P. NANJUNDIAH (Anantapur)**

If woman is the 'queen' of the kitchen, then what should man be?

*King in the dining room if he wants the queen to continue in the kitchen. Women like to cook only if men eat.*

What is the difference between a weeping man and a weeping woman?

*A weeping man destroys while a weeping woman builds.*

**R. VENUGOPAL REDDY (Madras)**

Oscar Wilde says, "The book of life begins with a man and a woman in a garden." Where does it end?

*It ends in the bed with new editions of the book.*

**IKRAM U. KHAN (Saugor)**

Can you give me some idea of what a producer does in the "muhurt" ceremony of a picture?

*He passes the hat around and collects from the distributors.*

I suggest a change in Ranjit's old trade mark—instead of the horse, there should be a donkey and let our Sardar Chandulal Shah replace that long unfamiliar man riding over it! How do you like this?

*That might bring luck. Gamblers should try all sorts of mascots.*

**SAMUEL HANNOCK (Bombay)**

If I say something absurd to my wife she begins to cry. Why?

*For marrying in haste.*

**ARJAN L. MAHTANI (Bombay)**

What are your impressions of American customs and habits?

*Americans have no customs and habits. They have fashions and foibles.*

Describe an average American?

*A good hearted person worried about the next week-end holiday.*

**OMESH CHANDRA WHIG (New Delhi)**

What are flowers for?

*To decorate gods, gardens and guardian politicians.*

**C. T. PRABHAKARA MENON (Bombay)**

What is economy?

*Creating a surplus from a deficit.*

Is the Atom Bomb a dangerous thing?

*The hands that drop it are dangerous. The Atom Bomb is a harmless thing in the hands of good men.*

**SAVAK NANAVATI (Allahabad)**

Why is it that a Russian citizen is not told what is democracy?

*That would be adding butter to the Communist bread and Russia can't afford it.*

**A. N. NARAYANA RAO (Mysore)**

What is a pale face?

*It is a Red Indian's description of a white man's face which is becoming more pale every day under the fear of other pale faces carrying the hammer and sickle.*

When do mistakes become sins?

*When apologies do not follow in the wake of mistakes.*

What are screen doctors?

*Extras with barber's bags.*

Why is Dixit out of news these days?

*He is in bed with heart trouble. Why not write him a nice letter to cheer him up? His address is M. J. Dixit, 750 Parsi Colony, Dadar, Bombay.*

Who are the best killers of music in our films?

*The Ranjit gang of desperadoes. They murder music and kill emotions so often in their pictures.*

When does the secret about a film star's age become clearly known?

*When theatre men wait for the crowds that never come.*

Are witty women attractive to men?

*Only if her witty remarks punctuate his good humour.*

When do all the dreams of an angler come true?

*When he sees the fish in the frying pan.*

What is the biggest mistake of film distributors?

*Gambling on the stars that never bring them bacon home.*

When does failure mean bankruptcy?

*When the debts are small and the creditors can afford to be vindictive.*

If God is all-pervading, why not we worship him in our own hearts instead of doing so in churches, mosques or temples?

*Hearts become temples of God only when the mind is lit up with knowledge. Temples, mosques and churches are built for the ignorant masses to practise the self-hypnosis of mass prayers.*

Which is a feather in a film producer's cap?

*Box office success is the cap and a good review of his picture in "Filmindia" is the feather. Sometimes he wears the feather without the cap.*

Is there anything else of importance in this world except gold?

*The way of getting it and its use afterwards.*

A kind heart was always my undoing. What is your experience?

*My heart has my whole life mortgaged to other people and I often wonder whether I shall carry over some liabilities to the next birth.*

What is all this pomp and pageantry in these days?

f freedom and democracy?

*Freedom is our new baby and every new birth is ushered with pomp and pageantry.*

What is a flower without fragrance?

*An evidence of nature's meanness.*

What is the smoke screen for a woman pursued by thirsty male eyes?

*A hefty six-footer with a social permit to enter the bedroom.*

When are women at war?

*Always! Women are children of conflict—inside, outside and beyond.*

We are men of peace?

*Indeed! We send millions to their peaceful graves at regular intervals.*

**A. V. NARASIMHAN (Hyderabad Dn.)**

When does a virtue become a vice?

*When the ramrod of law pushes it down your throat.*

Do you belong to the well-to-do poor class?

*You have said it. Just enough with a pinch of shortage to make life an interesting struggle.*

Are we to ask questions only to emphasize your intelligence?

*If you guarantee my bread, I don't have to tax my brain.*

**MISS KRANTI MATHUR (Jodhpur)**

People say that philosophers are half mad?

*While philosophers think that people are completely mad.*

**M. S. VENKATANARANAPPA (Mysore)**

What do you think of these goodwill missions, specially the recent one to Ethiopia?

*Waste of time and money! They didn't bring back even a photograph of the Negus.*

Do you think that our girls have got any dress sense?

*May not be in Mysore but come to Bombay once and watch the girls matching even their smiles with their beautiful saris. Of course, the saris are always more beautiful than the girls but the dress sense is there nevertheless.*

**SHIVRAM (Ba, Fiji)**

What was the last interesting thing you saw in America?

*Tears in the eyes of my American friends while wishing me good bye. Those tears proved that all human beings still belong to one large family of God despite the different skins they wear.*

**MISS D. CELESTIAL (Bombay)**

In later years I wish to be a good housewife and also to walk in the footsteps of Florence Nightingale. Can you suggest some ways and means whereby I can attain that goal?

*Tell me in confidence what you are doing now and I shall tell you whether you are going to end as a nightingale or begin with Florence.*



Paro and Sharda make a new team in "Ma-ka-Dil", a social story of Popular India Productions.

When can a girl rest assured that her 'lover' is indeed a true lover? Please note 'lover', not husband!

*Noted! And please note that no man is born, by instinct and temperament, to be a true lover in the sense you mean, except in myths and novels.*

**JAGDISH (Jodhpur)**

I want to present you with a pair of shoes, will you send Rs. 25 for it?

*No, thanks! The producers give me a free supply.*

**R. J. DESAI (Hubli)**

When do you think Mr. William Dieterle will pay a return visit to you?

*He is bound to do it some day. His life won't be complete unless he sees India.*

**KABAL SINGH (Taiping, Malaya)**

What is the difference between a bachelor's life and a married life?

*In a bachelor's life there are many photographs and one hope. In a married life, there is only 'she' and many regrets.*

**S. CHAKRABARTY (Ajmer)**

India: what can it give to the world?

*The philosophy of starving without struggling.*

**KUMARI S. R. SINHA (Lucknow)**

Does beauty consist in features or complexion or both?

*Features decide the mould, complexion lends colour. Together you get a technicolour effect.*

**A. PUSHPAVATI (Hyderabad Dn.)**

Can I be your paying guest for a few days please?

*Good Hindus have not started taking paying guests yet. Hospitality is a religion with the Hindus and one can't cash on religion.*

**UMESH AGARWAL (Lucknow)**

I wish you were the Home Minister of Bombay. How do you like the idea?

*I don't like it. I like to see Minister Morarji in the post. He is doing very well and we are paying him very little for all the work he does.*

**BIKRAM SINGH (Dehra Dun)**

Are you a friend of the princes or the paupers?

*I dislike both as members of the same lazy family. I like workers—rich and poor.*

Could you candidly say, Mr. Patel, of all the New Year greetings you received from Indian producers, how many struck you as genuine?

*No one in the film industry sends me greetings. But my readers wish me a happy New Year every day and I actually feel happy after the wishes.*

What's your prophesy about the Kashmir issue after the cease-fire?

*It is snowing in Kashmir. You must give the gun powder some time to dry.*

**D. SATYANARAYANA RAO (Anantapur)**

"Criticism is the art of the devil". Do you accept it?

*No! The executioner in jail who hangs criminals is not called a murderer. Then why should a critic who does his duty conscientiously be called a devil?*

**GURSHARN SINGH (Nabha)**

What is a smile to a politician?

*A short punctuation to his dirty designs.*

**SHALIMA (Mercara)**

Is divorce a disease in America?

*They use it as a cure for marriage.*

**ARVIND DEVIDAS (Bombay)**

Is Dinkerrao Desai brother of Morarji Desai?

*Only a professional brother! Both are politicians.*

**MRS. ARUNDHATI (Belgaum)**

Are you also one of those men who stare at girls and women in the streets?

*I like to look at beautiful women. I have no time to stare and embarrass them.*

Can you tell me when our ministers will stop lecturing and laying foundation stones?

*Stop crowding round them and they will return to their desks, sadder but wiser.*

**K. G. MATHUR (Ghaziabad)**

How to get rid of Kamini Kaushal from my dream?

*Ask for her husband's photograph and keep it near your bed.*

**A. RAGHAVAN (Anantapur)**

If Santoshi and Kedar Sharma were to direct a picture jointly what can we expect?

*An Indian version of the Parisian Folies-Bergere.*

What is yellow journalism?

*Journalism discovered by jaundiced eyes.*

What is the age of "Baby" Nurjehan?

*She is three babies old.*

**J. PATEL (Sambalpur)**

How far is humour indispensable to life?

*Selling it is indispensable to mine.*

Why do our universities betray an overpowering passion for distributing doctorates to the leaders?

*They are probably finishing their stock of old junk before they begin with a new series in free India.*

**P. M. RAUKA (Ajmer)**

Why does Chandulal Shah want colour in his old age?

*To give his grey hair a box-office look.*

**MISS MOHINI G. A. (Bombay)**

Do you favour nudist colonies near Juhu beach?

*Juhu is already crowded. Let us not add to the crowds.*

**G. SAMSON TATA (Bombay)**

Now that V. Shantaram, brother of V. Kashinath in turn brother of V. Avadhoot, is on the Censor Board would you dare any picture of your own?

*I won't and that is why many producers seem to have become grocers again.*

**MARRIS NELSON (Agra)**

In what thing India leads the world?

*Growing babies!*

**SUDARSHAN D. GUPTA (New Delhi)**

Have you any English friend?

*Hundreds! But as friends they cease to have a specific nationality.*

**R. KRISHNA (Bombay)**

Do you approve of the rebuilding of the Somnath Temple with such huge funds when at present there are already innumerable temples in India and thousands of Gods?

*Ours is a peculiarly "secular" State in which the State looks after mosques, temples and churches; all new public projects are inaugurated with Hindu religious ceremonies and ministers are garlanded as little gods of freedom. In rebuilding Somnath, Vallabhbai Patel probably wants to pay back the Moghal invaders for their repeated and vindictive vandalism of the ancient temple. At this rate, the mosque which Aurangzeb built on the site of the ancient temple of Vishwanath in Benares will have to be shifted to rebuild the ancient Hindu glory.*

**JOSE P. THEKINIATH (Trichur)**

Do you publish your magazine for gain or for

information?

*For public information we have enough Directors of Publicity. I write "filmindia" for the benefit of my grocer.*

**KARUNAKARAN (Nadapuram)**

Who introduced the system of sending Christmas New Year cards?

*Printers who wanted business. Good wishes to good business in this world of greed and hatred.*

**L. THANVI (Jodhpur)**

Is director Shantaram an optimist or a pessimist?

*"The year 1949 belongs to V. Shantaram". Is that an arrogation of a pessimist?*

**AN SURAJ SOLANKI (Jodhpur)**

What opinion do you hold about Marwaris?

*I like poor Marwaris and dislike the rich ones because their hearts and hands are dirty.*

**DA KALLA (Jodhpur)**

How is Neena getting along with W. Z. Ahmed in Pakistan?

*She is fed up and fretting to return to India.*

**MOOR SINGH KALRA (Calcutta)**

What are the least monthly expenses required for an Indian student in America?

*A hundred and fifty dollars a month.*

**RAMACHAR (Waltair)**

Are you in favour of prohibiting cow slaughter in

India?

*I would like to slaughter those cows that play the traffic policemen in busy streets.*

**SUSHIL C. JAIN (Delhi)**

Why are drunkards generally disliked?

*They lose their sense of humour too soon.*

What is the best way to win an election?

*The next one will be won with millions shouting "Mahatma Gandhi Ki Jai".*

What qualifications are required to become an ambassador?

*Let us first finish our stock of refugees from home before we think of training new ambassadors who can rub shoulders with their foreign rivals in the field of international politics.*

**A. B. NATESAN (Chittoor)**

You praise and condemn women in the same breath. Aren't you a funny guy?

*It is a funny creature I have to describe. She is at once good and bad.*

Mr. Patel, can you please name your successor?

*Why are you so anxious for my exit? Are you, by any chance, thinking of producing pictures?*

**A. B. MENDON (Bombay)**

Is it true that the celebrated Raj Kapoor is of foreign descent?

*Yes! He comes from Peshawar which is now in a foreign country.*

*Golden Opportunity For Southern India Distributors*

# “DUKHIYARI”

A DREAM LINED ROMANCE

Star Studded Cast:-

SURENDRA, MEENA, TRILOK KAPOOR, RANJIT KUMARI,

BHUDO ADVANI, MAJNU, CUCKOO

and Late

CHANDRAMOHAN

*Territorial Rights:-*

**Bombay:-** M/s Maya Films, Bombay.

**Delhi, U.P. & East Punjab:-** M/s. Modern Cine Traders, Delhi.

**C.P. & C.I.:-** M/s Jai Film Distributors, Indore.

**Bengal:-** M/s New India Film Exchange, Calcutta.

**Western Pakistan:-** M/s Bharat Kalamandir, Delhi.

*Enquiries invited for Southern India & Overseas.*

*Contact:-*

**M/S MAYA FILMS,**

51, Dubash Market, Shaikh Memon St., Bombay 2.



JUSTICE PICTURES'

HAMARI HISSMAT



हमारी हिस्मत



STARRING .  
 AGHA • PRAKASH • SHANTA PATEL  
 DALPAT • ALI • S. AZIM • RADHA  
 MANCHHI • MUSTAFA AND SHEIKH  
 —Music  
 NISAR BAZMI  
 DIRECTED BY : PRODUCED BY :  
 NARI-GHADIALI JAMNADAS PAREKH

W.P. MITRA

For Territorial Rights :

Bombay Presidency:—TARACHAND PICTURES, Seenar Manzil Bombay. 4  
Sind & Baluchistan:—METRO PICTURES, KARACHI.

For remaining Territorial Rights Contact:

JUSTICE PICTURES Jyoti Studios, Bombay 7.

**LASH NATH RAIZADA (New Delhi)**

Why is Bombay cheaper than Delhi?

*According to statisticians, Bombay is the most expensive city in the world today, even more expensive than the ever-notorious Hollywood.*

**. VAIDYA (Sholapur)**

What sort of superstition rules in film industry of 1?

*The superstition that if one type of a story clicks at the box-office, fifty more of the same type will also do the same. Repeating stories, songs and stars to woo success is the worst superstition in our film industry.*

**LASH NATH (Lashkar)**

Why has God no place in the future constitution of a?

*We have a secular and peculiar state.*

Why do you always keep yourself in the background social functions?

*I am a modest man and hate crowds.*

**LASH KUMAR (New Delhi)**

What is pain?

*A reminder of God.*

Were you ever a terrorist?

*Always! I terrorise the film producers by spraying ink on them. At least that is how they describe me.*

Did Muslim artistes and producers go to Pakistan refugees?

*They go as bankers. Muslim artistes and producers in India are very rich folks.*

**PARKASHI (New Delhi)**

Will Asia be able to check the Communist menace?

*There is no Asia left now, except India and Pakistan, where red is not in fashion.*

**RAM SHAHANI (Bombay)**

What is this place called heaven?

*To the Muslims it is a "mehfil" of "hoors" and "sherbet"; to the Hindus it is a "Kumbhmela" of saints and sadhus; to the Westerners it is an empty first class compartment with plenty of room for all.*

**S. BHANU (Kanpur)**

Mr. Patel, as you offer Rs. 100/- for the best set of questions, I have an idea of offering Rs. 100/- for the best answer in your "Editor's Mail". Would you accept?

*My address is: "Azad", Oomer Park, Warden Road, Bombay and the postman knows me personally.*

**ETADEVI (Tellicherry)**

Which is the most pleasing trait in Shri Morarji sai's character?

*His impulsive sincerity!*

**V. JAGANNADHAM (Nidadavol)**

What particular use is the U.N.O. which has hardly any power to enforce its sanctions?

*The human being is a junny creature. He needs noise for all his acts. He screams when he first slips into this world. He plays a band when he takes a woman to bed and needs music when going to the grave, as if the dead can hear. He uses tom toms for war and music for his prayers. Can he therefore escape a noisy carnival while pretending to forge peace?*

**K. G. HIRANI (Lucknow)**

Why is it that in the parties and functions arranged at the Government Houses only rich persons are invited?

*We have a people's government in which people are the hosts and therefore rich men must be the guests. The hosts can't be the guests at their own parties. Can they?*

**M. VASUDEVAN NAIR (Puthiyara)**

What must have passed in Adam's mind when he first set eyes on Eve?

*He didn't know what to do with her and let her take the initiative. Since then Eve has been running the show.*

H. V. R. Iyengar recently described Andamans as "a paradise on earth". Any comments?

*We should send Iyengar there for his angelic innocence. He deserves a paradise.*

**K. SYED ISMAIL AMANULLAH (Mangalore)**

How far are the Gandhian ideals being followed by our ministers?

*They are spinning yarn and yarns.*

**MISS M. NADKARNI (Bombay)**

Why, do you think, women are working in the offices nowadays?

*To win their grocer's smile.*

**BULO T. HARISINGANEY (Thana)**

What became of Seth Dalmia's one world campaign?

*They say it ended with an American wife.*

**MISS KAMAL (Bombay)**

Does virtue satisfy man?

*It would, had it been in fashion.*

**MANAK LAL PANWAR (Jodhpur)**

Morarji is always praised to the skies by you. Are you afraid of him?

*Morarji believes in love and non-violence and carries a big stick to emphasize his principles. An ordinary man would be tempted to use that stick! Morarji doesn't have to, because people reciprocate his love.*

**MRS. M. BRIGGS (Anantapur)**

Which is the best use to which a rotten egg can be put?

*Take it to the nearest political meeting. How to make husbands speak the truth?*

*Don't try. If husbands speak the truth, marital beds will become graveyards of romance.*

**SHAIK HUSSAIN (Bellary)**

Who are all the artistes that migrated to Pakistan?

*Ragini, Khurshid, Nur Jehan, Neena, Shamim and Suvarnalata. The rest returned quickly.*

**ASHVINI KUMAR BHATTACHARJEE (New Delhi)**

Is there any institution in India where people can learn cinematography?

*None! You must start in a studio as an apprentice and go up the hard way.*

**JASHABHAI S. PATEL (Mbale, Uganda)**

Film exhibitors of this country spoil the good name of India by importing rotten and vulgar pictures. Why doesn't our popular government ban the export of such filthy pictures?

*Our popular government is too popular to be sensible and efficient.*

**PREM KAPOOR (Kanpur)**

Troubles of man began with woman. Dare you deny it?

*And what about the woman's troubles? How did they begin?*

**JAGDISH PRASAD JAIN (Meerut)**

Is God impertinent?

*Oh no! He is polite and indifferent.*

I want to see you in Bombay. Where shall I meet you?

*Don't bother. I shall meet you in Meerut when I come there next.*

**S. N. SURI (Mysore)**

What is love with sight?

*Married love.*

**S. N. SYED BUDEN (Trichinopoly)**

How should we remove the colour bar: by legislation or by propaganda?

*We have no colour bar. We have caste walls which can be destroyed only by educating the masses. Law can't remove old prejudices while propaganda is always suspected.*

**S. SARASWATI (Madras)**

V. Shantaram has advertised 1949 as his own year

with three pictures, "Apna Desh", "Shivshakti" "Dahez". Is there none else to share it.

*I think all others will get the year 1949, Shantaram seeing the choice of his subjects. "Desh" is no longer a secret. From the other one is a mythological subject while the other is disgustingly familiar. To arrogate the year himself, Shantaram must not go back to something which has come on the screen so many times before.*

**B. L. MANDANA (Jaipur)**

What makes one a leader?

*A million dumb followers!*

**VASHU K. MAHTANI (Bombay)**

Have you done anything knowing that it would be unpopular?

*What else have I been doing all these years? Are you shy in the company of women?*

*Very! And to prove it I sit right in the midst of them.*

**MRS. SEVERIN FERNANDEZ (Bombay)**

Do you support prohibition as a state policy?

*As a law abiding citizen I accept prohibition but I think it is a waste of time and state revenue. What is the food that dead men eat?*

*The great dead live on their fame while the little ones from their diet of dust.*

**K. G. THINGALAYA (Bombay)**

When you eat meat do you think it is wrong?

*Man is an omnivorous creature and can live on leafy vegetables like a goat. Even the milk that we drink is a meat product. So if milk is not meat can't be wrong.*

**JAWAHIR S. THANVI (Jodhpur)**

At the age of 20 what was the aim of your life?

*To take a steady job and support my family. That is still my aim.*

**KALI SADHAN GHOSH (Bankura)**

Acharya Bhawe has said that "Congressmen are"

**Longer  
mileage  
on  
Firestone  
De Luxe CHAMPION TYRES**





The late Mr. V. H. Desai still lives on the screen in "Roshni", a social story produced by Standard Pictures.

selling their old sacrifices". Do the Congressmen realize it?

*They do but business is brisk and there is no time for philosophic contemplation.*

**THAKU T. ADWANI (Bombay)**

Can't you, Mr. Patel, exhort Seth Chandulal Shah to keep away from film production instead of producing such rotten and filthy pictures like his latest "Mitti ke Khilouna"?

*Chandulal Shah does not read "filmindia" and it is difficult to teach a man who boasts of his "inglis" being better than his Hindustani.*

**T. P. JHUNJHUNWALA (Kanpur)**

Would you like your children to be critics?

*I would but they stand before the mirror and flatter my work in bed. How can such people be critics? A critic begins with himself first.*

**POORAN CHANDRA (Lucknow)**

In which country of the world are leaders most respected?

*In India! Our leaders can get away with anything. We are a nation of idol worshippers who see gods in stones.*

**JAYANTILAL RATILAL BHATT (Kandivili)**

What will happen if you and Sardar Patel exchange posts for one month?

*The Sardar will get more advertisements but will bring down the sales of "filmindia". I shall make a lesser mess of his post than he will make of mine.*

**VIDYADHAR P. NAGARKAR (Bombay)**

What is the mathematics of love?

*One plus one makes one. After marriage several.*

**S. S. N. RAO (Jamshedpur)**

How far is our government democratic?

*A government becomes more democratic as the people get more disciplined and responsible. With rebels and roudies prowling, democracy would be a social crime.*

**NIRMAL (Rewa)**

Are there no women worshippers in any temple of the world?

*In India, every home has become a temple because women worship their husbands. Not that men have become gods.*

**ABBAS N. MERCHANT (Nasik)**

What would happen if Pakistan invented the Atom Bomb?

*We would have Liaquat Ali Khan as our prime minister and Zafrulla as the foreign minister.*

**RS. 500|- IN 25 PRIZES EVERY MONTH**

The following prizes are awarded every month for questions which are considered interesting or elicit interesting replies in the "Editor's Mail".

1st Prize: Rs. 100|-; 2nd Prize: Rs. 80|-; 3rd Prize: Rs. 50|-; 4th Prize: Rs. 40|-; 5th Prize: Rs. 30|- and 20 Consolation Prizes of Rs. 10|- each.

A reader can ask as many questions as he likes. Questions should be neatly written or typed if possible. Unless the letters are signed, they won't be considered.

In awarding prizes the Editor's decision shall be final and absolutely binding and no correspondence will be entertained.

The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by Money Order.

**PRIZE WINNERS FOR MAY**

1st Prize: Rs. 100|- to H. S. Venkata Rao (Mysore); 2nd Prize: Rs. 80|- to Mrs. M. Rukmini (Anantapur); 3rd Prize: Rs. 50|- to Miss Agnes Fernandez (Bombay); 4th Prize: Rs. 40|- to Om Malhotra (Ferozepore); and 5th Prize: Rs. 30|- to Miss T. Pai (Bombay) and 20 consolation prizes of Rs. 10|- each to the following:—Virsingh A. Khalsa (Ajmer); Miss Indra G. A. (Bombay); A. Viswanathan (Coonoor); H. M. L. Uberoi (Naini Tal); S. Samuel (Bombay); D. Bakshi (Bankura); A. Rashid Butt (Karachi); K. Shakuntala (Hubli); Murali D. Kakoty (Dibrugarh); Bobby Fernandez (Sawantwadi); Miss U. Pai (Bombay); Yusuf Mohamed Soliman (Port Louis, Mauritius); Miss Kala Rijhsinghani (Bombay); A. N. Narayana Rao (Mysore); Jagdish (Jodhpur); K. T. Ramachar (Waltair); M. Vasudevan Nair (Puthiyara); Mrs. Severin Fernandez (Bombay); T. P. Jhunjunwala (Kanpur) and Ahmedullah Khan (Hyderabad Dn.). Money Orders are being sent to all the prize winners.

Sansar Movietone Ltd. PATNA

PRESENT

Now ready for release!  
**MUMTAZ SHANTI**

SAPRU

RANJIT KUMARI

KESRI

PREM KANT

BIKRAM KAPUR

and

CUCKOO

आहुति



# आहुति

with ANOKHI QURBANI

Story

L. SHANKER & H.C. JAISWAL

Dances L.C. MATHUR Screenplay GOPI SARAN

Music D.C. DUTT Direction KUL BHUSHAN

Produced by - L. SHANKER

For Territorial Rights Contact:-

**SANSAR MOVIE TONE LTD.,**

Head Office -  
JHAZI KOTHI,  
KADAM KUAN,  
PATNA.

Telegrams: -  
SANMOVI { PATNA  
              { BOMBAY

Production Office: -  
133, FAMOUS CINE BUILDING,  
HAINLS ROAD, MAHALUXMI,  
BOMBAY II.



RAJ KAPOOR--

*One of our top liners. Raj Kapoor, plays the lead in "Sunhere Dii", a social story of Jagat Pictures, now released in Delhi.*

**NOW READ  
A PICT**



PRODUCED AT  
**HALDIA-NANDA  
PRODUCTIONS**  
SHREE SOUND STUDIOS  
DADAR - BOMBAY.

**TO ENTERTAIN A NATION  
OF SIGHS, SMILES AND SONGS!**

**SURAIYA & MADHUBALA**

*in*

# **Singdair**

WITH

**JAIRAJ • RANDHIR • K. N. SINGH • MADANPURI  
DURGA KHOTE**

DIRECTED BY:

**J. K. NANDA**

PHOTOGRAPHY:

**RAJNIKANT**

MUSIC:

**KHURSHID ANWAR**

PRODUCED BY:

**R. B. HALDIA**

AUDIOGRAPHY:

**CHANDRAKANT**

*Our Next*

**MEHFIL**

**NOW ON THE SETS!**

*Directed by*

**J. K. NANDA**



NARGIS—

*The superb tragedienne of the Indian screen plays one more classic role in "Poonam", a social story of P.J. Film Unit, produced and directed by our popular actor, P. Jairaj.*

**DEVIKA RANI**  
SETS THE CAMERAS ROLLING  
TO MAKE  
THE MOST ROMANTIC PICTURE  
OF THE YEAR



P. J. FILM UNIT'S  
**POONAM**

*STARRING:*

NARGIS ★ JAIRAJ ★ BHARAT BHUSHAN  
K. N. SINGH ★ DAVID ★ CUCKOO

*PRODUCED & DIRECTED*

*by:*

**JAIRAJ**

*For territorial rights, rush to:*

**P. J. FILM UNIT**  
EASTERN STUDIOS, 75-77 LOVE GROVE ROAD,  
BOMBAY 14, INDIA.

The **BIGGEST** box-office  
news of the Year !!  
**HIMALAYA PICTURES**

**NAZRANA**

**KAMINI KAUSHAL**  
**KANU ROY**

HIRA SAVANT. ANSARI. DIXIT PREMA.  
SHYAMA. RAJANI. AMARSINGH. SHREEPAL  
and

**GEETA BALI**

Music  
C. RAMCHANDRA

Direction  
AGDISH PANT

Story Dialogues and Songs  
GOPAL SINGH NEPALI.

PRODUCED BY  
LT. COL. DRONA SHUMSHERE JUNG BAHADUR RANA  
and GOPAL SINGH NEPALI

SHEA

FIS

**NAZQA**

?

Music  
C. RAMCHANDRA

Lyrics  
GOPAL SINGH NEPALI

**NAZAQA**

Music  
C. RAMCHANDRA  
Lyrics  
GOPAL SINGH NEPALI

?

DISTRIBUTORS OF THE THREE PICTURES

for DELHI., U. P. and EAST PUNJAB  
TRADERS (1947) LTD.  
CHANDNI CHOWK, DELHI.

for BOMBAY PRESIDENCY  
CENTRAL FILM DISTRIBUTORS  
321, VITHALBHAI PATEL ROAD, BOMBAY, 4,

OTHER TERRITORIES  
CONTACT:

**HIMALAYA PICTURE**

97/1 Ghodbunder Road, Malad, BOMBAY

# "Andaz" Draws Crowds At Liberty!

## Dilip Kumar Gives His Greatest Performance!

Whenever Indian producers try to portray sophistication in their pictures they always end by being clumsy and unconvincing. Somehow Indian artistes when they try to ape Western sophisticated ways of life, they always look more funny than convincing. The assumption that fancy costumes, horse riding, perfumes, ball-room dancing and birthday parties make up for all the sophistication required in motion pictures is entirely wrong. All these are, of course, so many outward symbols of sophistication but then sophistication being an essentially mental attitude it has to be mainly expressed in an intellectual manner and with the necessary poise and personality to be completely effective. Merely dressing the dummies for monkey tricks like horse-riding and ball-room dancing cannot lend sophistication to a story.

Seen from this view point, not one character in "Andaz" succeeds in convincing us. And it is a pity that director Mehboob, who is known for vividly portraying some rare realism of life in the past, should have this time stooped to give us a story in an artificial environment entirely inconsistent with the realities of contemporary life in India. The social life which Mehboob portrays in "Andaz" is perhaps found in a few city homes but the people who live this life are in such a small minority that their life and deeds can hardly provide a theme for millions in the country. A social theme is the one which presents the problems of the masses to the masses and suggests an optimistic solution of them. The gambols of a few Westernized monkeys can hardly make a story for 350 million Indians. "Andaz" is, therefore, a story of the few for the few.

### TALE OF HUMAN HEARTS !

Basically, the story of "Andaz" has some deep human values. Neena, a rich man's only daughter, is saved from a riding accident by Dilip, a young man, whose origin remains a mystery till the end. He is born in the picture on a horse back and we know nothing about his home, his

**A N D A Z**

Producers: Mehboob Productions  
 Language: Hindustani  
 Story: Shunis Lucknavi  
 Music: Naushad  
 Photography: Faredoon Irani  
 Audiography: Kaushik  
 Cast: Nargis, Dilip Kumar,  
 Raj Kapoor, V. H. Desai,  
 Cuckoo etc.

Released At: Liberty, Bombay  
 Date of Release: 21st March 1949

Directed By:  
**MEHBOOB**

parents, his occupation or his social standing till the end. The only parent of his that we see is the horse which bears his weight in the introductory sequence.

Neena feels grateful and accepts Dilip as a life-long friend. Dilip misunderstands gratitude and falls in love with Neena. When Neena's father dies, according to the dramatic schedule, Neena gives half her wealth to Dilip and asks him to manage the rest. Dilip considers this as further evidence of her love for him.

Now, Rajan, another young fellow, returns from England—goodness knows after doing what! We are told that Rajan and Neena love each other since childhood and have been waiting for each other many years. It is the ideal love that waits till eternity.

Rajan and Neena are soon married but on the marriage day Dilip wants to pack off. In a little exchange of thoughts Neena is shocked to discover that Dilip loves her very deeply. To keep the story going, Dilip, of course, chooses to stay a little longer and continue with the management of the business.

Neena goes to Simla, away from home and away from Dilip's love. Neena loves her husband and proves this by presenting him with a child, an orthodox act for a sophisticated girl. She doesn't want to return to the city and very soon the fretting of Rajan turns into suspicion. Love now suffers an eclipse of doubt and matters soon rush to a climax when



Dilip Kumar, one of our most popular artistes, gives an excellent performance in "Andaz" of Mehboob Productions.

Rajan returns with Neena to their home town. Dilip becomes aggressive in his love and Rajan becomes more suspicious and quarrelsome till at last Neena empties her revolver into Dilip's chest when he tries to enforce his affection on her.

Neena is now tried for murder and of all people Rajan accuses her of disloyalty. Neena is sentenced to transportation for life and not till then does Rajan discover, through a letter written by Dilip and hidden in a toy, that Neena loved only Rajan and no one else. There is remorse, of course, and a mad rush to the jail gates. It ends there.

### A CONFUSED THEME

Mehboob probably wants to tell us that our young girls should not have male friends as such friendships are often misunderstood and prove tragic in the long run. Or does Mehboob consider friendship between a man and a woman as a symbol of Western sophistication?

This is rather an extreme view of relationship between a man and a woman. Friendship is essentially a human virtue and to deny it to our young girls is rather a strange order. Is it necessary that all friendships between men and women should end in sex relationship? Aren't there men who look upon their women friends as pals or sisters? Haven't we in India the ceremony of 'Raksha Bandhan' which ties strangers into a bond of brotherhood and gives a Muslim brother to a Hindu sister?

Or does Mehboob want our married girls to disown all previous

friends because her husband is unreasonably suspicious and jealous? Does he want our married girls to withdraw themselves from society and isolate themselves at the feet of their husbands? Whatever Mehboob wants to tell us, he fails to convince us in "Andaz" one way or other.

#### MEHBOOB BRINGS TEARS

As a motion picture, "Andaz" is an attractive piece of cinematographic art. Fareedoon Irani excels himself in capturing some very beautiful outdoor scenery. The music of the picture is not quite happy. Mehboob has somehow stumbled through the sophisticated sequences of the picture and the first half of the picture drags a bit. In the latter half, where the human drama takes a pathetic turn. Mehboob vindicates his reputation as a good director and gives some extremely emotional work, in which Nargis reaches new heights. In the pathetic sequences, Mehboob succeeds in moving the audience to tears.

#### SUPERB TRAGEDIENNE!

From the players, Nargis gives an eloquent performance as a superb



Recruit G. T. Alimsingh of 16, Kanade Hostel, Poona, 4, is 21, 5'-7" knows Hindi and Urdu, can sing light film songs and has acted in school and college dramatics.

tragedienne when sighs and tears begin to punctuate the drama. This girl is great when she has to say it with tears.

Dilip Kumar improves beyond recognition under Mehboob's direction. He casts off his usual mannerisms and becomes versatile in the role of Dilip, the frustrated lover. The way he portrays his struggle of suppressed emotions is a fine piece of histrionic art. This is easily Dilip Kumar's greatest performance so far. And yet we wish someone gives the traditional Muslim crop to his "gonda" hair running riot over his face.

Raj Kapoor plays a role that suits his personality. He lives it almost with his carefree abandon and emphatic gestures. In parts, he overdramatizes his actions but that is what Raj Kapoor actually is in life.

Cuckoo plays a sympathetic role as Sheela. For an Anglo-Indian girl, she speaks her dialogue too well at times and quite indifferently sometimes. Her movements are as graceful as her dances. She is a future hope for a good role.

And yet after all and said, done "Andaz" is an attractive picture, the second half of which is good enough to make one forget the first half.

## NOW AVAILABLE FOR PRODUCERS

NEW

### SOUND RECORDING THEATRE

INSTALLED WITH

### LATEST MODEL R.C.A. P.M. 49

## RECORDING AND RE-RECORDING EQUIPMENTS

AT

### MODERATE TERMS

*For Bookings Please Apply To:-*

**HINDUSTHAN INFORMATION FILMS,  
SION, BOMBAY.**

Telephone: 60218.

Telegram: "HINDINFORM"

# "Nai Reet" Deserves To Be Banned!

## Censors Wink At Anti-Social Picture!

"Nai Reet" produced by India Film Corporation is not at all a happy picture as it provokes none-too-sympathetic thoughts and preaches a revolutionary mode of life completely alien to our culture and traditions.

Wrongly assuming protection under the Bombay Hindu Divorce Act of 1947, the picture propagates divorce amongst the Hindus as the easiest escape from emotionally unhappy marriages and actually forges two divorces to substantiate this view point in the picture.

This, however, is an entirely wrong and illegal interpretation of the Bombay Hindu Divorce Act of 1947 which has absolutely no provision in it for obtaining a divorce if one of the parties to the divorce is merely in love with another woman on grounds of her being an educated woman. The laws of our country have not yet started taking notice of love tangles and emotional affairs in the lives of our people.

The Bombay Hindu Divorce Act of 1947 provides for a divorce on six grounds: impotency at the time of marriage; lunacy for seven years; leprosy for seven years; desertion for four years; death or disappearance for seven years and adultery



Ranjit Kumari makes "Aahuti" or "Anokhi Qurbani" an attractive picture.

### NAI-REET

Producers: **India Film Corporation**  
 Language: **Hindustani**  
 Screenplay & Songs: **Kumar & Gupta**  
 Photography: **D. Divecha**  
 Audiography: **B. N. Sharma**  
 Music: **S. K. Pal**  
 Cast: **Sulochana Chatterjee, Rajendra, Krishnakant, Tiwari, Badri Prasad, Geeta Bali etc.**  
 Released At: **Central, Bombay**  
 Date of Release: **5th March 1949**

Directed By:  
**S. K. OJHA**

with a concubine or with the opposite sex or prostitution.

None of these legal grounds are found in "Nai Reet" where the hero, Kamlakant, divorces his wife Bindu and the other woman Jwala gets a divorce from her professor-husband, Dr. Rai. The only reason given for these two divorces is that Kamlakant falls in love with Jwala, the professor's wife, who is an educated woman and she reciprocates his love. Having met an educated woman, Kamlakant begins to dislike his own un-

educated wife, with a child, even though she is shown as the usual ideal Hindu woman.

### DISTORTION OF SOCIAL VALUES

Do the producers mean to tell us that an ideal Hindu wife, and the mother of a child at that, should be punished with a divorce for all her virtues merely because she hasn't got some smattering of the English language?

If we are to accept this teaching as a guidance for our future life, the earlier we forget all age-old Hindu traditions the better for us.

All throughout the picture, Bindu, the ideal Hindu wife, is shown as a paragon of domestic virtues worshipping her husband and not doing a single act that would hurt him even indirectly. The hero, Kamlakant, is a graduate of science, who gives his new bride a child and then goes to the city to prosecute higher studies. This man of education falls in love with his professor's young wife. The professor is shown as an old man devoted to science and has a young wife in Jwala who, though she possesses a good character, is still shown as missing sexual intimacy with her learned husband. But nowhere is it shown that her husband is either impotent or indifferent. On the other hand whenever he goes to her bedroom, Jwala, sort of freezes him with her cold indifference which compels the gentle professor to retire from the room. This educated woman, who must have married the elderly professor of her own free will, falls in love with Kamlakant, the younger man, when he appears on the scene.

### TRAVESTY OF JUSTICE

Kamlakant and Jwala love each other in a chaste manner as is emphasized in the picture till both are free from their previous marital commitments.

After a lot of emotional drama, punctuated by the helpless pathos of Bindu, the ideal Hindu wife, we are suddenly told that both the divorces were granted by the same court, thus giving a license to Kamlakant and Jwala to marry after driving Bindu out of the house unceremoniously without her child.

If as new citizens of a free State, we are going to grant divorces on such flimsy grounds, the entire fibre of our ancient social order is going to be poisoned very soon.



Shyam is fast becoming a top-liner amongst our male leads. Here he is doing something to that book, in "Char Din", a social story of Rattan Pictures.

The Bombay Hindu Divorce Act of 1917 is intended to give relief to the helpless and distressed. It is a negative legislation to be used in extreme cases. But even this law does not provide a divorce for the illicit love affairs of educated married people.

Doesn't this picture, therefore, defeat the true and social spirit of the Divorce Act apart from it preaching a disgusting anti-social approach to the sacred institution of Hindu marriage?

**APPEAL TO HOME MINISTER !**

If this picture is allowed to encourage illicit love tangles between married persons resulting in a demoralization of our ancient social code, we are soon going to inherit the material-minded Western way of life where marital life is often identified with canine mating.

Our Home Minister, Mr. Morarji R. Desai once told us that there is more culture and education on his Censor Board than in the entire film industry. If the censoring of this picture is an evidence of the culture and education of the members of his Censor Board, we regret to state that the evidence is far from being convincing.

Minister Morarji Desai should see this picture himself and tell us why

this picture is not banned straight-away if we are to accept his numerous professions about Hindu culture and sanctity of married life as a sincere expression of his genuine convictions.

**ABETTING CRIME !**

Apart from the disgustingly anti-social story, the production values of the picture are terrifically poor. The music is not at all attractive nor is the dialogue.

From the players, Sulochana Chatterjee gives a pretty good perfor-

mance in the sympathetic role of "Bindu", the ideal Hindu wife. Rajendra is quite good as "Anokhe" while Geeta Bali, though she blows out her nostrils too many times like a race horse after a strenuous race, acquits herself creditably as "Jwala". Krishnakant is disappointing both in work and looks.

"Nai Reet", is a disgusting, anti-social picture and as such deserves to be banned by the censors all over India. The exhibitor who shows this picture can himself be accused of abetting anti-social activities.

**Columbia Records**  
"MAGIC NOTES" TRADE MARK

**MUSIC FROM RECORD BREAKERS**

**JUGNU  
KHIDKI  
PUGREE  
MELA  
GRIHASTHI  
PAT-JHAD**

**RECORDED ON**

**COLUMBIA**  
THE FINEST NAME ON RECORD  
HEAR THEM FROM YOUR NEAREST DEALER  
**COLUMBIA GRAPHOPHONE CO., LTD**  
CALCUTTA · BOMBAY · MADRAS · DELHI ·

# “Bazaar” Becomes A Good Entertainer!

*Familiar Story Well Produced!*

Quite a few stage stories from Hollywood have been used for making “Bazaar” an attractive entertainment. Amarnath always shoots his pictures carefully and “Bazaar” has herefore become also a technically pleasant picture, soothing to the eye and the ear.

The story is the familiar stage triangle which we have seen on the screen so often. An impecunious poet, Parwana, runs away from home in company with his pal Jagu to join a theatrical company. On the way they come across a gipsy camp and Jagu succeeds in picking up Koel, a gipsy dancer, as his sweetheart.

Parwana and Jagu soon cross swords with Khanna of Khanna Theatres whose main attraction is Bijli, a beautiful and temperamental dancer. Bijli is attracted by Parwana’s poetry and physique and we soon see Parwana, Jagu and Koel working in Khanna Theatres.

Parwana and Bijli begin to love each other and Khanna doesn’t like the look of things being himself in love with Bijli. Things soon reach a show-down stage and Bijli walks out of Khanna Theatres arm-in-arm with Parwana and his stooges. The new team tries to start its own theatre business but the love-stricken Khanna becomes vindictive and with his influence and money hounds them out from place to place till Parwana and Bijli are ruined and heartbroken. In a desperate attempt to save Parwana’s poetic soul, Bijli, sacrificing her love for him, compromises matters with Khanna who helps to put Parwana on the stage once again. But, Parwana needs more than mere success to feel happy and very soon he returns heartbroken to his parental home, a sadder but wiser man.

Now Parwana dedicates himself to national service and we soon come to the climax in which Khanna realizing the intensity of Bijli’s love for Parwana gracefully gives her up and

her love for Parwana on a public platform. It ends well.

**WELL PRODUCED PICTURE**

The story is commonplace but the framing of the picture is beautiful in parts. The songs are attractively tuned. The photography is also excellent in parts and quite pleasant generally. Amarnath’s direction is good as usual, with the exception of the odd sequence in which Nigar sings a sad song through a number of public streets after leaving Khanna’s home. That is rather an odd adventure in musical sighing.

Nigar plays “Bijli” pretty smartly and gives a good performance throughout. Shyam plays Parwana, the poet, rather indifferently and lacks the dreamy and distant look which is usually associated with poets. Badri Prasad does a nice little role as a national poet. Yaqub’s “Khanna” fails to convince. Yaqub has now started repeating himself and gets boring in consequence. Gope does his usual bit as Jagu with Moghul putting in a couple of attractive dances.

There is plenty to entertain in “Bazaar” though there is nothing to remember. The picture has a pretty fast tempo and does not bore. It is a good entertainer with attractive music and pleasant photography.

<b>B A Z A A R</b>	
Producers:	<b>Madhukar Pictures</b>
Language:	<b>Hindustani</b>
Story:	<b>K. Amarnath</b>
Songs & Dialogue:	<b>Q. Jalalabadi</b>
Music:	<b>Shyam Sunder</b>
Photography:	<b>M. R. Navalkar</b>
Audiography:	<b>V. S. Gopal Ram</b>
Cast:	<b>Nigar Sultana, Shyam, Gope, Cuckoo, Badri Prasad, Yaqub etc.</b>
Released At:	<b>Excelsior, Bombay</b>
Date of Release:	<b>4th March 1949</b>
Directed By: <b>K. AMARNATH</b>	

all rush to a public meeting for their individual professions and confessions. Evidently any place seems to be good enough for the Punjabis to vomit their love and a large crowd does not deter Bijli from vomiting



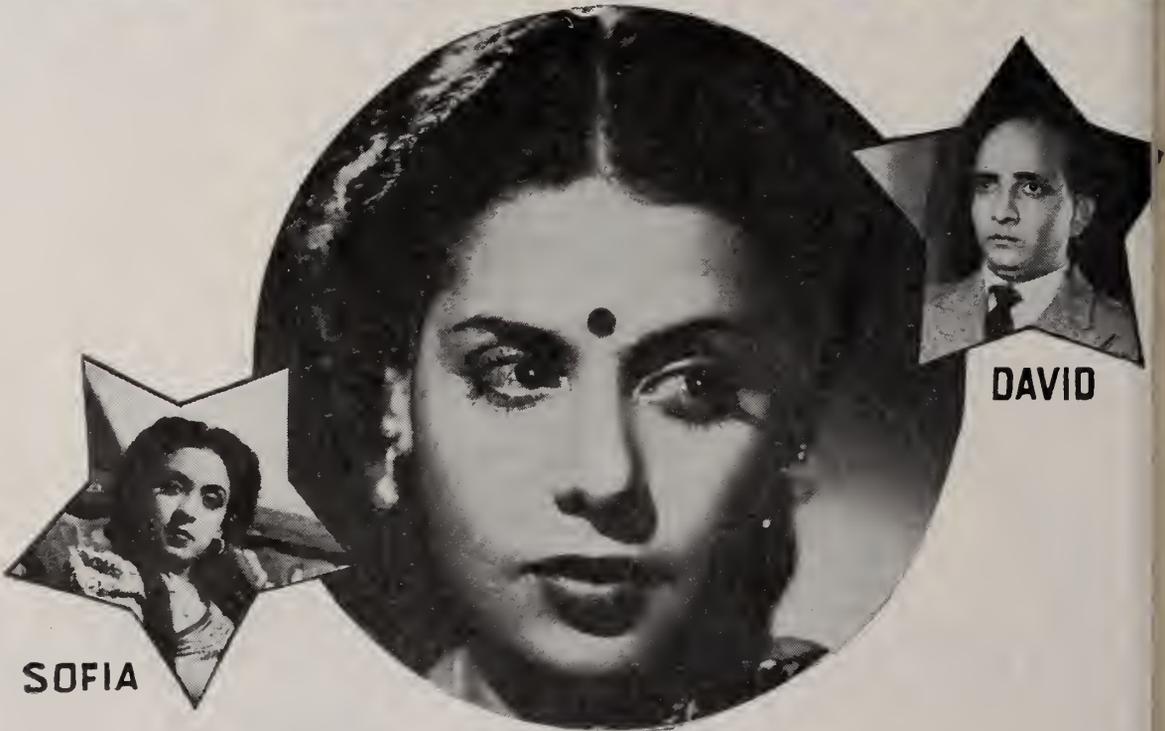
In “Chandni Raat”, a social story of Taj Mahal Pictures directed by Mr. Ahsan, Naseem gives a fine emotional portrayal.



**HINDUSTAN CHITRA**

*Presents*

# SAWAN



SOFIA

DAVID

**RAMOLA**

*Written Produced & Directed*  
**BY**

**KISHORE SAHU**

*Music* **KHEMCHAND PRAKASH**

HINDUSTAN CHITRA

“सावन आया रे”

AYA RE



MOHNA

SAHU

*Our Next  
Under Production*

“RIMJHIM”

*Starring* KISHORE SAHU • RAMOLA • MUBARAK

CENTRAL AVENUE, CHEMBUR, (BOMBAY.)

VARUNA FILMS *Present*

*Nargis & Rehman*

INDU  
JEEVAN  
BADRIPRASAD  
MAJNU  
ROMESH THAKUR  
DEEPAK  
JANKIDAS  
ZILLO DANCES BY  
PITU CUCKO

# Roonaal

*Directed by*  
**RAMCHANDRA THAKUR**

*and*  
**MAHARAJ**  
*Produced by*  
**G.A. THAKUR & K.N. KAPUR**

*at Eastern Studios*

For Territorial rights apply:

FILM PRODUCTION & FINANCE CORPORATION LTD.

Office :

EASTERN STUDIOS BUILDING,  
75-77, LOVEGROVE ROAD,  
Worli, BOMBAY-18.

Correspondence :

POST BOX 6095,  
Colaba, BOMBAY.

# "Grahasti" Slanders Education. A Disgusting And Boring Picture Of Hindu Life !

The way idiotic pictures like "Grahasti" draw crowds one cannot help feeling that even after 35 years of film production in India, the average picturegoer has not developed any taste for art, technique, story or music in films and he still deserves nothing better than the old reactionary stories depicting the most disgraceful aspects of society wherein education, culture and progress are wronged and ruthlessly slandered, and which provide cheap songs like those heard at "Ramlilas" and "Tamashas" and buffoonery performed by circus clowns.

As if one Mohanlal Dave had not been enough, the film industry has now discovered his literary twin Prabhulal Dwivedi, a Gujarati playwright, whose several stage plays have largely contributed to the almost total extinction of the Gujarati Stage. This author's strength lies in painting the darkest picture of the educated young people in society and in glorifying the fast vanishing orthodoxy in which even the worst specimen of humanity must be, to

GRAHASTI	
Producers:	Aina Pictures
Language:	Hindustani
Story:	Prabhulal Dwivedi
Dialogue:	Wahid Quraishi
Songs:	Wahid Quraishi & Shakil Badayuni
Music:	Ghulam Mohamaai
Photography:	A. K. Kadam
Audiography:	A. A. Shaikh
Cast:	Sulochana Chatterji, Yakub, Kuldeep, Masood, Sharda, Pran, Mirza Musharraf, etc.
Released At:	Lamington, Bombay.
Date of Release:	31st December 1948
Directed By S. M. YUSUF	

his wife, her supreme lord and master and her in-laws her gods and deities in whose worship the wife must sacrifice herself—body, mind and soul.

In the synopsis of the story the author tells us: "Whosoever you

are, in whatever walk of life you may be, this is surely your story. Find yourself in it". The fact is that the various types of human beings portrayed in "Grahasti" are impossible to find anywhere in any society—both good and bad. It is an insult to society to say that it is so faithfully represented in the picture.

## PERVERSE VIEW OF EDUCATION

The picture starts with Kamal (Masood) with his newly-wed wife Mohana, (Kuldeep) a girl of his own choice, coming to his village home with a widowed mother Shanta (Lalita Pawar) to her husband's family in a manner unheard of anywhere in the world—singing and dancing like a street girl. That is Prabhulal Dwivedi's conception of an educated girl with a university degree! She is likewise welcomed in the family by her sister-in-law, a village virgin, who dances before her brother and brother's wife with gestures becoming a street dancer and singing a song to teach the wife how to love and win the love of her husband. This, again, is Prabhulal Dwivedi's conception of a Hindu village virgin brought up in the traditions of a "Grahasta"—a decent, orthodox, respectable family! One always wonders in what God-forsaken corner of the world have these writers found such people whose like no one ever sees anywhere except in the films produced from their stories.

Mohana, being an educated girl, and a graduate at that, must, according to the Dwivedi notions, hate the village home and her in-laws and Kamal, as he had married an educated wife, must bid good-bye to all love and regard for his mother and sister and become a hen-pecked husband. The couple returns to Bombay after a two days' stay in the village.

In Bombay, Kamal is living in a flat in the same building in which Sunder (Yakub) and Geeta (Sulochana Chatterji) another married couple coming from the same village, occupy another flat and there is yet another tenant, Mufatlal (Mirza Musharraf) a crook living by his wits—all from the same village. Sunder is an insurance agent and his wife Geeta is the ideal Hindu cow with all the noblest feminine virtues combined in her to perfection since she had the good luck to escape college



It is hardly necessary to tell a Bengali girl how to look after a child. Here is Sulochana Chatterjee giving a few lessons in nursery education in "Nai Rect" produced by India Film Corporation.

# RCA SAYS BRAVO!

RCA salutes these artists, producers, and film companies for the honor paid them by the Academy of Motion Picture Arts and Sciences:

**To:**

JANE WYMAN, for the best performance by an actress, in "JOHNNY BELINDA" (Warner Brothers)

CLAIRE TREVOR, for the best performance by a supporting actress, in "KEY LARGO" (Warner Brothers)

WALTER HUSTON, for the best performance by a supporting actor, in "TREASURE OF SIERRA MADRE" (Warner Brothers)

JOHN HUSTON, for the best direction of the year, in "TREASURE OF SIERRA MADRE" (Warner Brothers)

JERRY WALD (Warner Brothers) for the outstanding achievement in production

WALT DISNEY, for the best two-reel short subject, "SEAL ISLAND".

UNION GENERAL CINEMATIC GRAFIQUE, for the best foreign picture, "MONSIEUR VINCENT".



"Oscar"

— symbol of outstanding achievement in the motion picture industry.

ALL of these award-winning pictures were recorded on RCA Sound System. The leading film studios all over the world, and 90 per cent of the studios in India are RCA-equipped. The world's leading motion picture theatres, too, depend upon RCA Sound Systems for the best in sound reproduction.

Says B. D. Nadkarni, Managing Director of Warner Brothers, Bombay: "Naturally we are proud. RCA recording equipment undoubtedly played its part in this achievement."



## PHOTOPHONE EQUIPMENTS LTD.

(AFFILIATED WITH RADIO CORPORATION OF AMERICA)

Main Office: 9, MARINE LINES, BOMBAY 1.

Sales and Service Office: 532, Sandhurst Bridge, Bombay.

Distributors:

AHMEDABAD: 412930 Relief Road. NAGPUR: Ushakal, Abyankar Road, Sitabuldi. DELHI: Cinefones (Delhi) Ltd., Behind Imperial Bank, Chandni Chowk. EAST PUNJAB: Cine Sales Service, Nigar Talkies Bldg., Ambala Cantt. MADRAS: General Radio & Appliances Ltd., 1-18, Mount Road. CALCUTTA: General Radio & Appliances Ltd., 10 Old Court House Street.

education and a university degree. Mohana, of course, having missed that luck, is a frivolous, pleasure-seeking, reckless, self-centered and indiscreet woman without love, affection, good manners or even a single quality of a housewife.

Mohana's reckless waste of her husband's modest earnings soon lands the couple into debts. Kamal's mother and sister who arrive in Bombay to stay with the couple are ill-treated, humiliated, insulted and Sharda is even slapped by Mohana, so that they soon leave Kamal's house in sorrow and disgust. A lucky motor accident, however, instals the mother and daughter-in-law comfortably in the house of Kumar (Pran) a rich bachelor, who is, incidentally, Kamal's employer. For no earthly reason whatever, Kumar's heart gets suddenly affected with brotherly affection for Sharda with much warmer feelings for Sharda. So a match between Kumar and Sharda is quickly arranged.

Meanwhile, Mohana, having misappropriated part of Kamal's office cash for paying for a motor car, Kamal gets into trouble. He loses his job and is threatened with criminal action, which makes him seriously ill. The unrepenting Mohana, however, not caring for anything, enjoys life with her friends and gets badly hurt in an accident which destroys her own car. And then lo! In a jiffy, wisdom dawns on Mohana who repents for her folly and suddenly develops love for her husband and regard and affection for her mother and sister-in-law. And in a minute the clouds disappear and after due apologies all around everyone is reconciled.

What can a man, with the slightest understanding of films and a taste for pictures, say of this junk—a disgusting hotchpotch of absurdities and impossibilities—from the first to the last scene? In a country which cannot boast of more than 12 per cent literacy it is no wonder that people still like seeing education being ridiculed and slandered in such a perverse manner. All this, however, makes the work of the educationists more difficult.

ture are crude and erratic. The music is unmusical. Among the artistes, Yakub, who contrary to his usual practice plays a sympathetic role this time, easily beats the others with his carefree, happy-go-lucky portrayal of an insurance agent. He, however, becomes boring at places with his too frequent slogan, "Khush raho pyare". Lalita Pawar also gives a good performance as the old mother. Sulochana Chatterji, as the

ideal housewife, also does her bit. The rest are, well just the rest.

To sum it all. "Grahasti" is at once boring and disgusting apart from the theme being an inexcusable slander on educated women and education in general. If pictures like this are allowed to run without any check, education is certainly not going to be a very popular item of our national life.

## THE FILM IS THE THING

- AND NO WONDER TODAY THE  
FIRST CHOICE OF ALL PRODUCERS IS



SOUND, NEGATIVE, POSITIVE FILM  
APPLY

**FAMCUS CINE LABORATORY**

Proprietors **GOVINDRAM BROTHERS LTD.**  
156 TARDEO ROAD BOMBAY 7.

### DISGUSTING AND BORING

The production values of the pic-

"I am to say Maulana Sahib has been taking interest in the venture sponsored by the National Education & Information Films Ltd and will continue to take interest in it as its full significance and advantages to Education are quite obvious."

*Private Secretary to the Hon'ble Minister for  
Education. Govt. of India*

"There is little doubt that the imparting of education and the dissemination of useful information to the people of the rural areas in order to make them worthy citizens of India can be more effectively done through the medium of films.

I believe that rather than the written or spoken word, educational films will prove more effective in bringing about an increased awareness of the tasks lying ahead of us and of the necessity to work for the raising of the standard of life of the people so that we can build up a strong and prosperous India as soon as possible.

I wish the National Education and Information Films Ltd., every success in their undertaking."

*Hon'ble MORARJI DESAI,*

*( Home Minister Govt. of Bombay ).*

## Central Advisory Council

Sjt. Jayaprakash Narayan, Shrimati Kamladevi Chattopadhyaya, Seth Govinddas (President All India Hindi Sahitya Samelan), Dr. H. C. Mukherjee (Vice President: Constituent Assembly), Sjt. Acharya Narendra Deo (Vice Chancellor: Lucknow University), Dr. V. S. Jha (Secretary: Education Department, Government of C. P. & Berar), Dr. D. M. Sen (Secretary: Education Department, Government of West Bengal), Mr. B. S. Kesavan (Curator: National Library, Calcutta. Member: Visual Education Board, Government of India), Mr. S. S. Mathur, (Director: Education Department, Delhi)

*For particulars of our "Educational Films Service in India" apply:*

**THE NATIONAL EDUCATION & INFORMATION FILMS LTD.**

National House, Tulloch Road, Apollo Bunder, BOMBAY.

# AT HOME AND ABROAD

## FRIENDLY GESTURE

Madras, March 19.

After the recent Inter-Dominion agreement between India and Pakistan, concluded at New Delhi on the 4th December 1948 to foster better relations between the two Dominions, the Government of Madras have instructed the Provincial Board of Film Censors not to certify any film or reel which contains harmful propaganda against the sister dominion.

The other provincial governments would now issue similar directives so that films become only vehicles of entertainment which we need so badly in the country today.

## STUDENTS TEACHING NOW

Cambridge (Massachusetts).

March 16.

A group of 54 students of Harvard University and a few girls of Radcliffe College have produced a 3000 feet silent film called, "The Touch of the Times" to show Hollywood what type of pictures they should really produce.

The company christened Ivy Films, was founded by 22-year old William Alden of Wellesley. It took two weeks, 1400 dollars and literally a load which the students sold at 25 dollars a pint to buy the film. During the production, they had to dodge Boston policemen and spend three nights in a subway car to 'shoot' one scene. The film is reported to be a "comic fantasy" with a single swift kiss in the entire length of the film.

Said Mr. Alden, "So much trash is coming out of Hollywood these days that if a few artistic films could be made, maybe people would demand a change."

Hollywood's misrepresentation of American and other life is too well-known and the students deserve congratulations on their new enterprise. We wonder if some spirited Indian students will do something like this to improve the quality of Indian pictures which is fast deteriorating.

But that is hoping too much. Indian students had no guts even to protest against "Jugnu", which slandered college life in India.

## SAMPLE OF FRIENDSHIP?

Calcutta, March 21.

The East Pakistan censors have banned the exhibition of the Indian

Dominion Flag and national slogans in Indian films imported into Pakistan.

Intimating this to the Bengal Motion Picture Association of Calcutta, the East Bengal Board of Censors expressed the opinion that, "for the present it would be inadvisable in the interests of both producers and distributors of films, to allow such films to be shown in Pakistan".

Mr. Santosh Kumar Basu, India's Deputy High Commissioner at Dacca, is taking up the matter with the East Bengal authorities.

## BETTER SHOWMANSHIP REQUIRED

Lucknow, March 17.

Several persons were injured when the police opened fire on a cinema crowd at Agra on Tuesday, the 15th March.

It is stated that the projector failed during a show and the annoyed audience tore down the screen and damaged the furniture. The police used "lathi" at first to disperse the crowd and later opened fire to control the unruly crowd.

Forty-seven persons were arrested on the spot and the injured were admitted to the hospital.

## OLD ORDER CONTINUES!

Calcutta, March 19.

The following members have been

elected to the West Bengal Board of Film Censors and will hold office from March 1949 for one year. They are: 1. The Commissioner of Police, Calcutta (ex-officio), President; 2. The Director of Publicity, West Bengal (ex-officio); 3. The Secretary to the Government of West Bengal, Home Department (ex-officio); 4. The Secretary to the Government of West Bengal (ex-officio); 5. An officer to be nominated by the Area Commander, Bengal, Bihar and Orissa Area; 6. Janab I. A. Hafisjee; 7. Nominee of Corporation of Calcutta; 8. The Hon. Mrs. S. K. Sinha; 9. Shri Jnananjan Niyogi; 10. Mr. J. R. Walker, M.L.A.; 11. Shri Lakshminivas Birla and 12. Shri Satya Charan Law. The Deputy Commissioner of Police Headquarters, Calcutta, is ex-officio Secretary of the Board.

That is a funny crowd of persons to censor films under a white-cap government. Out of 12 members there are 5 officials and with the exception of I. A. Hafisjee, not one from the remaining can claim any experience of film censoring.

Considering that film censorship is a vital phase of our national life, one wonders why Premier B. C. Roy could not have got a more representative crowd on his Censor Board.

By the way, Hafisjee is an M.G.M. man and his position is bound to be a bit awkward whenever M.G.M. pictures are being censored.



With tantalizing defiance Madhubala invites Jairaj to do his worst—or is it best?—in "Singaar" a social story of Haldia-Nanda Productions.

*Here is*

# GREATNESS!

OF THEME - OF PERFORMANCE - OF EFFECT!

★  
SURAIYA  
REHMAN  
ULLHAS  
PRAN  
*and*  
GEETABALI

*in*



FAMOUS  
PICTURES



# Bari Behar

NOW RUNNING

AT 'IMPERIAL'

PRODUCED &  
DIRECTED BY  
D.D. KASHUAP

*Sole  
Distributors:*

FAMOUS PICTURES LTD.

534, SANDHURST BRIDGE  
BOMBAY. Y



This is a family situation from "Thes" a social story of Oriental Pictures.

An architect is the right man to marry to build a home.

**BONFIRE !**

Bombay, March 29.

A fire broke out in the film storage department of the Famous Cine Laboratories, Haines Road, Mahalaxmi, Bombay, on Tuesday the 29th March, causing damage to the extent of Rs. 1,50,000.

It is reported that some of the film producers and distributors were warned about the room being unsafe for storage of films and they had therefore removed the stocks. Only some films belonging to the R.K.O. and the Indian Film Circuit were stored there. One of the pictures which was destroyed was "Joan of Arc".

Film fires have become such a regular feature of the film industry that no one seems to bother about them any more. So long as some celluloid junk is destroyed, without any toll of human lives, it is o.k. with us.

**A WEEK'S RELIEF !**

Nagpur, April 8.

All cinemas in the C.P. and Berar province remained closed for a week beginning from Friday, the 1st of April to Thursday, the 7th April, as a protest against the enhancement of Entertainment Tax to 50 % on cinema tickets.

will criticise fearlessly all films produced in the province. We have previously heard of several other Associations talking tall at anniversary celebrations but bad pictures continue to be exhibited all the same.

**A CRADLE DESIGNER !**

Hollywood, March 30.

Hollywood star, Diana Lynn, got married to John Lindsay, a wealthy young architect of Los Angeles.



Mohana has curves in her contour which make Shyam wonder in "Char Din" a social story produced and directed by M. Sadiq.

But Hafisjee has gone through only awkward situations in the past.

**SCRAMBLE FOR STORY**

Calcutta, March 17.

Before Justice J. P. Mitter of the Calcutta High Court, Shambhu Nath Arick succeeded in obtaining an injunction against Kanan Devi, the well-known actress, restraining her from producing and distributing a film based on "Chandranath", a novel written by the late Sarat Chandra Chatterjee.

It seems that the rights of this novel were previously acquired by Mr. B. N. Sircar of New Theatres but they were relinquished in favour of Shambhu Nath.

Kanan had to pay the costs of the suit.

**ONE MORE PERHAPS !**

Madras, March 11.

Presiding at the first anniversary of the Film Fans' Association on Wednesday, the 9th March, Mr. M. Chakravatsalam, Public Works Minister stressed the need for raising the standard of films, the provision of more amenities and conveniences to the public in theatres and to encourage more people to learn Hindustani in order to take, "our legitimate share in the administration of our country" in the years to come.

The object of this Association is to create 'a miniature public' which

VARMA FILMS  
Present

NIGAR  
SHYAM, POORNIMA  
with

GOPE  
MOHANA  
&  
YAKUB *m*

# Patalanga

Music - C. RAMCHANDRA

Directed by  
H.S. RAWAIL

FOR TERRITORIAL RIGHTS CONTACT:—

**VARMA FILMS**  
Tinwala Building, Tribhuvan Road, BOMBAY 4,

The provincial government, however, have accepted a few recommendations as follows:—Tickets priced at two annas and less will be tax free while those priced between two annas and four annas will be taxed one anna. Tickets above four annas will be charged 50 % tax.

**STRONG MAN ACT !**

Hollywood, March 30.

James Mason, popularly known as the strong man of the screen and his wife, Pamela, became parents to a baby girl.

**VICTOR'S VICTORY !**

Hollywood, March 30.

Film actor, Victor Mc Laglen, an old-timer, at last made Mrs. Margaret Pumphrey his wife. Before Mrs. Margaret became Mrs. Mc Laglen, she was a long-time family friend.

**NO MORE CROONING !**

Hollywood, March 30.

Dick Haymes, popular singer of the screen, has separated from Joanne Dru.

Joanne Dru, however, is busy working in "Red River" and seems to have got over the shock already.

**ARTIE'S QUEUE !**

Hollywood, March 30.

Much-in-the-news novelist, Kathleen Winsor, the sixth wife of band leader Artie Shaw, won a Reno decree.

Kathleen had used for divorce a few months ago on grounds of cruelty.

**"MAD" GUY !**

Hollywood, March 30.

Barbara Ford was granted a divorce from film actor, Robert Walker.

This was on the grounds that Barbara was sent home to her parents after five weeks of marriage. Meanwhile, Bob is undergoing treatment at the Menninger Psychiatric Clinic while Barbara is working ten hours a day in "She wore a yellow ribbon".

**AT LAST !**

Hollywood, March 30.

After many postponements, Hollywood star, Wanda Hendrix and Audie Murphy became man and wife.

**NO MORE FOOLING !**

Hollywood, March 25.

Joseph Cawthorn, well-known stage and screen comedian died in his home in Beverley Hills, at the age of 81. One of his best known roles in films was in "Naughty Marietta". Starting his career at the age of four, he worked for over seventy years and appeared in more than 50 pictures during his Hollywood screen career.

**INSURING POACHING !**

Hollywood, March 28.

Eric Johnston, president of the Motion Picture Association of America, has proposed the setting up of a body to be called The World Economic Corporation with a capital of \$ 1,000,000,000 to be used for guaranteeing U.S. investors against loss through nationalization and confisca-

tion of their capital invested in foreign countries.

Said Eric, "This corporation will not guarantee investments against losses incurred in the ordinary course of business because I want investments abroad to be developed with business acumen and enterprise. And it will not guarantee a return on investments.

What about our silver-haired "Eric"?

**BLOWN OFF !**

Dacca, March 19.

The roof of a local cinema house collapsed, on Friday the 18th March, injuring 8 persons.

The collapse of the roof, is reported to be due to the storm which blew over Dacca. The injured people were discharged from the hospital after first-aid.

But who is paying for the broken skulls?

**HULLO, MORARJI !**

Calcutta, March 11.

In spite of strong protests from film producers, exhibitors and distributors, the Bengal Legislative Assembly passed the Finance Minister's Bill to enhance the Entertainment Tax on the 5th March.

The enhanced rates of the entertainment tax on cinema tickets as passed by the House are as follows:—Tickets priced at more than 3 annas and not more than Re. 1/- will be taxed at 25 % of their prices; Tickets priced at more than Re. 1/- and not more than Rs. 3/- at the rate of 50 % and tickets priced at more than Rs. 3/- at the rate of 75 %. The complimentary tickets will be taxed at the same enhanced rates as priced tickets of corresponding classes.

Why does not Minister Morarji Desai tax complimentary tickets?

**ASK STALIN !**

London, March 20.

Under a new agreement between England and Russia regarding the exchange of their films, England is to send 11 films to Soviet Russia in exchange for 11 Soviet films. Which means that for every British film shown in Russia, one Russian film will be shown in England.

The Russian films will be seen in England alright but will the English films be ever shown in Russia? And who will check up behind the Iron Curtain?



Shyam and Nigar make a splendid team of carefree lovers in "Bazaar" produced by Madhukar Pictures.



READY FOR RELEASE

# जय-भीम

**JAI-BHIM** — A big action full

Hindi Mythological  
Costume presentation,  
— the name indicates.

# वंदे मातरम्

**VANDE MATARAM** — A pathetic

Hindi Social for every brother  
who loves his little sister.

# सीता-हरण

Some artistes as in Seeta -  
Swayamvar, the same dialogue  
writer, same music director  
contribute to produce its  
more thrilling sequel in the same  
Prabhat Studio, POONA.

**RATNAMALA** ☆ **VISHWAS** (Rajkamal Hero) ☆ **PREMKANT**  
**KUSUM DESHPANDE** ☆ **VASANT THENGDI**

**The Great Bismillah Sanai and thousand others**

*Just Ready For Release*

A few provinces of each open for distribution

**NAVA ZANKAR PRODUCTIONS**

Produced in **PRABHAT STUDIO** : **MADIVALE COLONY, POONA 2.**

**SOME CHANGE !**

Hollywood, March 25.

Recently chosen as "Miss Alaska" in an Eskimo beauty contest, Miss Quianna is the first Eskimo girl to feature in a Hollywood picture called "Arctic Manhunt".

Now that the "hunt" is on, we expect to see more Eskimo belles in Hollywood pictures in future. Some relief from Hedys and Hayworths.

**BRITISH FILM SCORE !**

Hollywood, April 3.

At the recent annual voting of the Academy of Motion Pictures Arts and Sciences in Hollywood. Sir Laurence Olivier won laurels as the "best actor of the year" for his performance in "Hamlet", and Jane Wyman as the "best actress of the year" for her performance in "Johnny Belinda".

The best film of the year was "Hamlet", produced by Sir Laurence Olivier. "Hamlet" also received three minor prizes—for black and white art direction, for black and white set direction and for black and white costume design.

Mr. J. Arthur Rank's film, "The Red Shoes" won an Oscar for "the best picture for a colour production" and the prize for "the best musical score of any domestic or foreign picture."

**A LION AT REST !**



**Chandramohan**

Bombay, April 2.

Chandramohan, the great character



Suraiya and Geeta Bali make a splendid team in "Bari Bahen" a social picture produced by Famous Pictures.

actor of Indian films, died of heart failure at his residence, Bilkha House, in Bombay, at 10-15 A.M. on Saturday 2nd April 1949.

Blessed with a dynamic personality, a pair of unique eyes and a remarkable talent for acting and diction, Chandramohan easily reached the top of his career without the help of any producer or director. His versatile personality as a superb character-actor lent caste to many an ambitious director who, after a single great performance by Chandramohan, was himself recognized as a filmmaker.

Born on the 24th July 1906 at Narsinghpur in the Central Provinces, Chandramohan Watal belonged to a cultured family of Kashmiri Pundits. After a good education, he took up work with a film distributing firm in Delhi and during one of his business tours was picked up by the Prabhat Film Company of Poona to star in their picture, "Amrit Manthan".

Syed Fateh Lal, the great artist of Prabhat, was so much fascinated by Chandramohan's unique eyes that he would sit for hours looking at them wondering how they would be received on the screen.

With his very first picture, Chandramohan arrived and was soon hailed as the greatest character-actor of the Indian screen. After "Amrit Manthan", he worked in numerous

pictures, some of his big hits being: "Dharmatma", "Amar Jyoti", "Pukar", "Draupadi", "Shaheed" and "Shakuntala".

Leonine in bearing and noble in character, Chandramohan was recognized as a great friend and sportsman to whom all rushed in their hour of need.

Never again will this great actor be replaced. For, the lambs of the day can never reach the stature of the lion that died.

May his soul rest in peace !

**MISUSED !**

Moscow, April 7.

It is reported that the "Children of the Earth" an Indian picture directed by K. Ahmed Abbas, had its preview in Moscow on the night of 5th April at the Soviet Ministry of Cinematography. It was, of course, a private showing to the Soviet officials.

The Soviet evening newspaper "Vecherniaia Moskva" said the film "shows the hard and hopeless life of the Indian peasant".

Thus the Indian Government unwittingly provided to the Soviets one more argument for Communism in India.

Why can't we scrutinize our films from all angles before letting them go out of the country?

**KULDIP SEHGAL**

*Presents*

**SURAIYA**

**SHYAM**

**KULDIP &**

**WASTI**

**NAACH** *नाच*

L.D. Pednekar  
FOTO FLASH

*Music*

**PT. HUSNLAL-BHAGATRAM**

*Directed by*

**RAVINDRA DAVE**

**A KULDIP PICTURES LTD. PRODUCTION**

*STARRING:* Gulab, Yashodhara Katju, Sofia, Raj Mehra & OM PRAKASH.

*Written by:* M. R. BHAKHRI

*Production Controlled by:* L. R. BHAKHRI.

**KULDEEP PICTURES LTD., SARITA VILLA ANDHERI.**

# Woes & Echoes

(This is the readers' forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5/- Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

## VERY SORRY !

Our attention has been drawn to report published in the latest issue of your esteemed journal where you have referred to our President, Mr. F. Hasnain, as "Pakistan returner". We may tell you that the above remark is not correct as Mr. Hasnain has never shifted nor intended to shift from this place. In all fairness we request you to please make the necessary correction in your next issue and oblige. Would it be too much to expect this favour from you?"

(We are informed that Mr. Hasnain's brother, S. Fazli is in Pakistan. Ed.)

BOMBAY. *Fazli Brothers Ltd.*

## "MELA" & CENSORS !

"Recently I happened to see the "gentle" Jamsu's "Mela", a "Hila Wadia Production" at the local cinema. It was, of course, a social picture; whatever that word "social" may mean to our producers being beside the point. Yet there was one very important role in this picture which was not only glaringly anti-social but was actually an insult to the Indian Army. The role was that

of Mehkoo, played by Jeevan. This role was intended to provide laughter for the audience but it succeeded in creating ridicule and in exposing the utter bankruptcy and stupidity of the story writer and director respectively. The disgusting way in which Jeevan portrays this role is beyond description. It reminds us of the good old stunt pictures which Jamshed Wadia used to produce so successfully in the good old days, for the entertainment of our little brothers and sisters. Having raised himself from the stunt to the social plane we expected him to adhere to the fundamental principles of decency; but it is too much to expect from our producers anything sensible or clean in entertainment.

"It is a pity that when our Government is trying its best to bring about a better understanding between our soldier and the common man which was so sadly lacking under the British boot, our producers are doing their utmost to ridicule our ex-army men. Is this not a job for our censors? If they cannot differentiate between social and anti-social elements why on earth do they occupy the censor board? Aren't there a

dozen men competent enough, out of the 350 millions of India to save our masses from the regular doses of poison prescribed by our producers?

BANGALORE.

*V. K. Fazlur Rahman.*

## NEW DRAWING ROOM GAME !

"I have been a regular reader of "filmindia" and have found that the fare offered in the Editor's Mail column is really excellent and of a uniformly high standard. I tried some of the questions answered by you on my talented and highly educated friends, a few of them possessing university degrees running into three lines, challenging them to produce answers of the quality offered by you. But their answers miserably failed to make any impression.

"Apart from the highly entertaining value of the answers, one abiding and constructive quality I have observed in them with immense joy and gratification, which any discerning reader is sure to notice, is that underlying your answers is the subtle current of the gospel of work, hard work and still hard work.

"Who will deny that the future of our nation depends upon the complete elimination of our traditional apathy and fatalistic outlook and the practice, with heart and soul, of the gospel of work by our people."

BOMBAY. *S. V. Borkar.*

## EYE-WASH, PERHAPS !

"In your October issue of "filmindia" you wrote that drastic action has been ordered by Dr. B. C. Roy, Premier of West Bengal, with regard to the eighteen new cinema houses recently constructed in Calcutta. It is also stated that if it is found that building materials were procured by illegal means, the Government will launch legal proceedings against such cinema owners. But I wonder how new cinemas are still under construction and are throwing bigger and bigger shadows day by day, with no proof in all cases that they are procuring all the materials by legal means.

"We are in dark whether our popular Government has actually made



his fellow, Kishore Sahu, always takes his heroines into the moonlight and sees the shadows for his romantic designs. Here is Ramola in "Sawan Aya Re" with Kishore in "to be or not to be" mood.

# SUMATEE STARS & SHINES ! —

PRODUCER— DIRECTOR: **VASANT JOGLEKAR**—a Box-office Name !!!



*Thundering Popularity just with the Maiden Hit !!!*

*Poet COWPER Challenged by the Renowned Marathi Lady-Novelist !!!!*

*“Not Ignorance but MARRIAGE Is BLISS*



**'BETROTHAL'**

मीरा चित्र

*Story, Scenario and Dialogue by*  
**Miss Vibhavaree Shirurkar, B.A.**

**Sumatee Gupte** who, in the opinion of the “Blitz” shines in “**SAKHARPUDA**”, The “**Meera**” Chitra

*Produced & Directed by:*  
**VASANT JOGLEKAR** who, in the opinion of the “Eve's Weekly” has become a ‘Box-office’ name!

*Camera:* **KUMAR JAYVANT**  
*Sound:* **SUDHAKAR THAKAR**

**In Second Month at BOMBAY MAJESTIC**

**स्मा  
ख  
र  
पु  
डा**

*Music by*  
**VASANT DESAI**

*Songs by*  
**Miss Sanjeevane Marathe, B.A.**

*Co-starring for the first time—*  
**SUMATEE GUPTA**

**Baburao Pendharkar**

**DAMUANNA Malvankar**  
with

**Ramchandra Varde**

**Parsharam Samant**

**Nalini Dere, Indumatee,**

**Baby Nalini & Indira,**

**Anant Sule, Moru, Tarabai**

**'PRATIBHA'**

Release No. 7

PRATIBHA'S Shining

6 Box-office Releases

P  
R  
A  
T  
I  
B  
H  
A

(1) **Shanta Apte** in “Mandir”  
by Vinayak.

(3) **Leela Chitnis** in “Ghar Ghar  
Ki Kahani”.

(4) **Nalini Jayvant** in “Phirbhi  
Apna Hai”



(2) **Shobhana Samarth** in “Barat”  
by Gunjal of “Mother India”

(5) **Rani Premlata** in “Mahasati  
Anasooya”

(6) “Raja Harischandra”

P  
R  
A  
T  
I  
B  
H  
A

**“PRATIBHA” PICTURES**

PAREKH STREET  
BOMBAY: 4.

searching enquiries into the procurement of materials by these people and if any legal proceedings have all been launched against some of these cinema owners."

MALACUTTA.

*Jagdish Prashad Shah.*

**SAHU'S 'SAJAN'!**

"The other day I saw Filmistan's 'Sajan', a picture produced and directed by that talented artiste Kishore Sahu. But in writing and directing this picture Kishore seems to have left behind his talents for future use. First and foremost there is no story at all in this picture. It is a strange concoction of absurd incidents which at once defy all imagination and intelligence. Imagine the son of a loving mother returning home from England after eleven years' absence, meeting with an accident and going astray while a waster, contrary in every respect, physically, mentally and habitually to the England-returned fellow palming off as the son of that loving mother. He does not stop at that but goes on to claim the heroine, who is already married to the other guy, as his own wife. Just for a moment imagine Ramesh Gupta palming off as Ashok Kumar. Can even a fool's imagination stretch to such an extent? In addition Ramesh Gupta makes a farce of the whole show by his stupid acting.

"Another impossible incident is when Kamla, a daughter-in-law of a respectable family, runs away from home and joins a group of gypsies. Immediately she starts swaying and winging her hips as if she had been a professional street dancer all her life. When she comes home disguised as Radhia, the gypsy girl, no one in the house, including the faithful servant, recognizes her; whereas everyone in the audience who has seen Rehana only for one and a half hours can make her out. Do all these absurd incidents speak for Kishore Sahu's intellectual stature for which he is noted in our film industry? Yes. "Sajan" has unmade Kishore's genius which made "Raja" a notable milestone in the progress of our film industry."

BANGALORE.

*V. K. Fazlur Rahman.*

**AGREED!**

"I fully appreciate the views expressed by you in your article "Government must stop this racket".

Since our independence, it is a daily wail of our Government that their financial position is far from satisfactory. In the light of this, the money that is being provided to those who visit Hollywood or America for cashing their junk without bringing any prestige to our country, is in my opinion, a criminal waste of money, every anna of which our country badly needs.

"I suggest that instead of sending Indian money and men to popularise Indian Films in the U.S.A., our Gov-

ernment should invite foreign technicians to train our producers to raise the present standard of our film production."

JOGESHWARI.

*Nari C. Rao.*

**KEEP PRAYING!**

"We have at present in Bangalore about 30 theatres, definitely too many for a population of about four lacs. We have clubs, parks and gardens where one could get entertainment in plenty. In spite of all these, we find that new theatres are springing up like mushrooms.

A WAIT



रणजीत सिनि  
**परदेसी मेहमान**  
**PARDESI MEHAMAN**

हुस्न बानू  
कमल कपूर  
बिपीन गुप्ता

दिग्दर्शक **अरुंधी**

Late V. H. Desai &  
HIS LAST ACT



IN

# ROSHNI

*Next Change at*

NOVELTY - NEPTUNE & SURYA TALKIES

WITH

REHANA ★ MUMTAZ ALI ★ NIHAL

SOFIA ★ BENJAMIN

Music

Songs, Dialogue & Screen Play

C. RAMCHANDRA

P. L. SANTOSHI

& HE DID IT WELL

IN

# ROSHNI

*the year's most dynamic comedy*

DIRECTED BY:

RAMANLAL DESAI

Released through :

CENTRAL FILM DISTRIBUTORS LTD.,

321, KUMUD VILLA,

Vithalbhai Patel Road, BOMBAY 4.





Recruit Sardari Lal Sharma of Room No. 51, Council House, New Delhi, is 26, 5'-9", has worked on the amateur stage winning several prizes. He can also sing.

"Just now three theatres are under construction and it passes our imagination how they get hold of steel and cement, while it is denied to the bona-fide builders of dwelling houses. There is a Congress Government in power here, and I don't understand why they are keeping quiet over this. Surely there seems to be some wire-pulling behind all this. Only recently Sardar Patel praised the Mysore Government, but I doubt whether they deserve all the praise. Let us hope that the new theatres will be utilized for some immediate serving purpose rather than for exhibiting filthy pictures."

BANGALORE. K. Balachandar.

**SURGICAL REMINDER !**

"A fortnight ago, after a very long time, I had the pleasure of seeing something sensible and artistic on the Indian screen. It was Famous Pictures' lyrical short entitled "Bakhi Amar Kahani" which was screened along with "Pyar ki Jeet" in the local Prabhat. The background song was absolutely first rate, the writer having used his brains in bringing out all the important incidents from the life of Bapuji in a most lyrical manner. The idea of erecting statues for the Mahatma's role is an excellent one. It speaks volumes for those who were responsible for this idea and our hats off to Baburao Pai, the Famous chief, for

giving us a memorable documentary on the life of the noblest son of India.

"The only flaw in an otherwise excellent film was the scene when the Mountbattens were shown twice, mourning at the cremation ceremony. Having known for centuries the crocodile tears which the Britisher sheds for others, there was no necessity to show the close-ups of the Mountbattens twice when only mid-shots of most of our leaders were shown only once. This scene reminded me of the past when there was undue respect for the Britisher. Termed the 'most popular Viceroy', Mountbatten gave "the unkindest cut of all", a cut which paralysed the Con-



Recruit B. L. Khanna, of "Ram Bhawan", 4, Darya Ganj, Delhi, is 5'-7", knows Hindi and Urdu, knows singing, swimming, riding and driving and has worked in amateur theatrical plays.

gress into accepting, against all its pledges and principles, the unfortunate division of our motherland. It will enhance the beauty of the film if that scene is shown only once without undue emphasis. Will Mr. Baburao Pai oblige?"

BANGALORE.

V. K. Fazlur Rahman.

**WAITING FOR "OSCAR"**

"Art without appreciation becomes meaningless, more so with the film artistes, to whom encouragement means a lot more than what meets the eye.

"Art, in the western countries, has been revolutionised and it has put

its best foot forward, in the above direction, a trend which unfortunately is so greatly needed but so little thought of in India. The U.S.A. has set a welcome precedent by honouring its film artistes with the coveted "Oscar". Every year the Academy Awards are distributed to the best actor, the best actress and even the best supporting stars, of the year. The sterling contribution to the success of such films by the persons behind the screen is also taken into account. For their technical contribution they are honoured with Awards for "Best Photography", "Best Sound Recording", Best Direction" and so on.

"The IMPPA should take a tip and see that this wholesome system be introduced. This will not only spell the advent of healthy competition among our stars but also a keener appreciation of art."

BOMBAY.

S. M. Pandit.

**ASK SHUKLA !**

"Do you know that cinema is going to be a costly affair in C.P. & Berar with effect from the beginning of the new year? What a fertile brain the C.P. Ministers have got, that out of all the provinces they have deemed it necessary and useful to enhance the entertainment tax by 50 %. Is this a blessing of our new-



Recruit Gur Saran Chopra c/o L. Bhag mall Chopra, Railway Road, Hoshiarpur, is 21, 5'-4", speaks Hindi, Urdu and Punjabi, knows singing, swimming and riding and has won prizes in school dramatics.



J.N. SHARMA Present  
**NOBLE ART**  
*Productions*

# DIL-KI-DUNIYA

Starring  
**MAZHAR KHAN**  
**MUNAWAR SULTANA**  
and **GITA BALI** with  
**JASWANT + MADAN PURI**  
**AGA JAN RAJPAL &**  
*Mrs. SUMAN*

Music by **PT. GOVIND RAM**  
Written by **ZIA SARHADI**  
Photography **SAJU NAIK**  
Recorded by **ALLAUDDIN**  
Production Executives  
**ISHRAT JAFRI AGAJAN**



PRODUCED & DIRECTED BY

*Mazhar Khan*

Running to Capacity Houses at

**KAMAL**

Bombay.

AND

**MINERVA, RIVOLI, IMPERIAL & NEW AMAR DELHI.**

won freedom, or a part of the policy of inflation?"

MANGPUR.

*Gangwani R. Lal.*

**INDEED !**

I saw an R.K.O. picture at a morning show in the local "Ganesha Talkies" which is a newly-built theatre without the least notion of acoustics or of shutting out light. The per-  
meating light all round made the screen dim and whatever sound emanated got lost in all directions leaving nothing to reach the ears of the poorer film fans. It was more like a silent picture and that too with a tiny screen. It was a picture featuring Ginger Rogers and I came away as if I had eaten raw ginger. "Is this not robbing the hard-earned money of us poor film fans?"

MYSORE.

*A. N. Narayana Rao.*

**AND YET !**

Your esteemed magazine was perhaps the only paper which launched a vigorous campaign against the construction of cinema houses and luxury buildings in these difficult days when thousands of people are passing the bitter winter nights without roof over their heads. Housing for these teeming millions who have been cruelly and wantonly chased out of their hearth and home by political gangsters is the prime need of the present day.

"It is gratifying to note that your outspoken but candid pleadings did

not go in vain. A few days ago Prime Minister, Pandit Nehru clearly stated in the Dominion Parliament that the Central and Provincial Governments would follow the policy of discouraging the indiscriminate use of cement and other materials for cinema 'palaces' and luxury buildings."

KASGANJ (U.P.)

*B. M. Chakraverty.*

**MAKING HAY !**

"I read with interest your article in March 1949 issue of "filmindia" under the caption "Suraiya, a risky packet". I think this should serve as an eye opener to our young and greedy film stars who for a few pieces of gold are not only becoming cheaper with the masses but are also losing the appeal of their art.

NEW DELHI.

*M. P. Bhatia.*

**NOT MONEY BUT ART?**

"It was with great expectations and a joy absolutely new that I went to see 'Vellinakshatram' (Malayalam), the maiden production of Messrs. Udaya Studios, Alleppey, but regret to say that I was rewarded with no-

thing but sheer boredom and disappointment.

"It is really a pity that the picture produced in our own studio, in our own tongue and played by our own people could not reach the standard of even the second-rate Tamil pictures !

"Strangely enough the picture is directed by a German ! The producers have apparently failed in the selection of the artistes. They are trying to reap a big profit with a small investment.

"Kerala lacks nothing that is needed for film production. Nevertheless, her film industry is not going to flourish until and unless monied people come in and do something worthwhile."

KOTTAYAM.

*P. E. Jacob.*

**IT IS !**

"In many theatres in Madras and other towns at the end of the picture when the National flag is flashed on the screen for a few seconds most of the spectators in the upper classes who are the so-called educated gentlemen get out of the hall, without standing in attention as a mark of respect. Is it not disrespectful on their part to do so?"

KAKINADA. *O. M. Venkatraman.*

**PUBLICITY, EH?**

"Can't something be done to check the uncivilized way of throwing money on the screen during an attractive song or dance? It is beyond any shadow of doubt that this is all pre-arranged by those interested in giving more publicity to the pictures. They depute their agents inside the cinema halls particularly in nine anna class for this purpose with the sole object of whipping up enthusiasm for the picture among the general public. But those concerned are living in a fool's paradise if they think that the public is more attracted by such tactics. On the other hand a large number of people becomes disgusted as the songs cannot be enjoyed fully with such interruptions.

"The owners of the cinemas in which such exhibitions are given also owe some responsibility in the matter as without their consent such things can never happen. They should turn out such persons from the auditorium immediately."

NEW DELHI.

*Jai Parkash.*



Shore Sahu presents his goods in a row in "Sawan Aya Re". Here they are Ramola, Sofia and the streamlined Mohana.

**K.B.LALL** — Presents —

**LAUGHS-LAUGHS MORE LAUGHS**

**ENCHANTING MUSIC,  
DELIGHTFUL DANCES!**



# HANSTE ANSU

हंसते आंसू

FEATURING:

**MADHUBALA ★ MOTILAL**

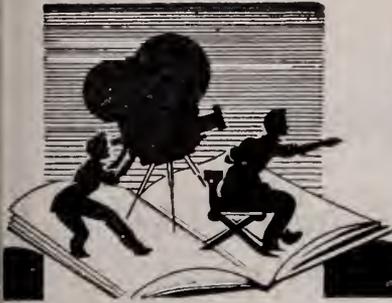
WITH

**GOPE ★ MIRZA MUSHARAFF  
& JANKIDAS**

Particulars:

AKASH CHITRA, FAMOUS CINE LABORATORIES AND  
STUDIOS, Heines Rd, Mehalaaxmi, BOMBAY 11.

# PICTURES IN - MAKING -



## ILMISTAN LTD (Bombay)

"Shabnam" starring Kamini Kaushal and Dilip Kumar promises to be an exciting picture, the way both these popular lovers of the screen have been transferring romance to the celluloid under the direction of B. Mitra. Director Ramesh Saigal seems bent on making "Samadhi" not only an emotional epic but an artistic presentation, seeing that every little shot is planned and executed carefully.

Rehana, the heartache of the masses, is back on the sets again under her old master Santoshi who has named his new picture "Sargam".

Still another picture on the sets is under Najam Naqvi's competent direction and he is probably looking over old race cards to find it a name.

## NATIONAL ED. & INF. FILMS LTD. (Bombay)

It is difficult to stop Mr. Goverhandas Aggarwal from going ahead with his country-wide plans to produce and distribute short educational subjects for schools and colleges.

The prospectus of the National Education & Informations Films Ltd., which will be issued in the near future, offers a unique opportunity to small and big investors to toss their capital with profit and yet serve our country with badly needed mass education.

## HINDUSTAN CHITRA (Bombay)

Believe it or not but the members of the Censor Board in Bombay have declared Kishore Sahu's "Sawan Aya Re" to be the best picture they have so far seen. And they see all the pictures coming to the screen. It is difficult to say whether they fell in love with Ramola or liked Kishore Sahu but the fact remains that "Sawan Aya Re" won the unanimous approval of the censors who have been troublesome lately.

Kishore doesn't want Ramola to go out of sight, so he has pulled her in again in "Rhim Jhim" and is working her all over again under the direction of Ramesh Gupta and Su-

shil Sahu. That is the other Sahu, likely to trouble us some day.

## HALDIA NANDA PRODUCTIONS (Bombay)

Director Jai Kishen Nanda is quiet which means that "Singaar" is ready for release. Featuring the unavoidable Suraiya and the charming Madhubala, "Singaar" is reported to have become a rare treat for discriminating filmgoers. Nanda's next is "Mehfil", the story of which even Pandit Indra thinks to be exceptionally good.

## NATIONAL THEATRES (Bombay)

It is not easy to stop Producer K. Asif once he gets going. Taking Dilip Kumar and Nargis and throwing in Sitara and Yaqub, this go-getter of a producer has almost completed "Hulchal" which is bound to create a sensation under S. K. Ojha's direction. Sajjad's music is already on the lips of many and "Hulchal" is likely to be a musical success in addition.

Asif is moving about in a myste-

rious manner these days and one wonders whether he is getting into a mood for his next, a story on Bhagat Singh, the martyr of freedom.

## MANSAROVER PICTURES (Bombay)

Under the personal supervision of our leading lyricist, D. N. Madhok, "Khamosh Sepahi", the heartrending story of the unknown warrior, is fast progressing. Starring Nigar and Gope the picture promises to become not only a classic presentation of our freedom's struggle but also an eloquent tribute to the millions who gave their lives silently so that others may live in peace and harmony. Ram Kamlani wields the megaphone and is reported to have done a good job of it.

## HIMALAYA PICTURES (Bombay)

Director Jagdish Pant is giving the final touches to "Nazrana", starring Kamini Kaushal, Geeta Bali and Kanu Roy.

Two more pictures "Naaz" and "Nazaqat" are being given their musical fare by Producer Gopal Singh



Kamini Kaushal is fast becoming our most popular star. Here she is in "Paras", a social story produced by Arora for All India Pictures.



**NIGARISTAN**  
**(INDIA) FILMS**

PRESENT

**GEETA BALI**

**RANDHIR • SOFIA**  
**GULAB • KULDIP**  
**RAM SINGH &**  
**OM PRAKASH**

# **BANSARIA**

WRITTEN & PRODUCED

DIRECTION:

*by*  
**M. R. BHAKRI**

**RAM NARAYAN DAVE**

MUSIC:

**HUSANLAL BHAGATRAM**

FOR PARTICULARS: **NIGARISTAN (INDIA) FILMS** GOBHAI COTTAGE  
VARSOVA RD. ANDHERI.

Nepali and music director C. Ramachandra. The territorial rights for J.P., E. Punjab & Bombay for all the three pictures have been already sold.

**AKASH CHITRA (Bombay)**

Though his picture is named "Angrai", Producer-director K. B. Lall is certainly not relaxing in his efforts to make this new one a great hit. With Madhubala reaching new emotional heights "Angrai" promises to be another milestone in good direction and presentation.

Lall's next is "Hanste Ansu", a paradoxical theme with a pathetic background.

**ALLIED ART PRODUCTIONS**

(Bombay)

Music director Anil Biswas is training all his musical talent to make "Haar Singaar" a really good melody melodrama. Featuring Madhubala and Dilip Kumar, this picture is expected to be ready very soon.

**RATIBHA PICTURES (Bombay)**

Director Joglekar's "Sakhar Pula", a hilarious comedy in Marathi, produced by Mira Pictures, is drawing huge crowds at the Majestic. A sincere and hardworking man like Joglekar needed this success badly.

**KULDIP PICTURES (Bombay)**

These producers have a Punjabi



Suraiya, in her nineteenth picture, a social story called "Amar Kahani" produced by Kamal Kunj Chitra.

picture, "Lachhi" ready in tins but unless they release it we won't know how cool it tastes. Their Hindustani social picture is called "Naach" and features Suraiya, Shyam and Wasti. Quite a bit of this picture has been shot.

**JUSTICE PICTURES (Bombay)**

Nari Ghadiali is at it again with another stunt called "Hamari Kismet" with Shanta Patel, Agha and others. We only hope that this "Kismet" business brings in luck to Producer Jannadas Parekh.

**SUPER PICTURES (Bombay)**

Nari Ghadiali is a wholesale merchant in stunts. He has another ready for thrills. It is called, "Billi" and features no less a person than our old favourite Nadia who made Wadia a producer.

The next of this company is named "Sipaiya".

**FAMOUS PICTURES (Bombay)**

"Bari Bahen", a social story featuring Suraiya and Rehman, has been drawing crowds at the Imperial.

The one on the set is called "Hamari Manzil" and is directed by O. P. Dutt.

**GREAT ORIENT PICTURES**

(Calcutta)

The very first subject of these producers is an ambitious affair called "Azadi ke Baad". Let us hope it is not like "Apna Desh" which makes us ashamed of our country.

**RATAN PICTURES (Bombay)**

Producer-director M. Sadiq has at last completed "Char Din" featuring Suraiya, Shyam and Badriprasad. The picture took a pretty long time but then every Suraiya picture does. Only Sadiq did it earlier than others and is reported to have done it well too.

**JAGAT PICTURES (Bombay)**

Fed up with the junk several producers have been giving him, Lala Jagat Narain has himself taken to production seriously to meet the wishes of filmgoers.

His second picture, "Sunhere Din", starring Rehana, Nigar and Raj Kapoor, is actually on the screen at three cinemas in Delhi and is taking both crowds and applause.

The one on the set is called "Shair", a touching story of human emotions featuring the ever pretty Kamini Kaushal, Suraiya and Dev Anand. Chawla who is in charge of the megaphone has already made good progress with the picture.

**NEW LIGHT FILMS (Bombay)**

"Maang" a social story featuring Ramola, Wasti and Mubarak is fast getting ready under the smart direction of Saghir Usmani.

**SANSAR MOVIE-TONE (Patna)**

Taking Mumtaz Shanti and Sapru to lead a versatile cast, these people have just completed "Aahuti" or "Anokhi Qurbani" and hope to re-



Recruit G. A. Majid, Engineering student, B. 7, U.M.S. Hostel, Avanashi Road, Coimbatore, is 19, 5'9", speaks Hindustani and Tamil and has played in school dramatics.



Looking more charming than before Rehana makes "Sunhere Din" of Jagat Pictures, a picture of romance and entertainment.

lease the same all over India in the near future.

**LIBERTY ART PRODUCTIONS**  
(Bombay)

With fourteen songs and six dance numbers, all of which going through the censors without a casualty, "Lekh", a social story, featuring Suraiya and Sitara, is now ready for release. It is a musical with Suraiya crooning six good tunes.

**ORIENTAL PICTURES (Bombay)**

"Thes", an emotional theme, of which we have been hearing so much, is reported to have been completed at last by Messrs. Kedar Sharma and M. C. Varma. The picture introduces a new artiste, Kanwal Mehra, in the male lead.

**VARMA FILMS (Bombay)**

Under the able direction of Mr. H. S. Rawail, "Patanga", the maiden effort of these producers, is fast nearing completion. It features the irresistible Nigar with Yaqub, Shyam and Gope paying her court.

**POPULAR INDIA PRODUCTIONS**  
(Bombay)

Producer Ishwarlal Sharma has made an excellent choice in entrusting his maiden picture, "Ma-ka-Dil", to Director S. M. Yusuf. The story is written by Chaturbhuj Doshi and features Paro, Ullhas, Jaswant and Mirza Musharaff.

**P. J. FILM UNIT (Bombay)**

P. Jairaj, our popular artiste, has taken the plunge at last. He has become a producer and has called his first baby, "Poonam", a beautiful name for a thrilling story written by

Bismil Peshawari. It is a romance of the moon and the ocean punctuated by human sighs and smiles. The cast is led by Nargis and Jairaj and supported by seasoned artistes like Bharat Bhushan, David and K. N. Singh. Let us wish Jai all luck. He will need it.

**GOEL CINE CORPORATION**  
(Bombay)

New-comers into motion picture production, these people have named their maiden picture as "Ankhen".

It is a social story featuring Nalini Jaywant, Yashodhara Katju, Yaqub and Bharat Bhushan.

**ALL INDIA PICTURES (Bombay)**

Quick in the wake of his success with "Pugree", Producer P. N. Arora has begun the shooting of another social story called "Paras". The picture is directed by Anant Thakur and features Kamini Kaushal and Sulochana Chatterjee. The music is by Ghulam Mahomed while the screenplay is written by no less a person than Producer M. Sadiq.

The world rights of this picture have already been sold to National Finance Corporation of India, Delhi.

**MADHUBAN (Bombay)**

Under the experienced direction of K. Amarnath, the maiden picture of this company, "Surajmukhi", featuring Rehana, Shyam and others, is already on the sets. Husnalal and Bhagatram are responsible for the attractive musical score.

**SUPER PICTURES (Bombay)**

Tired of turning out sausages under orders, Director Aspi has himself become a producer now and has planned a picture that will be both popular and provocative. It is called "Sipahiya" and features Madhubala, Yaqub and Husna Bano. The music is by C. Ramachandra and some of the lyrics are written by Hazrat Arzu Lucknawi, which means songs with a soul.



Devika Rani gives a hand to an old friend, Jairaj, by setting the cameras rolling for "Poonam". Here they are on the Muhurat day: left to right: Mr. Baburao Patel, Mrs. Devika Rani Roerich, Jairaj, Nargis and Mr. Svetoslav Roerich.

Kala Studio

Goel Cine Corporation  
PRESENT

# ANKHEN

आँखें

*Starring*

**NALINI JAYWANT, YAKUB  
BHARAT BHUSHAN, YASHODHARA  
KATJU, BHUDO ADVANI**

*and a new face yet to adorn the screen*

**SHEKHAR**



*Produced & Directed by*  
**DEVENDRA GOEL**

*Story*

**S. NAZIRUDDIN**  
(DAROGAJI - SHAMA CELEBRITY)

*MUSIC*

**MADAN MOHAN**  
(COURTSEY FILMISTAN LTD)

**GOEL CINE CORPORATION** 18, SONARI ROAD, VILE PARLE, BOMBAY.

DISTRIBUTORS

BENGAL : New Jal Hind Pictures, CALCUTTA.  
C. P. & C. I. : Jal Hind Pictures, BOMBAY.  
SIND & BALUCHISTAN : Pakistan Films, KARACHI.  
E. PUNJAB : Sethi Films Exchange, JULLUNDUR.



K. ASIF'S  
**HULCHUL**

*Directed by*  
**SADANA**

REGD No.B 3517

# filmindia

JUNE 1949

INLAND Rs.2/-  
FOREIGN Sh.4/6

*The Favourite of Millions  
A Romance For Millions!*

BRARY  
MUSEUM  
MODERNART  
ceived:



*All India Pictures*  
PRESENT

## PARAS

*Starring*

KAMINI KAUSHAL  
SULOCHANA CHATTERJEE  
REHMAN-GOPE-K.N.SINGH

*Directed by.* ANANT THAKUR

*Produced by.* P. N. FIROR

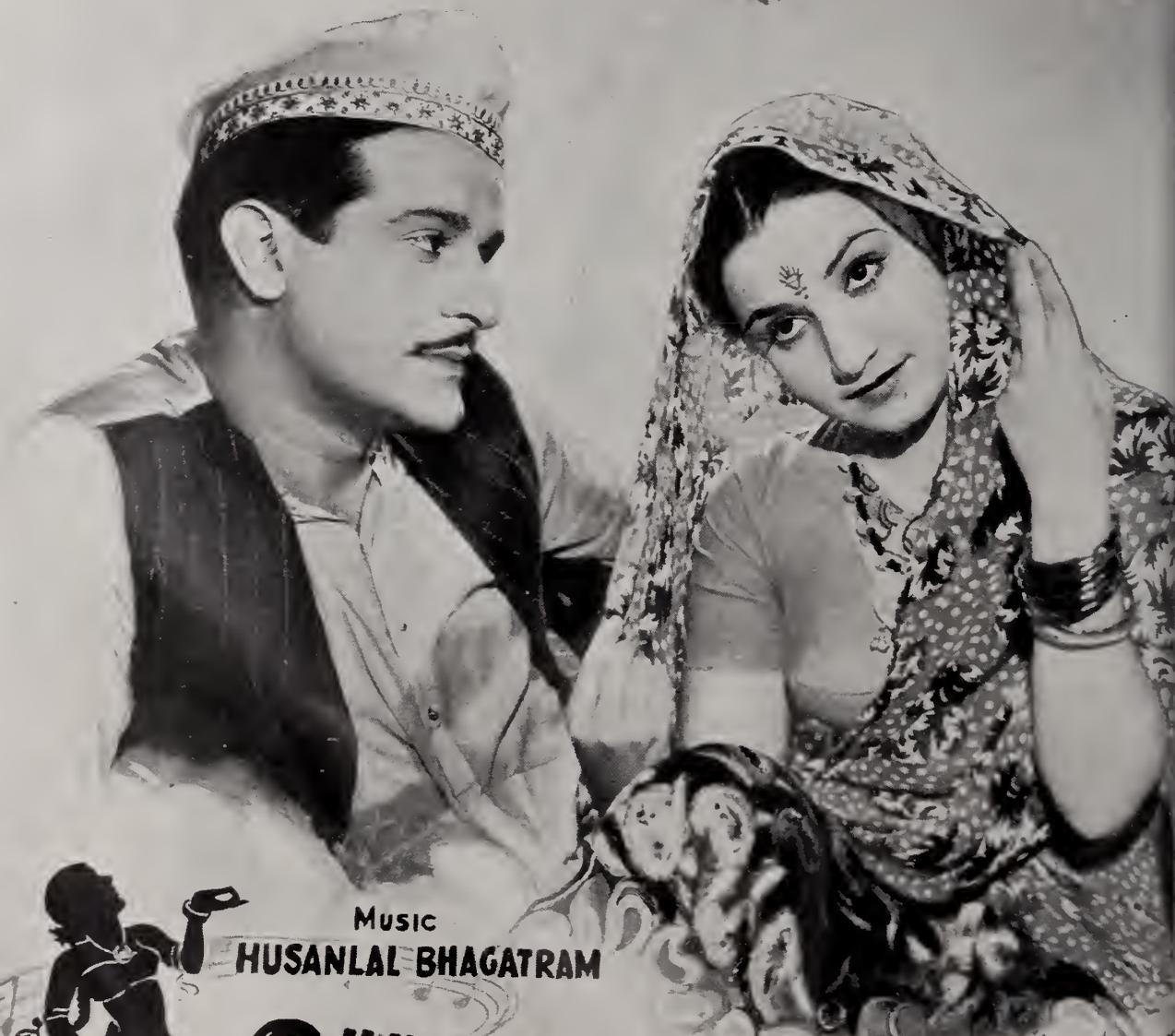
*Music.* GHULAM MAHOM

OLD RIGHTS WITH  
NATIONAL FINANCE OF INDIA LTD. LOWJI CASTLE, GOVT. GATE RD. PAREL.  
MUMBAI

ceived:  
JAGAT PICTURES 143 FAMOUS CINE LABORATORIES MAHALAXMI - BOMBAY, 11.



# Madhuban's



MUSIC

**HUSANLAL BHAGATRAM**



# SURAJIMIKIHII

Starring:

**REHANA \* SHYAM \* GOPE  
YASHODHARA KATJU**

*Kum Kum Art  
Studio*

DIRECTION

**K. AMARNATH**

PRODUCER

**L. PRASHAD \* MUNTAJALI \* RANDHIR \* DURGA KHOTE •**

U P., Delhi, E. Punjab. INDRAPRASTHA PICTURES Ltd. Chandni Chowk, Delhi.  
Pakistan. FILMS DELUX, KACHERI Kacheri Rd. Karachi I.  
BENGAL CIRCUIT. GEETA PICTURES, 6, Madan Street, Calcutta.

# ASPI

PRODUCTIONS

The MOVIE  
MAGNIFICENT

MADHUBALA  
YAKUB and ALTAH



with

AGHA-KANHAIYALAL  
ZILOBAI & HUSBANU

Music -  
C. RAMCHANDRA

Present

## SIPAHIYA

Directed by -  
ASPI



**ASPI PRODUCTIONS,**

248, FAMOUS CINE LABORATORY, MAHALAXMI, BOMBAY.

CBIVED:

**JAGAT PICTURES** 143 FAMOUS CINE LABORATORIES MAHALAXMI - BOMBAY, 11.

THE OBVIOUS SOAP CHOICE OF BEAUTIFUL WOMEN

- so cool
- so fresh
- so clean



# KANTI

Toilet Soap



SWASTIK OIL MILLS LTD., BOMBAY

**SUBSCRIPTION RATES**

The annual subscription, for 12 issues of "filmindia", from month to month is:

INLAND Rs. 24/-  
FOREIGN: Shillings 50/-

Subscription is accepted only for a collective period of 12 months and not for a smaller period.

Subscription money should be remitted only by Money Order or by Postal Order but not by cheques. V.P.P.s will not be accepted.

# filmindia

PROPRIETORS

**FILMINDIA PUBLICATIONS LTD.**

55, SIR PHIROZESHAH MEHTA ROAD, FORT, BOMBAY.

Telephone : 26752

Editor: **BABURAO PATEL**

**ADVERTISEMENT RATES :**

The advertisement rates are as follows :

	Per Insertion
Full Page Inside	Rs. 400
Half Page Inside	Rs. 210
¼ Page Inside	Rs. 120
1/3 Page Inside	Rs. 150
2nd & 3rd Cover	Rs. 500
4th Cover	Rs. 600
1st Cover	Rs. 1,000
Plus 6½ % Tax	

The cost of the advertisement should be submitted in advance with the order. The advertisement will be subject to the terms and conditions of our usual contract.

Vol. XV.

JUNE 1949

No. 6.

## People's Government, Indeed!

speaking on the Railways (Transport of Goods) Amendment Bill in the Indian Parliament on the 23rd April 1949, Mr. K. Santhanam, Minister of State for Transport, stated that famine conditions in Gujarat and other national exigencies necessitated the introduction of control and priority for booking of

Mr. Santhanam frankly admitted that there was a great scarcity of waggons for the transport of goods and that all waggons available on the B.B. & C.I. Railway had been diverted to transport food.

A little earlier Mr. Jairamdas Doulatram, our Food Minister, had stated that though as many as 800 waggons were promised to one province to transport materials for digging 6000 wells only ten waggons could be supplied. Both these admissions of inefficiency came on top of reports that there was a severe famine in Gujarat where thousands of cattle were dying for want of water and hundreds of human beings were dying for want of food.

While men and cattle tossed about and died in an agony of hunger and Gujarati girls ran about the town collecting funds for famine relief, Suraiya, the film actress, paid Rs. 5745/- to the B.B. & C.I. Railway and secured from Mr. Rees, the Deputy Traffic Superintendent, a special saloon to go to Delhi and Ajmer with a complement of twelve persons including courtiers, jesters, musicians and the usual paraphernalia of film actresses.

This film actress had worked hard for two years and earned lakhs of rupees and needed a holiday de luxe. Mr. Rees gave her a special saloon for 8 days from the 1st April 1949 to the 8th April 1949 and attaching the Meerut Express sent her holidaying to Delhi on her retinue.

No. Suraiya was not ill or indisposed. She was just enjoying making money every day for two years and she was now taking 8 days off. And the B.B. & C.I. Railway, which has no waggons to take food to the dying, gave her a special saloon for a holiday de luxe.

What the hell did Mr. Rees care what Mr. Santhanam had said about the shortage of waggons in the Indian Parliament? And why the hell should he worry about Mr. Jairamdas' problem of carrying food to the famine-stricken?

And what did Mr. Rees care if the wrong type of waggons like saloons and tourists' cars caused congestion in traffic and threw food waggons off the rails?

Here was a young film actress like Suraiya asking

for a royal holiday after two years of hard work and could any nice man refuse a nice girl?

Surely not! Mr. Rees would have been more than right in doing so before 15th August 1947, when the British rulers wanted the railways to pay back as much money as possible and as quickly as possible.

But since that fateful day for the British, times have changed a lot in India. Railways have a different function to perform now besides carrying American tourists, governors and film actresses in special saloons. They cannot sell their rolling stock to the highest bidder these days and cause unnecessary traffic congestion with millions all over the country waiting anxiously for their next meal.

Railways have a greater social purpose to fulfil these days rather than merely meet the demands of luxury travel.

The Congress ministers have sworn to run this government for the people—to feed them, to clothe them and to find them work. Every day the different ministers are giving us new promises on the different assembly floors. The Food and the Transport Ministers are complaining of wagon shortage in the Indian Parliament while millions are starving all over the country.

And yet, Mr. Rees could find a special saloon for a film actress to give her a holiday de luxe for 8 full days. Had food been dumped into that saloon and rushed to Gujarat, a couple of hundred human lives would have been saved.

But this film actress had to be given her holiday in a saloon. First class travel, commonly available in the country, was not good enough for her. Is this a people's government—by the people and for the people? If this is it, we shout and say DAMN IT.

### Another Tax Racket!

Running a province needs as much efficiency and intelligence as running a business does if solvency of the organization is the aim in view.

Unfortunately almost all our provinces present us with an insolvent's budget from year to year and beg, borrow or steal money from us under one pretext or other to balance these budgets. One of the causes of our increasing misfortunes is the utter lack of intelligence, imagination and efficiency in some of our so-called popular ministers and their ministries.

Some of these ministers have no previous administrative experience either in running a government or a

# new standards

## IN SOUND PROJECTION FOR WESTREX-EQUIPPED CINEMAS!

Here are three of the reasons why theatres equipped with the Westrex MASTER have the finest sound reproduction that modern science has achieved

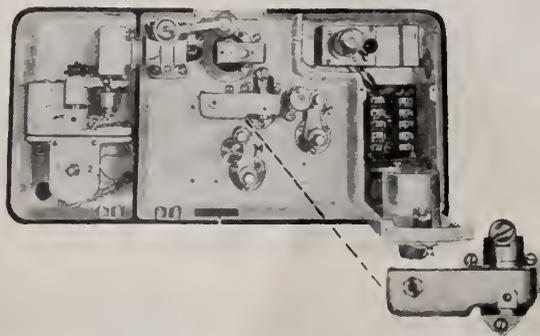
### 1 THE NEW AMPLIFIER SYSTEMS

With outputs ranging from 40 to 150 watts, saturating with sound a theatre of any size, the new Westrex MASTER amplifier systems include a completely new feature — a separate driver amplifier section embodied in the power amplifier chassis which can be removed and replaced within one minute in case of failure, making for smoother, trouble-free shows. All high-voltage electrolytic condensers are of the plug-in type, permitting immediate replacement if necessary.



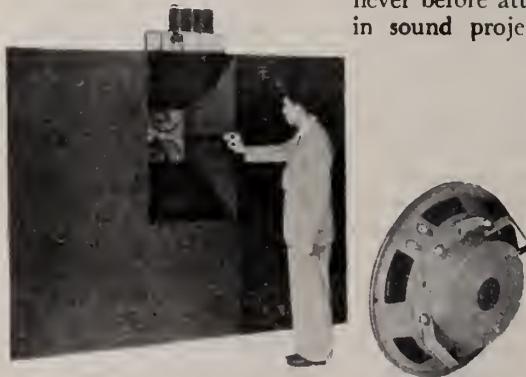
### 2 IMPROVED R2 SOUNDHEAD

Incorporates all the advantages of the original R2 Soundhead introduced in 1945, including Hydro Flutter Suppressor (illustrated) which is now common to all Westrex sound systems, and the Electro-Tension Governor, plus the new plug-in pre-amplifier for instant rectification of breakdowns.



### 3 NEW WESTERN ELECTRIC SPEAKER SYSTEMS

Supplied in combinations to suit each individual theatre, with all the latest improvements of Western Electric engineering genius. Give an illusion of "presence" never before attained in sound projection



*Western Electric Company of India* (The Liability of the members is limited)

HEAD OFFICE . Metro House, P. O. Box No. 1232, Esplanade Road, Bombay.  
Branch Offices : Calcutta — Madras — Delhi — Berwada — Lahore — Karachi — Colombo

ness organization. These mediocrities who hardly earned three-figure incomes per month for themselves are now asked to collect and disburse efficiently provincial revenues running into several crores. With notism as their only certificate of recommendation have taken upon themselves the none-too-easy task provincial administration with its thousand and one and economic problems. Basking in the glow of er, these mediocrities often strike pseudo-moralistic self-righteous attitudes towards problems that need ical wisdom and experience to be solved satisfirily. It is therefore no wonder that our provincial omics are in an awful mess these days.

Let us take a small instance in the film field to ilate our argument.

It is now well known that we are paying an enterent tax on all our entertainments varying from 25% % according to the whim of the different provincial sters in different provinces. Another tax varying 25% to 50% is collected on film booklets sold in eatres.

In Bombay, the entertainment tax on shows is col-d by the Bombay Municipality while the tax on the booklets is collected by the Supervisor, Bombay rtainment Duty Act, whose office is at the Old Cus-House, half-a-mile away and out of sight of the ay Municipality.

These two tax collecting centres work independently ach other and one doesn't know what the other is t and yet both collect a tax on entertainment from ery same exhibitors in town.

The collection of tax on the admission tickets is er story by itself which we hope to tell some day. is the shorter story about the film booklets usually d 4 annas including the tax of one anna on each let.

Two persons, Capt. O'Gorman and his assistant Joseph, are responsible for the collection of the tax ooklets. They haven't a third person. Their juris-on is Greater Bombay which has over sixty cinemas an average capacity of 700 seats. They accept an or's certificate as proof of an exhibitor's honesty he comes to pay the tax on the sale of the booklets. presumed by them that both the exhibitor and his or are honest and on this presumption the tax is cted. How many exhibitors are really honest is a ion best left unanswered. And how many of the ors can be honest is a matter for speculation. But nust admire the naivete with which the tax-collecting rities accept the statements of the exhibitors as proofs of honesty. This naivete must be taken as vance phase of the Ram Rajya that is to come.

Here are some statistics which the Revenue Minister e Government may study with profit to the provin- xchequer.

The 60 cinemas in Greater Bombay play an average 80 shows per week and over a million (10 lakhs) e buy admissions to these shows. The average n filmgoer is mad about music and likes to buy a ooklet to get the words of the songs he likes.

But it will be an exaggeration to say that all the on filmgoers buy film booklets. We shall therefore a downright pessimistic view of things and state only 10% of the total filmgoers buy the film book- hile 90% remember the words after the first hear-

ing, like the poets in the court of Raja Bhoj, and walk out singing the songs.

But 10% of a million is a hundred thousand per- sons a week, which means a sale of 1,00,000 film book- lets per week at 1380 shows in 60 theatres which again means a tax revenue of Rs. 6250|- per week at one anna tax per booklet. That comes to Rs. 25000|- tax collections per month.

But the actual amount paid to the Supervisor at the Old Custom House is reported to be hardly Rs. 1000|- per month, of course backed by auditors' certificates and exhibitors' honesty etc. How come? (That's American).

Are we losing Rs. 24000|- per month or even more in taxes? Some one must answer this question.

Though our Congress ministers do not like sugges- tions and criticisms, in public interest we take the liberty of giving a few suggestions to collect these taxes.

a) There should be a joint department for collecting both the taxes on the tickets and the booklets.

b) There should be at least three inspectors for checking up the sales of the tickets and the booklets at different theatres and the duty zones of these inspectors should be changed every month. These inspectors should be on duty from 1 P.M. to 12 midnight every day.

c) Prior to the printing of the booklet, the pro- ducer or distributor should be made to apply for a permission from the tax-collecting authorities stating the exact number of booklets intended to be printed, their proposed disbursement to the different provinces from time to time, the name of the printer etc. For every new edition of the booklet, fresh permission should be obtain- ed every time. This should be a formal permit to obtain correct statistics.

b) After the printing of the booklets, the printer should be made to submit a return to the tax collecting authorities stating the number of copies of a booklet printed and delivered to the producer or the distributor.

e) All exhibitors should also be made to submit re- turns to the authorities showing the total number of book- lets received and their sales from day to day. These day to day sales can be submitted in a statement every month. These statements should be countersigned by the inspect- ors as correct before the tax is accepted.

f) Two statistical clerks keeping statistics of all these different returns under different picture heads should be appointed to check up the accuracy of the tax payments by the exhibitors.

g) Heavy penalties, such as fines, suspension of exhibition licenses and jail in recurring cases should be prescribed for any attempt to defraud the Government of the tax.

We are even willing to help the government to pre- pare the required statistical registers on efficiency lines if the government are not too keen on maintaining their lofty all-knowing demeanour and are prepared to accept suggestions from a private organization.

In any case, we cannot afford to keep on losing precious revenue which can be collected with a little more watchfulness and departmental efficiency.

Just at present this tax payment on film booklets has the bad complexion of a racket which has become quite paying to the exhibitors, the producers and the distributors. And the racket must be stopped imme- diately.



A thrilling scene from Gemini Studios' "CHANDRALEKHA".

# Another Great Film

RECORDED ON



EQUIPMENT



Mr. Vason, Proprietor of Gemini Studios and Producer-Director of "CHANDRALEKHA" says:—

"We installed our RCA PM-38C Recorder in 1941 and added an RCA PM-45 Recorder in 1947. For years I had been playing with the idea of producing a picture on a vast scale—and now, in CHANDRALEKHA, I have seen my dream come true.

I can honestly say that I feel the success of CHANDRALEKHA has been due not only to the enormous effort and loyalty given by our staff, but also to the unfailing service of our RCA Recording system".

Only the best is good enough for Gemini Studios. Their great films—including "CHANDRALEKHA"—are recorded on RCA equipment, the choice of wise producers the world over.

The people who make great films know they can depend on RCA Sound Recording systems for superb fidelity, ease of handling and trouble-free operation.

There's an RCA system for every studio need, large or small—write now for full information showing how RCA can help you!



## PHOTOPHONE EQUIPMENTS LTD.

(AFFILIATED WITH RADIO CORPORATION OF AMERICA)

MAIN OFFICE: 9, MARINE LINES, BOMBAY.

Sales and Service Office: 532, Sandhurst Bridge, Bombay.

Distributors:

AHMEDABAD: 4129/30, Relief Road. NAGPUR: Ushakal, Abyankar Road, Sitobuldi. Delhi: Cinefones (Delhi) Ltd., Behind Imperial Bank, Chandni Chowk. EAST PUNJAB: Cine Sales Service, Nigar Talkies Bldg., Ambala Cantt. MADRAS: General Radio & Appliances Ltd., 1-18, Mount Road. CALCUTTA: General Radio & Appliances Ltd., 10 Court House Street.

# Bombay Calling



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

## SY NURSERIES OF ENTERTAINMENT!

During the discussion in the Indian Parliament on Cinematograph Amendment Bill the other day, the case is reported to have accepted Mr. B. N. Munaji's amendment permitting mothers to take children below three to picture houses. No one worried about Mahabir's Tyagi's opposition to this amendment.

It is worth finding out how many members of the Indian Parliament who voted in favour of taking the little tots under three years to our cinemas know the actual conditions under which millions see motion pictures these days. Some of the seasoned politicians at the helm of our affairs often take a snobbish delight in saying that they don't like pictures and they have never seen one during their life time. This type of bragging, at the very least, is an idiotic approach to life—an approach that shuts out from their life the most modern medium of instruction and entertainment.

It is hardly necessary to emphasize here the dynamic role which the film plays in the life of a nation in entertaining and educating millions. It is but proper that those elected by the people should know everything about a medium that affects the lives of millions from day to day, if, as elected representatives, they are anxious to serve the people truly and sincerely. There is no intellectual advantage scored when these politicians say that they have never seen a single picture. Such a statement merely provides a proof of an utterly outmoded and orthodox approach to life entirely unsuitable to modern progress and politics.

Had some of the members of the Indian Parliament been regular filmgoers, they would not have so easily voted for an amendment that gives a statutory privilege to millions of little tots to get into our theatres and start their own opera of screams and screeches in competition with the music of the films.

We are years away yet from the creche which is provided for the little ones in several foreign countries. We are also years away from the ideal environments which are necessary for good entertainment. Our theatres are still mostly cattle sheds with the stink of the floor by lavatories pervading them. There are a thousand other pinpricks which filmgoers bravely suffer in our cinemas to get some entertainment as the only relaxation from the day's work in these days of prohibition and anti-everything laws.

Why add to the lot of these long suffering people the none-too-soothing music of the angry tiny tot who has no all good manners in the hot and unhealthy conditions found in our theatres?

Admitting that India has more fertile beds than any other country, is it necessary to carry their product to the cinema and advertise the same by screams and screeches?

What about the others who pay for their entertainment and expect, if nothing more, at least some silence in a talkie theatre?

Do those members of the Parliament who voted for this stupid amendment know that a single little piper in bad temper, probably due to its mother's milk shortage, can ruin the entertainment of a thousand filmgoers by its own non-stop performance given in simultaneous rivalry with the main show? A child of poverty and malnutrition is often a little devil of nerves and India has millions of them sprinkled all over the country. Can't these little ones be made to wait till an age when they can bear their misfortunes with less noisy protest? Is it necessary to give a license to these cradle criers and usher them unceremoniously into places of public amusement and ruin the entertainment of others? What sort of a secular democracy is this in which a few weeping brats are permitted to irritate thousands who pay for their admissions to get entertainment and in addition pay an entertainment tax to the government!

Isn't the Government supposed to do something for the tax payers in return for the tax they pay? Can't we have special "Brat shows" on Sunday mornings where



Mumtaz Shanti is surprised at something in "Aahuti", a social theme of Sansar Movietone.

all the little pipers can have the freedom to become town-criers if they like?

Munavalli's amendment to the Cinematograph Amendment Bill must be scrapped unless the Government are prepared to lose a lot of revenue in entertainment tax as fewer people are likely to visit our cinemas with these little brats turning our picture houses into noisy nurseries.

#### RED RAG TO THE WHITE BULLS!

We have always said that our National Flag should not be shown in cinema theatres where it is always respected the least by a motley crowd of filmgoers who primarily come to pay their respects to their favourite film stars and get some entertainment in the bargain.

It is a common sight to see Indian and foreign filmgoers rushing to the doors no sooner they see the end of the main programme. All that these filmgoers possibly present to the National Flag is a view of their backs and behinds struggling to get out of the auditorium as quickly as possible.

But where it hurts the most is when we find in a cinema, like the Metro in Bombay, a crowd of Continental Jews walking out with lofty contempt at the sight of our National Flag. When a spirited young Indian boy recently stood erect in respect to the flag right in the way of half-a-dozen Continental Jews, (because of his seat being at the end of a row) he was quickly boxed in the stomach by one of the Jews and the boy doubled up with pain. Some one heard one of the Jews muttering: "What the hell are these idiots standing for an idiotic thing like that?". By the time some public spirited members of the audience realized what had happened, the Jews were out of sight.

This rude and vulgar behaviour of these Continental Jews is rather surprising seeing that the Jews themselves fought valiantly for two years to create their own national flag in Israel.

Men who can give their lives to create a new national flag should certainly know how to respect the flag of another nation—a nation that has given these Jews shelter and protection in their greatest hour of need when they had neither a home nor a nationality.

The Indian National Flag is also a reward of a 200-year old life-and-death struggle against British Imperialism. It has a longer tradition of suffering and sacrifice than the year-old flag of Israel and the Jews, whose wisdom is proverbial, should be the last people on earth to insult India's National Flag.

It is a pity that in the intoxication of their newly created nationalism as free citizens of Israel, the Continental Jews in India should so quickly become ungrateful and bite the very hand that fed them at a time when they came to India after the Nemesis of their past had hounded them out of their homes.

We still hope that the proverbial wisdom of the Jews will rescue them from this newly acquired racial arrogance but in the meantime we would appeal to the government to stop displaying the national flag in the cinema theatres and not provide an opportunity to the foreigners to insult it.

## SHOREY FILMS *present* A MUSICAL EXTRAVAGANZA



# EK - THI - LARK

*Starring:*

**MEENA & MOTILAL**  
with Kuldip, Majnu & Johar.

*Producer-Director:*

**ROOP K. SHOREY**

*Particulars:—*

**SHOREY FILMS.**

KARDAR STUDIOS,

PAREL, BOMBAY 12.



Shyam is extra warm but Nigar wonders in "Patanga", a social theme of Varma Films.

If our white guests in India keep insulting our flag in this manner, it is quite likely that some of their black hosts may take serious offence some day and there might be murders in our cinemas where we all go for entertainment.

Why can't we reserve our sacred flag for national occasions to pay it proper respect in the usual ceremonial manner? Is it necessary to hand it over to the film exhibitors and turn it into a red rag to the white bulls of Europe?

#### MENACE TO PUBLIC HEALTH

As if the 50 and odd advertising slides which are usually shown in every cinema show have not been torture enough to filmgoers, some ingenious fellow has now put a running commentary with them and calls them his "talking" slides.

This commentary, which is the usual sales talk about a shoe being well made or a housewife liking a certain brand of butter, is evidently recorded on a film strip and run simultaneously with the slide on the projector. As soon as the sound track of one slide finishes, a new slide is flashed on the screen and within a second or two its "talk" begins.

Appropriately enough this idiotic innovation of a "talking" slide has only come into existence in some of our third rate cinemas in the Play Houses area and it has not yet affected the better class of cinema houses or the better class of audience. But to those who want to realize what a disgusting noise these "talking" slides

make, it would be worth visiting one of these third rate cinemas to experience perhaps one of the most excruciating tortures that any cultured mind could ever go through.

It is no wonder that these cinemas have lost these days the patronage of the better classes of people who used to visit them in old times in spite of their situation in a bad locality.

No one is much worried about these third rate cinemas and the feelings of the crude masses who visit them but if this "talking" torture threatens to travel to the better class theatre in the town, then the Commissioner of Police will have to step in and stop this racket. These "talking" slides constitute the greatest menace to the human nerves and as such threaten to add to the mortality of the city.

We already have enough politicians and ministers talking every day without adding the extra torture of the "talking" slides to our lives.

#### VANISHING NEWSREELS OF INDIA!

For some mysterious reasons, the weekly issues of the Indian Newsreels which had recently made an appearance in some of our local cinemas, seem to have completely disappeared these days.

Has the Ministry of Information and Broadcasting stopped producing this stuff? Has Badami, the news-reel producer, been sent back to the industry from where he came? Has the last year's budget of 33 lakhs been completely wasted? Has Ambalal Patel taken a big advance against his rent and thus crippled the production activities? If Sardar Vallabhbai doesn't travel about because of heart trouble why don't the other minis-



The hefty Wasti has got little Ramola all worried in "Maang", a social theme of New Light Films.



PREFECT SNOW



PREFECT COLD CREAM



PREFECT BRILLIANTINE



PREFECT TALCUM POWDER

# Prefect Team

FOR 1949



PREFECT SHAMPOO



ALSO

## Prefect

HAIR OIL, COCOANUT OIL, CASTOR OIL, TIL OIL, TOILET SOAP SHAVING STICK AND CUP SOAP.

" PREFECT SOAP AND OTHER PREFECT PRODUCTS ARE IDEAL COSMETICS FOR ALL. "

MP

MODI SOAP WORKS, MODINAGAR, U. P.



arda makes an attractive addition in "Ma-ka-dil", a social story of Popular Indian Productions.

rs travel and make some news for our national news-els? Pandit Jawaharlal's departure for the first Do-union Premiers' Conference is still to be seen on the reen—then in what year shall we see his departure for e second one?

What type of news is the Ministry of Information aiting for? We had the Socialist Purshottam Tricum-as beating the Congressman Mhasker by a street in a ty bye-election recently. Isn't that news? We saw the cal ministers shouting themselves hoarse and repeating e old promises to maintain Congress prestige in this ye-election. Isn't that news? We have sent a military mission of overgrown school boys to U.S.A. to get a ang of the international armament race. Isn't it news o see our school boys do something in a couple of mon- is which the grey-haired Americans have been thinking bout for twenty years?

Premier B. G. Kher struck a note of harmony with e Gaekwar by wearing the sherwani and the tight trous- ers to receive the salute of the old surrendering army f Baroda. Isn't that news to see the gentle old Kher i a royal and martial dress? S. K. Patil, who resigned rom a dozen posts to become the Mayor of Bombay, has een getting four receptions a day leaving him no time o do the Mayor's work. Isn't that unique popularity ome news? Home Minister Morarji Desai has not ttended a single wedding ceremony for two months and ough home no garlands. Isn't that news of our most opular minister whose face is as much a feature of ur daily newspaper as the paper itself? Isn't it news o search for the lamp post under which Minister Morarji eveloped his peculiar vision with which he is ruling

the province so well these days? Didn't we hear even Dr. M. D. D. D. D. Gilder, M.D. (are the D's too many?) speak in support of the new Congress doctor, Mhasker, and when Dr. D.D. did it from behind his big moustache, a little one in the crowds said "It speaks, mummy!" Isn't that news big enough seeing that a very strong and silent man spoke the first time and on such a healthy subject as a bye-election?

Amritlal Seth, the famous Congress journalist, who once threatened to build a special town in Gandhiji's memory, is involved in some unusual case which remind- ed the Magistrate of Oscar Wilde. Isn't that news seeing that no one else but Amritlal had presented the very sword with which Samalkhan Gandhi, Commander-in- chief of the Gujarat guerrillas, conquered Junagadh? And Shamsher Jung Samalkhan Gandhi, a nephew of the prophet of non-violence, conquering Junagadh with a naked sword in his left hand—isn't that news too?

H. P. Mody squeezing himself into a "chooridar pyjama" to raise himself to the decorative pedestal of a provincial governor—isn't that news? Dr. John Mathai's visit to the Mint in Bombay to see how money is made—a knowledge he should have acquired before becoming our Finance Member—isn't that news? Film actress Suraiya hiring a royal saloon for a holiday de luxe and throwing food waggons off the rails with millions starv- ing—isn't that news?

What more news does this fellow Badami want to go and shoot? Is he waiting for another Gandhiji to die to get some funeral shots? If he is waiting for that,

# ANSCO BLOWUPS

from

## KODACHROME 16mm

We enlarge 16mm Kodachrome to 35mm AnSCO MASTER or RELEASE prints....you can use these to release your pictures in theatre entertainment markets in major cities....

### GENERAL RADIO & APPLIANCES LTD.,

16, New Queen's Road, BOMBAY  
Tel: 26204-5 (2 lines).

10, Old Court House Street, CALCUTTA  
1/18, Mount Road, MADRAS (Tel: 86719)

Distributors for the East Punjab, U.P. & Delhi:

### UNION RADIO & APPLIANCES LTD.,

72, Queensway, NEW DELHI (Tel. 8042)

Distributed in Pakistan by:

### ELECTRONICS & FILM EQUIPMENTS LTD.,

Gulshan-E-Nasrat Bldg., Victoria Road,

Saddar, KARACHI (Tel: 7565)

The Ma'll, LAHORE (Tel: 2108)

Strand Road, CHITTAGONG (Tel: 108)

LOW INTENSITY

"NATIONAL" HIGH  
INTENSITY PROJECTION



## WHAT A DIFFERENCE *HIGH INTENSITY* MAKES!

Brilliant, clear, "living" pictures on your screen mean better entertainment for your patrons, and that pays off at the box-office!

With "National" HIGH INTENSITY Carbons, your theater operation actually becomes *more* profitable because this type of HIGH INTENSITY Projection gives 50-100% brighter

light, increased fidelity for both black-and-white and color pictures that visibly helps your patrons to added enjoyment.

Get in touch today with your motion picture supply dealer for more details about stepping up the quality of YOUR projection with "National" HIGH INTENSITY Carbons.

# *National*

TRADE-MARK

**PROJECTOR CARBONS**  
FOR EVERY TYPE OF PROJECTION LAMP

Sold through Authorized Distributors by National Carbon Co. Inc., Foreign Department,  
30 East 42nd Street, New York 17, New York, U. S. A.



gar and Mumtaz are at the telephone trick in "Bikhre Moti", produced by Great India Pictures.

we shall have to wait another 2000 years for the next reels on the screen. In the meantime Ambalal's descendants will become Ambalal Sarabhais of the same kind of wisdom with Rs. 7000/- rent per month.

Let us at least see on the screen how our money is being wasted! Why tantalize us with all this waste and mystery? We have already paid the taxes in advance and we won't ask for a refund if we see the wrong news and a wrong frame.

#### RECORDS OF VULGAR SONGS

It is indeed a pleasure to observe that long before our sleepy government decides to wake up and act, the Gramophone Company has taken serious notice of our remarks, in the last issue, regarding the circulation of records of film songs banned by censors on grounds of vulgarity.

We understand that the Gramophone Company has put out notices to all the film producers under contract to them to inform the company immediately no sooner a certain song is banned by the censors on grounds of vulgarity so that all gramophone records of the same type may be simultaneously withdrawn from sale.

This is no doubt a good gesture from a commercial firm which is ordinarily not expected to sacrifice its profits so willingly, knowing that like all bad things, vulgar songs also sell more among the masses.

In fact, it was brought to our notice that whenever we see one complained about the words of any recorded

song, whether film or general, the Gramophone Company has always withdrawn such records from circulation. Mr. H. Lall, the Bombay Manager of the Gramophone Co., described the policy of his firm as "to please all and not to hurt any one", and assured us that his company would never be a party in circulating wrong type of records knowingly.

While a private firm shows such anxiety to nurse the morals of our people, it is a pity that the ever unimaginative All India Radio, a government institution, continues to broadcast records the songs of which have been declared vulgar and objectionable and as such removed from the films by an official and competent body of censors.

Some records of these objectionable songs are still in circulation because of the vagaries of our censors who had originally passed these songs and later—sometimes two years later—suddenly found them objectionable and ordered their deletion from the original pictures. Though all such records, sold previously, can never be recalled, at least the All India Radio is expected to display a little horse-sense by stopping the broadcasts of those songs which another government institution has declared as vulgar and objectionable.

If not in politics, at least in points of obvious morality and vulgarity let us have some consistency from our white-capped ministers.

#### YOU'LL HARDLY BELIEVE—

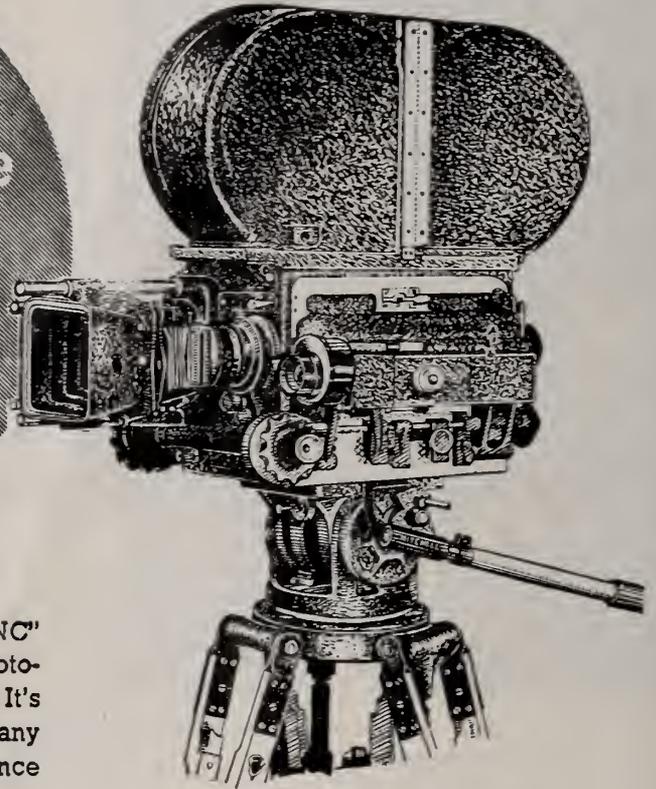
That of all people Sardar Chandulal Shah, the producers' president, who had appointed Home Minister Morarji Desai as a "guide and guardian" of the film industry on the 26th of November last, is reported to have commandeered over 50 cars and buses from different producers and studios to help Socialist Purshottam Tricumdas win the recent bye-election against an official Congressman.

That with the cars naturally went the votes of the 3000 and odd Socialist-dominated film workers and gave Purshottam just the majority with which the Congressman was licked. All this shows that the film industry can change the fortunes of politicians if a strong-minded and influential person like Chandulal Shah can lead the workers.

That with Sardar Chandulal having been accepted as a new and, of course, rich comrade by the Socialists, that little matter of labour dispute, at present under Asoka Mehta's arbitration, will now take the complexion that Chandulal wants. Let us, however, hope it doesn't take Chandulal's own complexion and turn the dawn into a dusk for the workers.

That with Sardar Chandulal Shah, the producers' president, throwing his weight with the Socialists and winning a prestige election for them, Minister Morarji Desai is now naturally sacked from the post of "guide and guardian" of the film industry. Which means no more garlands for Morarji, from the film people at least!

Great Indian  
Films of Today are  
shot with a  
*Mitchell*



The MITCHELL STUDIO MODEL "BNC" is a truly silent camera for sound photography. No blimp is required. It's smooth, positive operation saves many costly hours of production time. Since the introduction of the "BNC" more and more major studios have made it standard equipment.



Orient Sound Studios, Bombay • Radha Films, Calcutta • Shobhanachala Studios, Madras • Venkatarama Chettyar, Coimbatore • Modern Studios, Andheri

Kali Films, Calcutta • Kardar Productions, Bombay • Mohan Pictures, Bombay • National Sound Studios, Calcutta • Neptune Studios, Madras • Pakshiraja Studios, Coimbatore • Pancholi Art Films, Lahore

Ayyansr Picture, Mysore • A.V.M. Studios, Karaikudi • Bengal National Studios, Calcutta • Bose Brothers, Calcutta • Basant Pictures, Bombay • Chitra-kala Movietone, Madras • Eastern Talkies, Calcutta • Eastern Studios, Bombay • Famous Pictures, Bombay • Famous Cine Lab. & Studios, Bombay • Filmistan Ltd., Bombay • Ganesh Studios, Madras • Information Films of India, Bombay • Indrapuri Studios, Calcutta • Jayant Desai Productions, Bombay • Jyoti Studios, Bombay



**GENERAL RADIO & APPLIANCES LTD.,**  
Motion Picture Sound Engineers

10, Old Court House Street, CALCUTTA 16, NEW QUEEN'S ROAD, BOMBAY. Tel: 26204-5 (2 lines).

1/18, Mount Road  
MADRAS (Tel: 86719)

Distributors for the  
East Punjab, U.P. & Delhi:

**UNION RADIO & APPLIANCES LTD.,**

72, Queensway,  
NEW DELHI (Tel. 8043)

Distributed in Pakistan by: **ELECTRONICS & FILM EQUIPMENTS LTD.,**

The Mall, LAHORE  
(Tel: 2408)

Gulshan-E-Nasrat Bldg., Victoria Road,  
Saddar, KARACHI (Tel: 7565)

Strand Road,  
CHITTAGONG (Tel: 108)

That this unexpected swing-over to Socialism by film producers was due, they say, to the promise given by the Socialists to scrap prohibition and censorship no sooner they step into power. That is a pointer to Minister Morarji Desai if he wants the film people to vote for Congress in the next election.

That now Ranjit stories will all be turned to Socialism with Asoka Mehta thinking of writing screen stories or Chandulal. Purshottam who is quite a good amateur poet, may also write songs for Chandulal.

That with the big Socialist bosses in Chandulal's competent hands, little fellows like Thakur and Rohit Dave have lost control of the Film Mazdoor Union and we mustn't be shocked if Chandulal is elected as the next president of the Workers' Union.

That the only producer whose car did not rush to the relief of the Socialists was Chuni Lall of Filmistan. Only recently he had changed his party ticket and he didn't fancy another change so quickly.

That Chandulal Shah, with his partner Miss Gohar acting as his secretary, was only last year sent as one of our official delegates to the Geneva Conference on freedom of news etc. We, however, admire the way Chandulal has cut off this old string that had tied him to the Congress.

That the film people had always liked the Socialists was evident from the big purse they had once given Jayaprakash Narayan and Chandulal had contributed joyfully to this purse under the persuasion of a sweet Gujarati girl who moves in both quarters—the Congress and the Socialists.

That these Socialist girls are marvellous saleswomen. They take the halo of power from prominent Congress ministers and with it make up the shortage of funds in the Socialist Party. That is how probably Producer Kishore Sahu and film actress Kamini Kaushal were once talked into giving a special show for the benefit of the Socialist Party.

That with the Congress making so many mistakes, it is no wonder to see people veering towards the Socialists. It is time the Congress surprises its rivals by turning socialist itself and the film people expect it to do so by scrapping prohibition. Prohibition is the first article of heresy with the film folks.

That Minister Morarji Desai recently revealed a family secret that he had studied under a municipal lamp post. That explains Morarji's peculiar approach to life. You know how these municipal lamps work—they make darkness more visible.

That in future film producers dare not use the municipal lamp posts for lovers to lean on and sing love ditties. It is now a milestone in the graduation of ministers. Let us hope that the street dogs understand this difference and treat the lamp posts differently.

That multi-millionaire K. M. Modi, our theatre magnate, has returned all-wise from America. He is reading



Poornima has a pleasant face for the screen and promises a good future in "Thes", a social story directed by Kidar Sharma.

speeches all over the town these days and expecting a big congregation, he had the temerity to read a long boring speech recently at the Blavatsky Lodge in Bombay.

That contrary to his expectations, hardly 40 persons assembled at the Blavatsky Lodge, twenty-five out of whom were his own employees and the rest were publicity boys. Wouldn't it have been less boring to pass the speech to the press straightaway instead of holding the Blavatsky floor for an hour unnecessarily?

That theatre and studio magnate K. M. Modi is so popular a man these days that he can hardly get good pictures for his two theatres, Minerva and Central, in Bombay and hardly any producer to shoot at his Central Studio—though of course all other theatres are in demand and all other studio floors in the city and suburbs are jammed with free-lance producers.

That with little Keki Modi talking tall these days, the big Sohrab is lying quiet with his "Munnas" and "Dawlats" not clicking at the box-office. That brings the family total of sound-stages to let to six. And the Government of India want Ambalal Patel to build new sound stages and waste some more building material unnecessarily.

That the Metro Cinema of Bombay still seems to imagine itself to be a part of America the way it shuns the newsreels produced by our Ministry of Information and Broadcasting. Rather than show these newsreels, the



**RATAN  
PICTURES**

*Present*

*Suraiya*  
in

**CHAD  
DIN**

*Directed by*  
**M. SADIQ**

Story & Dialogue : AZM BAZIDPURI  
 Songs : SHAKIL BADAYUNI  
 Music : SHYAM SUNDER  
 Art : A. A. MAJID  
 Photography : RATANLAL NAGAR  
 Audlography : S. B. THAKAR  
 Editing : MOOSA MANSOOR

DANCES:—  
**KRISHNA KUMAR**

SHOW  
FROM  
27th M  
a  
**R O**  
**Jai**  
&  
**Riv**

★★★

STARRING  
SHYAM  
JAYANT  
BADRI FA  
RANDH  
CUCKO  
Mohana  
Shanta Kn  
Amir Bago  
Annoo Ri  
Shyama  
Khatana  
Ram Autr  
Abbas  
&  
OM PR/KAI

☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆ A LIBERTY PICTURE RELEASE ☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆



is an affectionate and motherly situation between Jilloom and Madhubala in "Sipahiya", produced and directed by Aspi.

etro management thrusts on us three trailers in one row. And they say India is a free nation.

That if the ministers travel less and talk less, we are sure we'll have more newsreels. Because only at a desk can one turn out substantial work and making newsreels is not all tall talk and useless travel.

That seeing that Chandramohan died immediately after playing Ravan in "Ram Baan" Vijoo has decided to risk another mythological monstrosity and jeopardize the life of another great character actor. Poor Chandramohan! He never fully recovered from the shock of having had to say "Main Koun? Ravan!" at slogan killed a lion.

That with the solitary exception of Diwan Bahadur Kaji, the other members of the Bombay Board of Film Censors, do not know their own qualifications as all these have been deposited with the Home Minister and perhaps their individualism and freedom. It is a pity that the old traditions of bureaucratic sycophancy are still being continued in a free India.

That censors who have no guts to talk for themselves without asking Papa Morarji are hardly qualified censor motion pictures and thus prescribe a code of morals to a whole province. Only those with a backbone can preach to others.

That Minister Morarji Desai seems to have deprived 14 Censor Board members of their backbones (except of course Diwan Bahadur Kaji) and joined them to his own. That is, perhaps, why he always sits stiff like an old rheumatic.

That Minister Morarji should realize that the qualifications of his censors won't remain hidden by hiding them under his own bushel. Their work speaks for their competency and the very fact that Morarjibhai, himself, has to review pictures, after his censors have passed and permitted them to run, speaks volumes for his censors' qualifications. Recent instance: "Nai Reet".

That Censor Dr. D. G. Vyas, an eye-specialist, is these days treating his own eyes after seeing Indian pictures through the Production Code. He need not, however, waste time on further treatment. All he needs is a loan of Minister Morarji's spectacles. You simply can't see a wrong thing through them and if by chance you do you can easily convince yourself of the rightness of it by a few arguments.

That Mrs. Kellock, the most charming woman on our Censor Board, thinks that all her colleagues are "very intelligent", including, of course, the bald chairman. What a trustworthy English lady! We must have more like her on the Board. The Board will look better at least in a photograph.

That Mrs. Kellock thinks loudly that "filmindia" is a "very good quality magazine" and is "getting wider and wider public". That is an opinion! How could she say that without consulting the bald chairman previously? This matter of departmental indiscipline must be investigated by Minister Morarji himself.



Nayan Tara, one of our few educated actresses, stars in "Tara", a social story produced and directed by R. D. Pareenja.

# "SHABNAM" ON THE SETS



With her picturesque cap, Paro makes an attractive gipsy. Add rhythm and grace to her make-up and you have a beautiful dancer.



Like all young lovers, Dilip Kumar wants to risk it but Kamini tries to pull him back.



When a gipsy goes wild, she says it with dagger. Poor Kamini!

## SHOOTING

Our news cameraman is on the sets of "Shabnam" a social story produced by Filmistan Ltd. He reports that "Shabnam" is likely to prove the biggest entertainment

M"  
TS



Kamini Kaushal looks more pretty and coy every day. She makes "Shabnam" a romantic poem.

SNAPSHOTS

year. The way he has  
able to capture some  
most thrilling and dra-  
matic moments, it is not  
et to believe him.



Comrades in distress—on way to their  
motherland—away from strife and  
struggle! Do they reach it alive?



ak, who plays Kamini's father, blesses her  
with Dilip Kumar.

D.D. NEROY

MEERA PICTURES LTD., present  
THE PICTURE WITH PATRIOTIC BACKGROUND

# GANDHI MANDIR

DEPICTING THE IDEAS & TEACHINGS OF OUR BELOVED BAPU

Starring  
NIRUPA ROY · UDAY KUMAR  
ROOP SANWRE · MUMTAZALI  
CUCKOO · JILLO BAI · Baby ZUBEL  
and URVASHI

Music:

RAJ KUMAR KATARIA

Production -  
in charge:

SWADESH PAL

PRODUCED BY: Y.D. SHAIKH

WRITTEN & DIRECTED BY: ROOP SANWREY

For Particulars: M.R. DISTRIBUTORS, BHARDA WADY, 50,  
ANDHERI · BOMBAY





# Editor's Mail

(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

## NATESAN (Chittoor)

Who is the next woman in the run for an Indian rnor's post?

*We still have Vijayalaxmi after she gets fed up with America. And there are Sucheta, Indira, Krishna and so on till we ultimately reach Rehana who sang the Gandhi song in "Khidk" and qualified herself. We are not short of talent for the governor's post.*

Who is the leading money-earner among the film in India?

*Suraiya! She needs a special saloon to travel to Delhi in these days when every waggon is required for rushing food to famine areas. Who says that Muslims are not treated royally in India? What a glorious example of secular democracy!*

What is the difference between a scorpion sting and man's tongue?

*You can kill the scorpion and save yourself another sting.*

I am told that some of the members of the Censor are in close consultation with you. Is it true?

*I don't even know how they look except their chairman who is bald.*

Are you not guilty of describing Shri Morarji Desai as ideal Home Minister in India?

*He is, after Sardar Vallabhbhai Patel. Morarji is honest and incorruptible and that cannot be said of many.*

Why are you still strutting about in western dress?

*It is more comfortable than the Indian costume of "sherwani-and chooridar pyjama". The pyjama needs a Nawab's aristocratic idleness to pull it up and pull it out. I am a working journalist who has to turn time into a living.*

How is it that you have such a wonderful memory to avoid repeating your replies in "filmindia"?

*My wife is my memory box. Nothing is published unless she okays it.*

## MOHINI GUL (Kuala Lumpur, Malaya)

Big brother, are you ill again?

*Yes, little one, I feel lonely.*

I have written many stories in my spare time. Would you mind producing them for me?

*I shall certainly do so in my spare time in the next birth.*

## ESHWAR SANDILL (Rohyak)

Can a mad man love?

*Love and lunacy are twin emotions.*

## K. C. BADRINARAYAN (Bolarum Dn.)

How to tickle a woman's conscience?

*Fill up her hand bag with hundred rupee notes and ask her to go out marketing. Her conscience jumps to the cheeks and becomes a blush.*

## BARUN BOSE (Ajmer)

Can Nehru swim well?

*Yes, but he needs the Sardar to row him to the bank when he gets out of breath midstream.*

## J. S. SHARMA (Jodhpur)

What is a miracle? Have you ever seen a miracle being performed?

*There is one happening before our eyes—a man painting the whole of India in a single paint from a single pot.*

## MRS. PISTA DEVI JAIPURIA (Kanpur)

What should be the attitude of a wife towards an obedient and loving husband?

*I don't like that word "obedient". It brings*



Rehana wears a Banjara costume and looks prettier than before in "Lajawab", a social story of Variety Pictures.

*down the husband to the level of a chaprasi. An obedient husband is not worth having. Only prowling cats like such men.*

**MISS V. R. BAIJAL (Kotah)**

If God wants to grant me a boon what should I ask for?

*Ask for a man like Baburao Patel as your husband in the next birth. You won't go to God again.*

I find that your views about many pictures quite agree with mine. Does it mean that our tastes are quite the same?

*See that? We are already agreeing in this birth!*

How does a caress become sweet?

*Every caress needs consent to take a sweet flavour.*

Why do I feel bashful when I have to go before one who is a stranger to me?

*I like you for that. A woman should always be modest. Modern girls make the strangers blush.*

**U. O. KHAN (Bombay)**

How would you define a virgin?

*Teenage at the keyhole of experience.*

**SARAL KUMAR (Saugor)**

What is Chiang-Kai-Shek's next move?

*He will fly to America—his wife's nursery.*

**NIRMAL (Rewa)**

How is sorrow related to tears?

*Not all sorrows melt into tears nor all signify sorrows. Don't forget the crocodile and biped cousin with tearful eyes.*

Is not the Congress leading us towards a heavenly life time?

*Oh yes, to a heaven of sadhus and mendicants who live on water and air!*

**KRISHNA CHANDRA PANDEY (Lucknow)**

What is your idea about a young Punjabi rearing a girl?

*I get ideas only after I see girls, not boys.*

**MISS GANGA SANWAL (Lucknow)**

The Madras government have announced a prize of Rs. 500/- for the best picture of the year. What is your advice to the government of Bombay in this connection?

*Not waste that money! Producers often spend five hundred in a night on whiskey.*

**GURBAX SINGH (Kasauli)**

What is the difference between a kiss and a hiss?  
*A hiss is a kiss denied.*

**R. S. KRISHNASWAMY (Madras)**

What is the fun in Indian women wearing slacks?  
*To separate the legs which have been banded in a sari for centuries. The slacks give the woman two distinct legs, one of which can be used to kick.*

**MISS MOHINI C. NAVANI (New Delhi)**

Who should first break the ice on the wedding night—the husband or the wife?

*Ice melts by itself on the bed of expectation.*

**SOMCHAND RATHOD (Bombay)**

What is divorce to Al Nasir?

*A new bed!*

**MRS. INDIRA DEVI (Kanpur)**

What is the utility of a diplomatic smile?

*In the assembly of the wise, it is a witness to the muscular energy, unless the diplomat wants to show his usually false teeth.*

What is the next film in which Shantaram will play himself?

*"Shir Shakti"! He might play Vetala and cast an eye on Jayashree.*

What do you think when you see a lady teetering on a bed?  
*A lonely bed bug with nothing to bite.*

What are the lessons of war of which the politicians speak so often?

*That weapons of killing become obsolete and new weapons have to be invented.*

**D. WILLIAM MOSES (Tanjore)**

What is the place of sex in politics?

*Same as in religion—in the lap of the goddess.*

**I. I. MANKAD (Bombay)**

The Bihar government have introduced white in place of the customary red one. What do you prefer?



Sumati Gupte plays the lead in "Sakhar Puda", a Marathi social picture produced and directed by Vasant Joglekar.

# READ THIS BOOK BEFORE YOU LEAVE THIS WORLD!

**1ST EDITION**

**SOLD OUT IN PRINT**

**250 PAGES OF SPARKLING WIT**

A remarkable collection of witty replies on love, life, sex, beauty, men, women, film stars, films and stage, politics, philosophy, art, marriage, religion etc.

**2ND EDITION**

**NOW IN PRINT**

**IS YOUR SECOND CHANCE  
TO GET A COPY OF THIS UNIQUE  
& WONDERFUL BOOK**

Reserve your copy now and immediately by remitting the full price

INDIA Rs. 10/-

Pakistan

Burma & Ceylon Rs. 12/-

Overseas \$ 5.00 or £ 1/-

Tax & post paid at your door

**RUSH BEFORE YOU  
ARE PUSHED OUT**

*Note: Remit either by M.O. or bank draft or by postal orders. No cheques will be accepted.*

**SUMATI PUBLICATIONS**

55, Sir Pherozeshah Mehta Road,  
Fort, BOMBAY—INDIA.

Tel: 26752



By

**ABURAO PATEL**

EDITOR: *filmindia*

*Those condemned to be hanged are not fastidious about the colour of the rope.*

**ARJANDAS D. BHARWANI (Ootacamund)**

Will you please draw up a pen picture of a world without women?

*You can't hang that picture in a bed room.*

What is your opinion about those spinsters who fall in love with married men?

*They are rushing for used stamps to catch late-fee clearance.*

Define suspicion?

*The speculation about the loyalty of the Muslims to India.*

What do you think of our various ambassadors abroad?

*They don't give us a chance to think. Many of them condemn themselves even before we accuse them.*

What opinion do you hold about S. S. Vasan of "Chandralekha" fame?

*A wise man of culture and calculation cashing his opportunity.*

**H. S. BHATI (Jodhpur)**

Why does Kamini Kaushal look so tender and delicate like the "chooe mooe" plant?

*She is a 'touch-me-not' proposition with a 'forget-me-not' look.*

Whom would you call the nightingale of today?

*Suraiya, not because of the voice but for the rest of it.*

**OM PARKASH (Delhi)**

Why do we often find children crying at midnight?

*Women who have hungry husbands often forget to feed their little ones who cry when empty stomachs disturb their sleeping hours.*

**R. D. SHARMA (New Delhi)**

I hate ladies not returning smiles!

*I insist on their having good teeth before doing so.*

**G. S. PRAKASH RAO (Cuttack)**

Why are modern girls fond of putting on wide necked jumpers?

*Air conditioning the shop front.*

**H. S. VENKATA RAO (Mysore)**

How did Negroes enter America?

*They were imported to sweat for the white man, primarily in the cotton plantations.*

What is the crime of a widow?

*The premature death of her husband, which is an act of God.*

I wish I were a child all the while. Don't you also wish for the same?

*No! I would have to depend on my parents and I don't like depending on anyone.*

Alas! Where have truth and non-violence gone?

*To heaven with their apostle.*

How to advertise one's intelligence?

*Start a magazine like "filmindia" and answer silly questions intelligently.*

**SURESH KUMAR (New Delhi)**

Did Gandhiji ever wear the so-called Gandhi cap?

*Yes, when he had hair to hide.*

What is there in the orange dress of a sanyasi?

*It is a symbol of sacrifice the shade of which has been borrowed from the complexion of Mother Earth.*

**U. BADRINATH RAO (Cocanada)**

One of my friends advised me to marry a Parsi lady. What is your advice?

*Ask Mohsin Abdulla. He has married a Parsi Lady. His address is: Hotel Marina, Marine Drive, Bombay.*

**R. C. WHIG (Delhi)**

What is the attitude of a husband towards an actress wife?

*A valet who waits on her moods.*

Whom do producers fear more: you or Morarji?

*I bark, Morarji can bite. Isn't a bite more dangerous?*

Are you a good neighbour?

*Till I am irritated.*

**CHARMING & COLOURFUL  
ORIENTAL & MODERN  
JEWELLERY**



☆ ☆

**MUGHUL**

**BALIES**

&

**JHOOMKAS**

☆ ☆ ☆

**VISIT**



**ROOPCHAND**

**PUNJAB JEWELLERS**

**French Bridge, opp. Opera House, Bombay 4**

*Diamond setting a speciality.*

What do the recent happenings in China and Burma indicate?

*That red has blotted out the purple and blue of old days.*

R. SHUKLA (Kanpur)

Is there any lease and lend star in our film industry?

*All are cash and carry propositions and the cash has to be black. White money hurts their eyes—too much glare.*

T. D. JAH (Dibrugarh)

Men cannot have divorce where love abides. Was there no love between Kishore Sahu and Snehaprabha Pradhan to lead them to divorce?

*It was lucky the mistake was rectified soon. Kishore is now a very happy man with a very devoted and charming wife.*

S. IOHAN DAS (Kancheepuram)

Please compare the dream of a college student with that of a beggar?

*A beggar's dream is penny-wide, the student's is world-wide.*

Is a woman's smile contagious?

*Only if it is young and genuine.*

What is the difference between a curtain lecture and a pulpit oration?

*The one is a show-down, the other is a show-off.*

S. VIMALA RAJASABAI (Madras)

How far has the national government helped the Indian film industry?

*The government has got the industry throttled and you can see its tongue hanging out.*

S. NARAYANA RAO (Mysore)

What's a girl in a bed of downy feathers?

*A bird of passage!*

What's a life in a night club?

*Churning of the day's desires.*

Do you often go to a picnic?

*Not unless there is something to pick and neck.*

When is it that a girl doesn't look worse for wear?

*When the cradle is still in the store.*

When a hungry man steals bread is it a crime?

*It should not be but it is because all our morality revolves round the bread and the bed.*

What is a march past?

*A provocation to our white-capped leaders to pull up the spine and stand straight.*

What is a jungle mate?

*A barbarian in bed!*

What is the psychology of our people?

*Elect wrong men to rule in a moment of sentiment and then settle down to grumble for years.*

When does a person change his vote at the next election?

*When you take away his sip and put a zip on his mouth.*

What's the difference between a doctor and an undertaker to a dying man?

*The doctor gives a friendly warning of the undertaker's business anxiety.*

Is a psychiatrist needed for film stars?

*Their conflicts are not emotional. They need only a gynecologist.*

What is your opinion of the working class movement in our country?

*It is a movement towards less work, less discipline, more money and more blackmail.*

Does a director make studio life exciting?

*Life in a film studio begins with a director and when he gets excited life naturally becomes exciting.*

Can we beat inflation?

*Yes, by beating our stomach till it stops eating!*

Who is a good neighbour?

*The one who doesn't have a quarrelsome wife, mischievous brats, a gramophone, a radio, a dog, an old car, noisy friends and self-assertion.*

Is the one we have now a lasting, enduring peace?

*When did we ever have peace since the white man became civilized and the Arab embraced the Crescent?*

Can a man have no emotions?

*A man's emotions are usually vapours of his pride.*

The modern girl can't live pent up in a cage?

*She lives in a sort of a Christian hostel which is usually a cage with all the doors open and suitors waiting at the doors.*

Are you a man of determination?

*I am a man of temper and temper often has a sharp edge of determination.*

What is your daily prayer these days?

*Take me, take a million others but let Sardar Vallabhbhai Patel live another 20 years. The sigh of relief after his recent escape shook the country like an earthquake. Never did a nation need a man so badly as India needs the Sardar today.*

T. R. G. SWAMY (Poona)

If you are between the devil and the deep sea, which would you prefer?

*The devil! There is a chance of arguing with him.*

How is the power of the press today?

*It is in the hands of power politicians.*

K. S. SANKARA NARAYANAN (New Delhi)

Do you mind telling us the object of your recent visit to Delhi?

*I went to see the Kutub Minar. They told me that it was leaning towards Pakistan these days but I found it straight, held by the shadow of Ashoka's pillar.*

What impression did you carry back after visiting the capital of India in February?

*I found our rulers unworthy of even inheriting beauty, leave alone creating it. I saw dirty shops even in the compound of the Council Hall.*

What do you think of Master Tara Singh's arrest?

*His tongue needs some protection as his sword needs the scabbard.*

Sardar Patel said that the Punjab is the brain and body of India. How far is this correct?

*If he said so, he lied. The Sardar often uses tact in his speech and tact is not always truth. Don't judge the Sardar by what he says. Judge him by what he does. The Sardar, himself is not a Punjabi.*

**S. M. JOSHI (Bombay)**

How many underground workers live in dreary caves as shown in "Aparadhi"?

*What you saw in "Aparadhi" was nonsense. Our political workers don't go to the caves when they go underground. Most of them have been found in other people's bedrooms.*

Is death the end of life?

*Death is a ceremonial of eternity and an introduction to divinity. It is thus the beginning of a new life.*

How many more gods will be added to this land of gods?

*As long as there are Godses in this world, there will be gods.*

What is your definition of a drama?

*Drama is a conflict between the things as they actually exist and as one would like them to exist.*

**S. CHANDRA RAWAT (New Delhi)**

How to reply to a lady's wink?

*Close your eyes. When a woman winks she is no lady.*

**MOHAN CHANDRA MISRA (Lucknow)**

Why are cinema songs more attractive than classical songs?

*They tickle your feet with their rhythm and excite your passions with their words.*

**G. R. MANSUKHANI (Calcutta)**

Is it worthwhile to marry when your earnings are just sufficient to keep you comfortable?

*No! Honey needs money to be sweet.*

**JIVAN M. GANDHI (Ahmedabad)**

Why are politicians respected more than artists?

*You respect those whom you fear. Politicians are the guardians of our past, present and future.*

**MARRIS NELSON (Agra)**

What would happen if Russia also invents an atom bomb?

*Then they would want to know which one is more destructive. That means more Hiroshimas for humanity.*



One of our excellent character actors, Mubarak gives classic performance in "Maang", a social story of Light Films.

Have we any actor with a parrot nose?

*We have an actress with a polly nose—Sohana Samarth.*

**MOHINDAR SINGH (Nabha)**

What is a second marriage to a widow?

*A rehash of an old dish!*

Law, for what?

*To provide work for policemen, lawyers judges.*

Who do you think are the opportunists in Indian politics?

*The Communists! They make capital out of both, the Socialist organization of labour and Congress inefficiency.*

**MISS T. PAI (Bombay)**

Why this modern tendency to uproot roses and plant cabbages instead?

*Life is losing its old perfume with the disappearance of the roses and Communism is coming with the cabbages. The smell of food is becoming the best perfume for the hungry millions.*

Which is the shortest cut to a modern maid's heart?

*Modern maidens have garages inside their hearts which accommodate big cars.*

Aren't rest and idleness synonymous?

*Those who work hard need rest. The idlers, those who having work escape it.*

What are dharma and karma?

*Dharma is the code to regulate Karma, the action.*

When does one learn patience?

*When the world around fails to appreciate impatience.*

"One's mind is one's church"?

*Then a woman's mind must be a congregation of many faiths.*

What is eternity?

*The good time others have after we have passed out.*

Isn't Maharaj Singh the most democratic of all the vernalors?

*Governors are the chief receptionists of the provinces. Armed with a fixed smile, the only power they exercise is in the handshake. The democratic ones are to be picked up from those who have the power to strike.*

Whatever man might talk of love and God does he pursue gold ultimately?

*By love and God, man usually means sex and success.*

What is the difference between an ordinary smile and a dimpled smile?

*The dimple adds sex to the smile.*

What is your attitude towards people who put on a smile?

*Amused detachment! These people imagine that they make an impression on others but deceive themselves every time.*

What can be colder than ice?

*A cold shoulder.*

In which holy river shall I wash away my sins?

*In the one that flows through galvanised pipes but don't use the soap which the film stars use. If*

*water could wash off sins, tears would have made women angels on earth.*

Who is the Jane Russell of the Indian screen?

*That is a problem of mathematical measurements which Congress ministers won't allow in these days.*

Why does your garden lack a fountain?

*In crowded cities like Bombay, fountains are fixed in bath rooms and not wasted in gardens.*

Can you distinguish between praise and flattery?

*When you pay two rupees and buy a copy of "filmindia" it is genuine praise but when you get five rupees for a letter in the "Woes And Echoes" columns, that is sometimes flattery.*

Will you come to my village to see the belles balancing three pots of water on their head?

*I come from a village where belles carry three on the head, one on the left arm and a bucket in the right hand and yet keep a straight head over a figure which would make the soul of Ravivarma sigh all over again.*

Don't you wish to be your own posterity?

*It is too late now having already contributed to the population of the country. Even in my profession I have become already an ancestor with hundreds of journalists taking their germ of life from my success.*

H. A. RAHMAN (Melvisharam)

What is there in Paris which attracts the whole world?

*Its bad reputation for girls which people wish to investigate further under the excuse of studying art.*

V. M. BALACHANDRAN (Quilandi)

Please tell me all the history from a Gandhi cap to a ministership?

*It is a tale of three words: caps, cars and cartridges.*

**Longer  
mileage  
on  
Firestone  
De Luxe CHAMPION TYRES**



By the way, what is your conception of a dream girl?

*One in bed is worth two in a dream.*

**ARJUN RAJ MEHTA (Jodhpur)**

Is Karan Dewan a woman-proof boy?

*Yes, women leave him alone.*

**ANILA PERSHAD (Delhi)**

I was nonplussed when my servant asked me how many people are there who really follow Mahatma Gandhi's teachings?

*Good teachings are used for precept and not for practice. And how can you follow a dead leader when the living ones are kicking you about constantly?*

**MISS VINODINI CHAUDHARI (Bombay)**

Define a friend, a cousin, a relative, a guest and an enemy and tell me whom do you like out of these?

*I like a friend because he is such a rare entity in my life; I have no cousins and I fall back on my wife's stock—they are rotters; my nearest and only relative is my father—a book-worm like me; guests I like at the dining table to add relish to the tasteless food I am obliged to eat; enemies I have none though many flatter themselves by imagining themselves to be so.*

**K. LAL (New Delhi)**

Do you dance or sing?



Mohana is going to tickle millions in "Patanga", a social story produced by Varna Films.

*I do both but no one appreciates my talent except my wife.*

Where is Dalsukh Pancholi of "Khazanchi" fame and what is his future programme?

*He is in Bombay, a refugee who has left behind his fortune in Pakistan. Freedom made him orphan.*

Have you ever seen a polite politician?

*They are all polite till they get power. When power they patronize.*

What will a pickpocket do if he were let loose a nudist colony?

*He can pick a blush or steal a kiss.*

**K. SHAKUNTALA (Hubli)**

How can you compare a widower to a widow?

*A widow is an empty scabbard, a widower naked sword.*

Does beauty spell joy?

*Not unless it is generous.*

What does the term income-tax mean?

*The game of 50 % theft and 50 % detection between two parties.*

**V. K. FAZLUR RAHMAN (Bangalore)**

Another name for luck is Chandulal Shah. Do you agree?

*No! Luck has a smiling, pleasant face.*

How to kiss a girl who has protruding teeth?

*Use the cheeks. They have no teeth.*

Disappointment in love; what does it mean to man?

*An incentive for another enterprise.*

How much energy is used up in editing "filmindia"?

*Eight hours a day for 22 days!*

What is your frank opinion about our newspaper?

*A huge waste of paper and ink with some rare exceptions.*

**NAROTTAM DAS (Kanpur)**

Do you still enjoy an occasional bachelor evening?

*When my wife goes on her seasonal pilgrimage to some Hindu shrine or other, I become a widower—not a bachelor.*

**H. SAVITRI BAI (Madanapalle)**

Did Babu need the immersion of his 'asthi' in hundred rivers for his passage to heaven?

*Godse sent Gandhiji to heaven. He was in charge of the gates for the day. He opened them suddenly and let our old saint in. Once he was in, the late comers rushed to collect the dust of his feet and sprinkled the way with the waters of a hundred rivers.*

What should be one's qualifications to become a member of the board of film censors?

*He must enjoy Minister Morarji's approval.*

**HAKUMAT RAI SOOD (New Delhi)**

How can I come into limelight?



Suraiya Chowdhary, a new comer, makes her debut with a new film in "Lekh", a social story of Liberty Art Productions.

*Marry a beautiful woman or acquire a beautiful sister. A loyal sister-in-law would also do. That is the present vogue in New Delhi.*

**P. GUPTA (Bikaner)**

What is the difference between entertainment and popularity?

*Vulgarity is entertainment with a wrong tickle.*

Suicides are more prevalent in the West than in the East. Why?

*People live longer in the West so they like to end it earlier. In the East they just lie without having to be killed. Suicide is a luxury in the land of hunger and pestilence.*

**B. LAI (Simla)**

What is, in your opinion, the greatest tragedy in the world of today?

*The belief that our jail pilgrims are also good administrators.*

How do you distinguish a policeman from a politician?

*The politician with a baton is a policeman. The rest are politicians.*

**CHINDRA NATH SIRCAR (Khargpur)**

What business has made the Aga Khan so rich?

*The business of his followers who give him the dividend.*

**RAJENDRA SINGH (Agra)**

Once upon a time there was an actor named Charlie Chaplin on the screen. Where is he now?

*He is doing his monkey tricks in Pakistan these days.*

Why are our gods made of stone?

*So that we can break our heads over them without upsetting them.*

**OMESH CHANDRA WHIG (New Delhi)**

Does Suraiya act?

*She makes an honest attempt but doesn't score much.*

**J. S. SHARMA (Jodhpur)**

Who bestowed upon Sardar Chandulal Shah the title of 'Sardar'?

*I did and he let me down.*

**IKRAM AHMAD KHAN (Raigarh)**

When does democracy become aristocracy?

*When little men get drunk with power.*

Asses bray, dogs bark and men . . . ?

*Do both.*

**P. K. KUNJU MOIDU (Cochin)**

What do you think of a woman who renounces the right of motherhood?

*A selfless pal and companion to her man.*

**MISS DORA SAMUEL (Cuttack)**

Oh, editor of "filmindia", wherein lies your brain box?

*In your purse bag, darling!*

Do you tutor anybody in journalism?

*Those I taught ran amok and are now painting the town red with black ink.*

Where is Suehprabha these days?

*Her pilot has grounded her.*

**H. S. RAJAGOPAL RAO (Madras)**

Madras city is threatened with food shortage and water shortage. What next?

*I visited Madras recently and found it to be a city of the living dead. Dead men don't worry about shortages.*

Sometimes dogs are more faithful than your own kith and kin. Why?

*Not sometimes! Always!*

"Harijan" was sold like hot cakes when Babuji was alive and now it is rarely read. Why?

*Papers are read because of the men who write them and not because of those who print them.*

**MISS G. A. MOHINI (Bombay)**

What facial features should be changed, if at all this was possible?

*Some of the faces under the white caps should be disfigured to bring them in harmony with the dirty minds inside.*

**MRS. ROMA NAG (Calcutta)**

How would you define Indian philosophy?

*Contemplation at 10,000 feet above sea level from where earthly things look too insignificant for human use. The pity is that even at that height one*

*needs two meals a day and nowadays a pretty air-hostess.*

**O. P. MATTHEWS (Jullundur)**

My wife is five feet tall, slender, supple and beautiful, a first class singer and housewife and sticks like a leech. What more should I expect from her?

*Does she talk?*

**P. C. SIDDALINGA RAO (Bangalore)**

What is the importance of Jallianwallah Bagh?

*An episode of tyranny to be shouted as a slogan whenever power sprays its bullets on the people.*

Can we walk erect if we live on charity?

*People are so shameless these days that to their stiff gait they add a frown or two if they don't get their share in time.*

**YOGESH CHANDRA WHIG (New Delhi)**

When the audience starts snoring in a picture house. what does it signify?

*A soothing picture.*

**D. K. GODBOLE (Nagpur)**

In "Moroochi Maoshi" Acharya Atre acts himself. What is the necessity?

*He probably fancies himself to be Orson Welles. I hope he doesn't play the "Maoshi" by any chance.*

**S. D. SHUKLA (Kanpur)**

Need one be artistic while making love?

*Love is a game of impatience. To be artistic you need time.*

If, as you say, Stalin is the God in Russia, who is the Satan there?

*Satan lives outside Russia as the first citizen of the democracies, as the Communists would have us believe.*

What do you think of a student striving to pass his examination by copying?

*It is a labour saving device as the present day examinations are not worth much anyway.*

**K. R. RAJAN (Bombay)**

Why do Christian couples celebrate their silver wedding as if it is a great achievement?

*To be together after 25 years of struggle and strife is a great achievement.*

**G. SANJIVA RAO (Bombay)**

A girl in India prays for a good husband if not married. What does she pray for after marriage?

*Still for a good husband! A good husband is the mirage of a woman's life.*

**DWARKA NATH BITHAR (New Delhi)**

Who are pure vegetarians?

*Bulls, goats and their kind.*

**MADAN LAL BEDI (Rampur)**

Do you think that Kedar Sharma is satisfied with his present job?

*Kedar is an artist, in spite of his thin voice, and*



Nigar, smart and vivacious, puts life in "Bikhre Moti" problem picture of Great India Pictures.

*an artist constantly chases an ideal to be ever satisfied.*

**RAJESH N. SAXENA (Meerut)**

How can we solve the beggar problem in India?

*By whipping them in the streets and sending them to work.*

**K. G. MATHUR (Ghaziabad)**

What is the need of giving employment to girls when there are still so many boys on the bread-hunt?

*Do the girls live only on air?*

**D. D. TUNGIKAR (Hyderabad Dn.)**

Are Gujaratis a martial race?

*They shoot silver bullets.*

What do the film actresses love?

*Praise in "filmindia" which they so rarely get.*

**M. P. MAHENDRA (Arni)**

What has the common man gained by independence?

*The right to leave behind a free man's corpse.*

Will India ever have peace with a neighbour like Pakistan?

*Let us pray, for, peace is a prize worth a million lives.*

Are Sikhs Hindus?

*No! Sikhism is a different religion altogether.*

**SUDARSHAN KUMAR (New Delhi)**

What is virtue?

*An anaemic competition of vice.*



...b, one of our most popular actors, leads every one  
the ear in "Sipahiya", a thrilling story of Super  
Pictures directed by Aspi.

**OVINDA RAO (Mysore)**

Have you decided to sit on the fence and watch all life?

*Not merely watch but yell!*

**B V. PATHERYA (Calcutta)**

Why is it that as civilization advances poetry de-  
s?

*The advance of our civilization is an enter-  
prise in new methods of killing. What is there in  
it to sing about?*

**FIBHA SANE (Poona)**

Why is there pleasure in vice?

*In a world of sinners, vice has acquired gla-  
mour. Virtue is food for saints.*

**L. LAKHANPAL (Nabha)**

Why don't you go to clubs?

*They smell too much of wine, women and  
wealth.*

**RISHNASWAMY (Benares)**

What do you think of the following similes: as  
te from Gandhian ideals as a Congress minister;  
ell-dressed as a supply officer; as unconcerned and  
us as an officer of the Food department; as mis-  
ng and incorrect as government statistics; as miser-  
as in a third class compartment?

*Quite nice! You can add one more: As  
honest as a white-capped blackmarketeer.*

**C. M. R. NAIR (Poona)**

Why does a woman generally hate her husband  
when he becomes insolvent?

*A woman's pride is wedded to her grocer,  
though her nights belong to her husband.*

**K. C. JAISWAL (Wardha)**

How should one learn to bluff scientifically?

*Become a journalist.*

**K. N. RAO (Bombay)**

How long do you think the refugees will have to  
remain as 'refugees'?

*Till they turn the local citizens out of their  
homes. Watch the Sindhis doing this.*

**MANORANJAN DATTA (Bombay)**

What does Protima Das Gupta think of herself when  
she wears slacks?

*She thinks a lot of herself. But that is not  
important. Poor girl!*

**D. VASUDEVA RAO (Hospet)**

Do you agree with Nehru's desperate cry "Produce  
or Perish"?

*The way we are growing in numbers people  
seem to have heard produce and perish.*

**M. K. RAMANATH (Bangalore)**

What is your frank verdict on Rita's love affair  
with Prince Aly Khan?

*We must get Aly Khan's opinion. He shares  
the bed with her.*

**KHURSHEED BANU (Melvisharam)**

Which is the most beautiful city in the U.S.A.?

*San Francisco! It has both, climate and  
colour.*

**BULO T. HARISINGANEY (Thana)**

What do you think of the postman who being temp-  
ted away by the beautiful and attractive make up of  
"filmindia" does not take it to its right destination but  
keeps it with himself?

*An aesthete! We have too many of them.*

**MRS. SANDHYA NAG (Shillong)**

How to increase one's word power?

*Read "filmindia" regularly. You will acquire  
a voltage that will keep people a mile away, of  
course, all cackling about you.*

How did you earn your first money?

*I didn't earn it. I stole it from my father's  
pocket.*

**MISS DAYA KUMARI BAIJAL (Kotah)**

Would you like to become a member of the Con-  
stituent Assembly?

*No! I am not a dumb-waiter. I shall be  
thrown out of the party even before the first session.  
Congress bosses don't like critics.*

**KAMAL KISHORE MALANI (Jodhpur)**

What is the most prevalent evil in America?

*The dollar race! It keeps both the runners  
and the backers constantly sweating.*

Do you approve of gambling?

*Oh, yes, if you have money to burn.*

**B. K. GHOSH (Lucknow)**

What is your idea about the Islamic States?

*"Islam" means peace but an Islamic State means trouble.*

**M. VASUDEVAN NAIR (Calicut)**

Why is Protima Das Gupta fond of posing with a cigarette tin in her hand?

*Protima takes all sorts of poses. She is a versatile artist. But that may not be a cigarette tin, it may as well be a collection box.*

When a girl blushes on seeing you, what conclusion would you draw?

*That she is a cradle-hunter. Run away unless you like to pay milk bills.*

What do you think of the present day students?

*Spineless rowdies poisoned by politics!*

**A. P. SURI (New Delhi)**

For many years I had not seen Indian pictures. Since reading your "filmindia", I have started seeing Indian pictures. Why?

*You have become intellectual now and you probably go to verify my reviews.*

**A. S. NAIDU (Secunderabad Dn.)**

Who is the king-maker at present in India?

*We don't make kings in India these days. We unmake them and our prize unmaker of kings is*



Poorima, sweet and sad, makes a good impression in "Thes", a social theme directed by Kidar Sharma for Oriental Pictures.

*Sardar Vallabhbhai Patel, the bronze idol of lions.*

Sardar Patel is called the iron man of India. I learn that he is a very sympathetic and kind man. Tell me your views please?

*Haven't you seen his little grandson on his lips? Well, only kind men are liked by little ones. Even our princes love him.*

**D. R. THAKKAR (Parel, Bombay)**

When a student in Surat complained to Home Minister Morarji Desai about not getting enough kerosene for his studies, the minister is reported to have asked the student to go and study under the municipal lamp post because he himself had done so. Is this a good story—the one between the minister and the lamp post—and is it the right remedy for government's failure to supply kerosene?

*For the truth of the story ask the lamp post. There is no intelligence in the reply which is a nineteenth century prescription for a twentieth century grievance. It is like asking a man, who complains about railway irregularities, to go to Benares on foot because in old times people used to go on a pilgrimage in this manner.*

**M. K. PANJWANI (Bombay)**

Who, do you anticipate, would write the best obituary upon your death?

*Dead men don't read obituaries. The living do and their opinions don't move the dead.*

Are you the same Baburao Patel who directed the picture called "Maharani" featuring Padma Devi nearly ten years ago?

*There is only one Baburao Patel in India.*

**MRS. ACHLA KAPOOR (New Delhi)**

What will be truth without a lie?

*A virtue without glamour.*

**MISS PRABHA (Bangalore)**

Is the press given complete freedom in our country?

*Absolute freedom to praise the government and to print the photographs of the ministers.*

What salary do the Indian ministers draw?

*Though the actual salaries are small, even the allowances are more than what some of them deserve.*

**V. R. MOORTHY (Bombay)**

Apart from her youth what else has Suraiya?

*The goodwill of idiots.*

**M. C. TEWARY (Lucknow)**

Does it not pain you when you see a person more capable than yourself enjoying better life than you do?

*Oh, no! I never overrate myself. I always feel that I get what I deserve. If the other person gets more all luck to him.*

**MRS. MAYA JHA (Lucknow)**

Which is the best dress for a young lady?

*One that covers her physical defects and draws attention to her charms. Parsi women wearing skirts in the Western costume.*

**S. G. BIJAWAT (Mhow)**

Are you always honest in your criticism? People say you are not.



Beautiful Naseem is looking more beautiful these days in "Gandni Raat", a social theme of Taj Mahal Productions, directed by Mr. Ehsan.

*Never mind what people say! People called even Gandhiji a charlatan. I may commit an error of judgement but my honesty can't be questioned.*

**S KAMALA (Kanpur)**

What is your opinion about educated girls?

*Basically they are not an improvement on the old stuff but they are useful and we need more and more of them every day.*

**RA KUMAR MARIA (Lucknow)**

Who are these Miss T. Pai and Miss U. Pai—real or I suppose?

*They are sisters I guess, seeing that they have the same address: No. 7, Jalu villa, Irla Village, West Ville Parle, Bombay 24. Write to them and find out for yourself.*

**L. DEVADANAM (Vijaywada)**

Some members of the Constituent Assembly have not spoken a word so far. What are they elected for?

*They are the dumb-waiters of democracy who represent our dumb millions and sell them to the power politicians.*

**R. DEW SINGH PANOON (Patiala)**

Is fighting inhuman?

*As only human beings do all the fighting it must be humanitarian.*

**V. WADEKAR (Poona)**

Even in a beggar's role an actress wears good clothes in an Indian picture. Why?

*Even poverty has to be glamourised in a motion picture to sell tickets at the box-office.*

**MISS LAXMI M. DARYANI (Bombay)**

I want to see you personally. Can you tell me where I can see you?

*Between four and six on Thursday afternoons at my office on Sir Pherozshah Mehta Road.*

**MISS GOURO CARAMBIAH (Mercara)**

What do you criticize in your wife?

*Her consistently good nature in the face of provocations. She often irritates me with her gentle patience with people.*

What would happen to India if the Communists get the upper hand?

*Children would lose their parentage and there would be no wills and death duties.*

**K. SURINDRA NATH (Delhi)**

Why do Hindu actresses generally flirt with Muslim actors?

*When they do, they advertise the impotence of their husbands and emphasize the culture of their Hindu neighbours.*

#### Rs. 500/- IN 25 PRIZES EVERY MONTH

The following prizes are awarded every month for questions which are considered interesting or elicit interesting replies in the "Editor's Mail".

1st Prize: Rs. 100/-; 2nd Prize: Rs. 80/-; 3rd Prize: Rs. 50/-; 4th Prize: Rs. 40/-; 5th Prize: Rs. 30/- and 20 Consolation Prizes of Rs. 10/- each.

A reader can ask as many questions as he likes. Questions should be neatly written or typed if possible. Unless the letters are signed, they won't be considered.

In awarding prizes the Editor's decision shall be final and absolutely binding and no correspondence will be entertained.

The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by Money Order.

#### PRIZE WINNERS FOR JUNE

1st Prize: Rs. 100/- to Miss T. Pai (Bombay); 2nd Prize: Rs. 80/- to S. M. Joshi (Bombay); 3rd Prize: Rs. 50/- to A. B. Natesan (Chittoor); 4th Prize: Rs. 40/- to D. R. Thakkar (Bombay); 5th Prize: Rs. 30/- to A. N. Narayana Rao (Mysore) and 20 consolation prizes of Rs. 10/- each to the following:—Miss Mohini Gul (Kuala Lumpur, Malaya); Miss V. R. Baijal (Kotah); Nirmal (Rewa); U. O. Khan (Bombay); Miss Ganga Sanwal (Lucknow); Mrs. Indira Devi (Kanpur); Miss Mohini C. Navani (New Delhi); Arjandas D. Bharwani (Ootacamund); R. D. Sharma (New Delhi); Suresh Kumar (New Delhi); S. Mohan Das (Kancheepuram); T. R. G. Swamy (Poona); V. M. Balachandran (Quilandi); K. Lal (New Delhi); Miss Dora Samuel (Cuttack); Mrs. Roma Nag (Calcutta); S. D. Shukla (Kanpur); M. K. Ramnath (Bangalore); Mrs. Sandhya Nag (Shillong); and M. Vasudevan Nair (Calicut). Money Orders are being sent to all the prize winners.

The Picture with Roaring Laughter — Melodious Music —  
Gripping Entertainment — Forceful Dialogue —  
Pulsating Drama and Eye-filling Dances !



*A Favourite Presentation*  
**ROOPLEKHA**

*Starring*

**BHAGWAN \* SUDHA \* SHYAMA  
CUCKOO & ARVIND KUMAR**

*Costumes:*  
**MANILAL**

*Songs:*

*Camera:*  
**V.V. DATE**

**KHUMAR  
FARUQ  
A Z I Z**

*Music:*  
**KHAN MASTANA**



*Written by:* **HASRAT LUCKNOVI**

*Directed by:* **MOHD. HUSAIN**

*For territorial rights:*

*Contact:—*

**L. B. LULLA, Esq.,**  
Walker House, Lamington Road,  
BOMBAY 4.

*Or*

**FAVOURITE FILMS,**  
Om Nivas, Room No. 22,  
Lamington Road, BOMBAY 4.



**BHAGWAN—**

*Our most popular hero of stunt films, Bhagwan makes the boys crazy with joy. Once again he leads a useful cast in "Roop Lekha", a social story of Favourite Films, directed by Mohd. Hussein.*



**DIRECTOR**

# SIN

A HALDIA-

**"STARTLING"  
IN ITS INTENSE  
HUMAN APPEAL AND  
ITS UNFORGETTABLE  
ROMANCE.**

**"INTRIGUING"  
WATCH K.N.SINGH  
MAKING THE DRAMA  
INTRIGUING AND  
MYSTERIOUS.**



**HALDIA NANDA HITS THE HEADLINES AGAIN!**

**"UNIQUE"**  
PICTURE UNIQUE  
TECHNIQUE IN  
THE HISTORY OF  
ENTERTAINMENT!

**"MUSICAL"**  
WITH SURAIYA  
MAKING IT THE  
GREATEST MUSICAL  
OF THE YEAR!

# HAAR

A PRODUCTION

**"EMOTIONAL"**  
MADHUBALA GIVES  
IT A HEART FOR  
THE MILLIONS!

**"ROMANTIC"**  
J LENDS HIS  
TO A BELLE  
GETS THE BOYS  
INKING.

**"DIGNIFIED"**  
DURGA KHOTE MAKES  
IT A PICTURE FOR  
EVERY HOME AND  
HEARTH.

*Next on the Sets*  
**"MEHFIL"**

HALDIA NANDA  
PRODUCTIONS  
SHREE SOUND STUDIOS  
DADAR. BOMBAY.



MUNNAWAR SULTANA—

*One of our popular artistes, Munawar Sultana stars in another romantic social story, "Raat-Ki-Raui", directed by Jagdish Sethi for J. S. Pictures.*

INTRODUCING —

FIVE REFUGEES FROM THE PUNJAB

*Who have turned their own sighs and sufferings into a song of smiles for the millions !*



*From left to right: Music Director Hansraj Behl; Film artiste Om Prakash; Film artiste Shyam; Director Jagdish Sethi; Cameraman G. Singh.*

MEN WHO HAVE MADE  
**RAAT-KI-RANI**

AN UNFORGETTABLE EPIC IN THE HISTORY  
OF ENTERTAINMENT—A PICTURE OF PICTURES.

STARRING :

SULOCHANA CHATTERJEE - OM PRAKASH  
MADAN PURI - JAGDISH SETHI

AND

SHYAM AND MUNNAWAR SULTANA

*Sound:*

U. U. Gandh.

*Screenplay:*

J. Sethi & Raj Chopra.

*Songs:*

Hazrat Arzu & A. Shah.

CIRCUIT DISTRIBUTORS :

Delhi & U. P.

UPPER INDIA PICTURES LTD. ★  
Chandni Chowk - Delhi.

West Pakistan

TAHSEEN PICTURES  
24 McLeod Road, - Lahore.

Bengal

★ AMBICA FILM EXCHANGE  
Chowringhee - Calcutta.

East Punjab

PEARL FILMS LTD.  
Jullundur.

★

C. P. C. I.

KALYAN PICTURES  
Jawahar Road - Amraoti.

For other territories contact :

**J. S. PICTURES,** 146, Famous Bldgs., Haines Road - Mahaluxmi - Bombay.

MOVIES WITH A NEW DIMENSION—  
**HIMALAYA PICTURES'**

THREE BEST BETS FOR 1949!

**NAZRANA**

**KAMINI KAUSHAL KANU ROY GEETA BALI**

HIRA SAVANT. ANSARI. DIXIT. PREMA. SHYAMA. RAJANI. AMARSINGH SHREEPAL.

PRODUCED BY

LT. COL. DRONA SHUMSHERE JUNG BAHADUR RANA  
 and GOPAL SINGH NEPALI

MUSIC  
 C. RAMCHANDRA  
 DIRECTION  
 JAGDISH PANT

STORY  
 DIALOGUES  
 and SONGS

GOPAL SINGH NEPALI

**Naaz**

CAST

MUSIC  
 C. RAMCHANDRA

?

LYRICS  
 GOPAL SINGH NEPALI.

**nazaqat**

MUSIC  
 C. RAMCHANDRA

CAST

?

LYRICS  
 GOPAL SINGH NEPALI.

FIS

DISTRIBUTORS OF THE THREE PICTURES

for DELHI, U. P. and EAST PUNJAB  
 TRADERS (1947) LTD.  
 CHANDNI CHOWK, DELHI.

for BOMBAY PRESIDENCY.

CENTRAL FILM DISTRIBUTORS  
 321, VITHALBHAI PATEL ROAD, BOMBAY. 4

FOR OTHER TERRITORIES  
 CONTACT:

**HIMALAYA PICTURES**

97/1 Ghodbunder Road, Malad, BOMBAY

# Kishore Sahu Outclasses Other Directors !

*“Sawan-Aya-Re” Presents Excellent Drama !*

Kishore Sahu's "Sawan-Aya-Re" is a school for directors—directors like Shantaram, Vijoo Bhatt, Kardar and Mehboob who hardly show any finesse in the emotional and artistic expression of a drama. If they call themselves true artists, by instinct and training, they should sit at Kishore Sahu's feet for a year and at least learn to discriminate between their much boosted camera craftsmanship, which is at best crude and mechanical, and the subtle and sensitive expression of human emotions so badly needed to dramatize life and make it at once convincing and artistic.

"Sawan-Aya-Re" is a delicate and beautiful work of a fine and cultured mind. It is a great epic of emotions which only a well-educated Indian, acutely sensitive to his ancient heritage in culture and human values, can produce.

One wonders whether half the directors in our country would even understand the subtlety of Sahu's art which has portrayed human emotions with such gentle and delicate hues as to make the human drama at once fascinating and irresistible.

Whatever the box-office verdict of the masses who see our motion pictures, this picture must remain, for a long time to come, a glorious milestone in art and dramatic expression in the annals of film making in this country. Kishore Sahu has left the Bhattas, the Kardars and the Shantarams of the film industry far behind and he need not even look back to see their place in the race for prestige and distinction.

## A MARRIAGE TANGLE

The main theme of the story is simple—in fact too simple. But when the writer-director's genius punctuates the theme with innumerable subtleties, at once psychological and artistic, the story that emerges

<b>SAWAN-AYA-RE</b>	
Producers:	Hindustan Chitra
Language:	Hindustani
Story & Dialogue:	Kishore Sahu
Camera:	V. N. Reddy
Sound:	P. Raymond
Cast:	Kishore Sahu, Ramola, David, Sofia, Mohana, Gulab, Pratima Devi etc.
Released At:	Krishna, Bombay
Date of Release:	13th May 1949
Directed By: <b>KISHORE SAHU</b>	

becomes a dynamic drama of human emotions.

The Mathurs, a well-to-do white collar family, come to Naini Tal with three grown-up daughters: Asha, Sudha and Rama. Asha doesn't believe in marriage and to prove her belief she has already written a book against it. Sudha believes in fun and riches. Rama is good and expects her parents to do the needful. Lady Mathur starts a frantic search for three suitable would-be's and in this Khanna, an old family friend, helps.

Anand, artist, idealist and gentleman, now meets the family and soon crosses swords with Asha on her none-too-convincing argument against marriage. When Sudha finds out the fact that in addition to being famous and talented, Anand was also very rich, she brushes up her teeth for a good bite.

In the meantime, Asha and Anand fall in love with each other but Asha turns Anand's proposal to marry into a platonic friendship. Anand doesn't protest but in his gentle way he decides to introduce Asha into the intimate cloisters of his heart and takes her to his village to meet his widowed mother.



Kishore Sahu—writer, producer and director—produced "Sawan-Aya-Re"—a school for directors.

The sequences here are beautifully conceived and portrayed in a refined manner worthy of the highest culture among the Hindus. In choice, gentle and unobtrusive dialogue, Anand's mother takes the platonic edge off Asha's love and the girl soon discovers herself ready for marriage. Anand, however, doesn't even suspect anything about this change in Asha.

Sudha knows about it and she decides to clinch the affair quickly. While Asha lies dreaming on her bed, Sudha drops in at Anand's studio and using all guile and guile, manages to spend a night in the studio alone with him.

The dawn brings the Nemesis with the Mathurs at the studio, fretting and furious.

## MASTERLY CONCEPTION

With a callous calculation, Sudha announces Anand's decision to marry. The Mathurs smile approval. Anand's silence and stoicism in this sequence constitute a masterpiece of dramatic conception.

Sudha and Anand are married. It was a marriage between the two Poles—a wedding that brought neither the bodies nor the souls together. It was harmony stillborn—the superb stoicism of Anand on one side and the utter recklessness of Sudha on the other. His love for Asha was corroding Anand's soul every moment and he soon took to bed—a wreck in love. His serious condition



**THE BEST BUY**  
*of the day!*

Now available the latest model B5 & B8  
combined with the latest LANSING  
SOUND System Suitable for any theatre  
from 500 to 5000 seating capacity.

**INTERNATIONAL TALKIE EQUIPMENT CO., LTD.**  
17, NEW QUEEN'S ROAD, BOMBAY 4.

Phone 20892.

Telegram: "SOUNDHEAD"

**DELHI:**  
Chandni Chowk,  
DELHI.

**MADRAS:**  
18, Mount Road,  
MADRAS 2.

**CALCUTTA**  
11, Govt. Place East,  
CALCUTTA.

ought the Mathurs to see him and  
by arrived when Sudha was out  
th her paramour and Anand lay  
glected.

The story soon rushes to a climax  
which Asha nurses Anand back  
health making Sudha furious.  
Sudha decides to poison Anand but  
falls into her own trap and dies.  
The reconciliation between Asha and  
Anand is once again an unusually  
moving sequence very rarely seen on  
the Indian screen. It ends well with  
Ramola in Kishore Sahu's arms.

**THE VERSATILE SAHU!**

The photography of the picture is  
not at all happy—Ramola, Kishore  
and Mohana being the main sufferers.  
The cameraman seems to think that  
the human face is a flat canvas and  
the strong front light helps to push  
up all the faces. Sound recording  
could have been better with a little  
more care. The sets and outdoor  
locations are good. Music is appropri-  
ate, though Khemchand's tunes are  
reminded one of Ranjit's old music.  
His fellow seems to have started  
ling out his old hash.

Kishore Sahu's direction is superb.  
His deft handling of the psycho-  
logical subtleties of the story is  
masterly and makes the picture one  
vivid emotional experience. The  
dialogue of the picture is an educa-  
tion in idiom and economy of words.

Not satisfied with writing the  
story and directing it, Kishore Sahu  
has played Anand, the hero of the  
story. This is a difficult role to play  
with its inherent design of culture,  
idealism and gentle stoicism. Kis-  
hore lives it to perfection and in  
complete harmony with his own con-  
ception of the role. His final pathetic  
moment bring tears to the eyes  
of the audience.

**RAMOLA'S GREATEST ROLE!**

Ramola supports Kishore wonder-  
fully as Asha. This is easily the  
greatest performance Ramola has  
given in her long and versatile  
career as an artiste. Under Kishore's  
competent direction, her talent reach-  
es new emotional heights and in the  
pathetic sequences Ramola wins the

laurels with an ease that proclaims  
her as a great artiste.

David plays Khanna, a walking  
and talking role, with his characteri-  
stic ease. Sofia does her bit as  
Sudha but looks ridiculous when  
she starts prancing before a piano.  
That girl shouldn't lift her leg to  
dance.

Mohana, a new comer, looks pretty  
and gives some nice comic actions  
as Rama, the youngest daughter of  
the family. Mohana, however, was  
wrapped too much seeing that she  
has things to reveal. Pratima Devi  
has a role that fits her like a glove.  
She does it beautifully and so does  
Gulab, the incomparable old lady of  
our screen!

We doubt whether we shall see  
another excellent picture like this  
during the year. Till then "Sawan-  
Aya-Re" must be considered as the  
best picture of 1949. It is a picture  
worth going a long way to see.



“SHREE SHANTI PICTURES”  
**“GHAR-KI-NUMAISH”**

The best ever screened social drama, inspiring  
pure love and full of entertainment of "1949"  
will rock you out of your seat.

*Starring*

**Vithaldas, Paresh Banerji, Bhupendra  
Kapur, Mira Misra, Geeta Bose, Bela  
Bose, Tandon, R. P. Kapur, Mohini, Madan,  
Nurjahan (junior) Najma, and Jayshanker  
Panchotia.**

*Scenario & Directed By*  
**VITHALDASS PANCHOTIA**

*Songs: Madhur Story & Music: Moti Babu*  
Produced at **INDRAPURI STUDIOS**

For particulars contact :

**SHREE SHANTI PICTURES**  
5, TILJALA ROAD, CALCUTTA.

**SITARA CHALLENGES THE INDUSTRY!**

**FOR HER DANCE**



*Produced by:*  
**MEHTA &  
RAGHUPAT ROY**

*Music:*  
**KISHUN  
DAYAL B.Sc.**



IN

*Liberty Art Productions'*

# LEKH

*Directed by*

**G. RAKESH**

*Starring::*

★ **SURAIYA** ★ **SITARA** ★ **MOTILAL**



UNDER PRODUCTION

**K H E L**

*Direction:*  
**G. RAKESH.**

*Music:*  
**Kishun Dayal B.Sc.**

*Bombay Presidency rights:-*  
**Maneck Movies, 4/C, Purushottam  
Building, Tribhuvan Rd., Bombay 4.**  
*Bengal rights:-*  
**Kapurchand Limited, Calcutta.**

*Distributors for Delhi, U.P. and East Punjab:-*  
**Shree Bhagwati Pictures,  
Chandni Chowk, Delhi.**

*Distributors for C.P. & C.*  
**Super Film Exchange Ltd  
Amraoti.**

*Overseas rights controlled by:-*

**International Film Distributors, 12, Champa Galli, Bombay**

*For territorial rights contact :-*

**LIBERTY ART PRODUCTIONS,**  
11-12, TINWALA BUILDING, TRIBHUVAN ROAD, BOMBAY 4.

# "Ziddi" Presents A Stupid And Boring Story!

## Exhibitors Likely To Lose Heavily On This Picture!

"Ziddi" is a silly story with a sad background and stuffed with so many handy coincidences to make a stupid, boring and inconsequential motion picture. There is nothing intelligent or intellectual in the story throughout its long length and one wonders whether the two educated Lateefs (Mr. & Mrs.) have adopted the too common methods of our Lalls and Bhais of producing cheap motion pictures only for profits.

"Ziddi" is a stupid marriage tang in which the younger son of an aristocratic family falls madly in love with a young, orphaned maid servant of the family and is prevented from marrying her.

In trying to elope with the girl, the boy is chased by his elder brother and a convenient accident throws the girl into the usually waiting river where the heroine as usual is rescued by strangers with all her clothes intact and the hero and every one around as usual think her to be dead.

In motion pictures they never search or wait for the corpses of the dead people as we do in life. The hero undertakes to do all the last rites to the dead and when the river flows, strangers do the needful.

The heroine is as usual accepted without a question by another aristocratic family with of course a marriageable daughter waiting for the dramatic opportunity to rush into a wedlock.

The time is now ripe with the hero and the heroine torn apart by a cruel and conventional world. The hero, of course, mopes for a while, not at all in the Majnu manner because a progressive-minded hero like say—Mohsin, and then agrees to marry a girl—strangely enough the very girl who had saved the heroine from drowning.

Coincidences now contract the field

of the drama and with the marriage of the hero the fateful river is crossed again and all the characters are brought within the shooting range of one another.

After a dance, a fire and some pandemonium the seedy hero who has been carrying his bed of love in his tired eyes all this time, is brought face to face with his missing beloved.

Now the new bride gets going. She makes some passes at the hero, but the fellow having dropped his guard long ago, she gets disgusted and elopes with another man.

Arriving at the fateful river waiting patiently to receive another human body, the bride recovers her Hindu conscience suddenly and jumps into the river solving all the problems of Ismat Chughtai in a minute. The hero's eyes suddenly brighten when he sees his beloved being chaperoned by his brother and other members of the family. It ends well. In fact, damn too well!

Not once during its long length does the picture become either interesting or even tolerable.

### TINNED MUSIC!

Josef Wirsching, the German cameraman who had once made a name at the Bombay Talkies, seems to be back in the saddle. His work in this picture is, however, far from satisfactory. Kamini Kaushal suffers the most at his hands. He didn't seem to get a hang of her face till the last. Wirsching should see some other Indian pictures in which Kamini looks as pretty as a doll.

Prem Dhavan has given some good lyrics but Khemchand has cast them in his old Ranjit tunes, thereby making even the words look old. Shahid Lateef's direction is still very amateurish and half-hearted.

### VEERA'S SLEEPWALKING!

Kamini Kaushal who plays Asha, the pretty maid servant, does her

### ZIDDI

Producers: Bombay Talkies Ltd.  
Language: Hindustani  
Story & Dialogue: Ismat Chughtai  
Lyrics: Prem Dhavan  
Music: Khemchand Prakash  
Photography: Josef Wirsching  
Audiography: S. R. Pabani  
Cast: Kamini Kaushal, Dev Anand, Mohsin, Nawab, Kuldip, Veera, Indu etc.  
Released At: Roxy, Bombay  
Date of Release: 19th March 1949

Directed By:  
**SHAHID LATEEF**

usual bit, in spite of the director perhaps, and thus provides some relief in an otherwise boring picture.

Nawab plays the a la Lionel Barrymore uncle, chair and frown, and does a good aping act. Dev Anand has a spineless role as the hero and he portrays it in a spineless manner. This boy's approach to work, we guess, is getting shadowed by his easy success. What a pity to see some good material going to dogs so soon!

Veera plays the wife of the hero's elder brother acted by her own husband, Mohsin. While Mohsin seems anxious to keep the false moustache on his upper lip—and he betrays this anxiety in his very first shot by pressing the moustache. Veera walks through the picture like a somnambulist on stilts. Veera has had enough trials so far and it is now only too obvious that she can't act with the corner of her eye always on the camera. Mohsin is also equally camera conscious throughout the picture and both husband and wife, though actually so in life, failed to convince us as such on the screen—the couple of children shown being the only evidence of their intimacy and harmony in wedlock.

Indu gives quite a good dance in the picture as Chamki, the maid, but her passion for her young master has to be accepted as probably a progressive phase in love-making.

There is nothing in "Ziddi" to shout about. At best it is a very boring picture with an absurd story. Exhibitors are likely to lose heavily on this picture.

Film  
Shooting  
at  
Reduced Rates



MOHAN  
STUDIOS  
ANDHERI.

# "Dawlat" - A Damn Idiotic Picture !

## Picture Becomes Exhibitor's Poison!

If there is still any doubt left regarding the fact that Producer Sohrab Modi has lost all interest in motion picture production, "Dawlat", his maiden attempt at comedy, should convince the most sceptical. The unceremonious withdrawal of the film in the city within barely two weeks after its premiere in Bombay, shows that filmgoers, even those from the lower classes have not been slow to realize the fact that the one-time successful director has very much become a back number these days.

For, apart from the utter failure of the picture at the box-office, Sohrab Modi is about the last person suited to handle a comedy considering Sohrab's peculiar mental approach to his previous work.

Even Madhubala, with her fast rising popularity, could not save "Dawlat" from being one of the reatest flops of the season.

### ALL ROUND IDIOTIC

Strangely enough, the story of his first comedy of Sohrab Modi comes from P. K. Atre, himself a producer-director of several such flops, who could have surely picurized it himself had he been sure of its box office possibilities.

<b>DAWLAT</b>	
Producers:	Minerva Movietone
Language:	Hindustani
Story:	P. K. Atre
Dialogue & Songs:	Q. Jalalabadi
Music:	Hanuman Prasad
Photography:	Y. D. Sarpotdar
Audiography:	M. Edulji
Cast:	Madhubala, Mahipal etc.
Released At:	Central, Bombay
Date of Release:	1st April 1949
Directed By: <b>SOHRAB MODI</b>	

Familiar and hackneyed, the story is more stupid and idiotic rather than satirical and humorous and not all the combined intelligence of Atre and Modi succeeds in creating a single entertaining situation worth the trouble.

It is all about the daughter of a wealthy maniac who does not allow any young man to enter his house for the fear of her catching the romantic flu though he does not mind a so-called "Doctor of Mesmerism" hoodwinking him under the pretext of giving sleep-treatment and taking advantage of the situation to make love to the girl!



Kuldip is suspicious though Wasti is persuasive in "Naach", a social theme produced by Kuldip Pictures.



In "Roshni", a Standard Picture, Sofia shows her curves to advantage.

While this maniac invites a wealthy jagirdar who is an utter simpleton to go ahead with his daughter, the girl's mother has her own specimen ready in the form of a pseudo-pundit as the possible suitor for her daughter.

In the sorry jumble of complications which follow the three suitors vie with one another in acting idiotically to create the maximum boredom and disgust for the audience.

Barring two songs which provide some partial relief, the whole picture is a criminal waste of celluloid with everything from the story and direction down to acting being of a third class standard. Madhubala who plays the heroine, has been cast in a role where she has so little to do and she becomes a victim of Sohrab Modi's crude and peculiar sense of comedy. Mahipal, as her favourite suitor, proves too wooden to impress whereas the antics of Eruch Tarapore literally make a mockery of a comedy role.

"Dawlat" is so damn idiotic that Sohrab Modi would do well to retire finally from motion picture production and at least save us the pleasant memories of "Pukar" and "Sikandar" associated with his name.

"Dawlat" is nothing short of suicide for the exhibitor wherever he is located—in the most flourishing town or in the most distant village of India.

**K.B.LALL** *presents*

*Pleasure BEYOND Measure*

# HANSTE ANSU



HANSTE ANSU



**MOTILAL**

**GOPE**

**MIRZA MUSHARAFF**

**JANKI DAS**

*and vivacious* **NIGAR SULTANA**

*Music...* **GHULAM MOHAME**



**NOW ON THE SETS**

*A Musical Romance*

# ANGRAI

*Produced & Directed by* **K.B.LALL**

*Music*

**HUSSANLAL BHAGATRAM**

**PARTICULARS**

**AKASH CHITRA**

**FAMOUS CINE LAB & STUDIO, HAINSD RD, MAHALAXMI  
BOMBAY 11.**

*Kala*

# Usha Haran" Becomes Another Flop!

## Idiotic Junk Insults Hindu Gods!

What the "Arabian Nights" is to Arab, the Hindu mythology is to the Hindu, an endless treasure of phantastic myths and legends. These days made more phantastic by the fertile but putrid imagination of our film producers. In Hindu mythology anything is served as good meat to the masses.

Prakash's "Usha Haran" is one such story in which the gods and the demons, symbols of virtue and vice respectively, mix up so badly that it becomes difficult to separate one from the other.

This is a story from Shrimad Bhagvat, the umpteenth of its kind in Hindu mythology designed to denigrate the power intoxication of mortals. This one is about Banasur, the King of Shonitpur who wins Lord Shiva's favour through his skill in playing the drum when Shiva danced.

Intoxicated by Lord Shiva's promise to protect him, Banasur follows the footsteps of other crazy autochthons and vanquishes everyone till he has none to conquer. In supreme intoxication of his might, Banasur kills Lord Shiva for an enemy.

The gods seemed to have provided the instrument of deflating Banasur's pride in his own home and in keeping with the predestined design, Usha, Banasur's daughter, falls in love with Aniruddha, the grandson of Lord Krishna. It is a dream-come-true romance which soon leads to a war between Lord Krishna and Banasur, ending with Banasur losing all but his four arms from the thousand he had.

Banasur, of course, sees wisdom and apologizes to the two Lords, Krishna and Shiva, and gives Usha in marriage to Aniruddha.

### TEWARI'S TANDAVA

The story has hardly any dramatic material to make even a slightly tolerable motion picture and the producers have resorted to the usual stunts and magic in an abortive effort to make the picture interesting.

The picture opens with the "Tandava" dance of God Shiva in which Anand Tewari, playing Lord Shiva, displays his unseemly legs and inartistic movements to such a disadvantage as to completely shatter to

<b>USHA HARAN</b>	
Producers:	Prakash Pictures
Language:	Hindi
Story & Dialogue:	Pandit Girish
Lyrics:	R. Murti, R. Shastri & Pt. Indra.
Music:	Saraswati Devi
Photography:	P. G. Kukde
Audiography:	T. K. Dave
Cast:	Ratnamala, Aroon, Indu, Ullhas, Yeshodhara Kathju, Jeevan etc.
Released At:	Super Talkies, Bombay
Date of Release:	4th March 1949
Directed By: <b>SHANTI KUMAR</b>	

pieces the grand and beautiful conception of the "Tandava" we have had through centuries. Tewari's "Tandava" is like the clumsy performance we see on the streets by "Dombari" acrobats. Another equally impossible scene is the battle between Krishna and Banasur which is nothing but a hopeless mess of men, demons and gods who look all alike with chariots, swords and arrows.

The pot-bellied Ullhas plays Banasur as badly as he can. Anand Tewari provides a ridiculous caricature of Lord Shiva and in doing so brings down the Hindu altar to dust. In a secular state you can't advocate the cause of gods, howsoever greatly they may be defamed. Arvind's "Lord Krishna" is another woeful tale while Aroon's "Aniruddha" remains a silly and idiotic portrayal throughout.

### JUST JUNK

Ratnamala with her youth in the dusk of years, strangely enough plays Usha which symbolises the dawn. She does it as badly as she looks.

Jeevan gives a very revolting performance as the court jester whose wit and intelligence have been framed in a million instructive stories in Hindu mythology. Jeevan turns the court jester into a buffoon.

The picture is an idiotic junk at best—poor all round with not a moment of relief. It flopped in Bombay and should flop all over the country.



This is a domestic situation with Yashodhara Kathju blushing in the right hand corner in "Hamari Manzil" produced by Famous Pictures.

# THE BIGGEST NEWS OF THE YEAR!

# 25

SIMULTANEOUS RELEASE AT TWENTY-FIVE  
CINEMAS IN INDIA & PAKISTAN

IN THE 2ND WEEK OF JUNE '49

*A festival of Music, Dance & Songs*

IN

**JAGAT PICTURES'**

MOST DELIGHTFUL ENTERTAINER

## "SUNEHRE DIN"

*Starring:*

REHANA, RAJ KAPOOR, NIGAR, ROOPKAMAL,  
RAMESH SINHA, HAROON, INDUMATI, HEERA  
& KAMLA KANT

*Direction:*

SATISH NIGAM

*Music:*

JNAN DATTA

*Photography:*

HARDEEP

*Dances:*

BADRI PRASHAD

*Songs:*

MADHOK, SHEKHAR M.A. & SHEVAN

*IT'S DARING!*

*IT'S DELICIOUS!!*

*IT'S THE GAYEST*

*Comedy Romance of the Year !!!*

— NONE TO BEAT IT FOR ITS MUSICAL VALUE —

1. Jagat, Delhi
2. Regal, New Delhi
3. West End, Delhi
4. Novelty, Lucknow
5. Novelty, Kanpur
6. Nishat, Meerut
7. Orient, Dehra Dun
8. Luxmi, Saharanpur
9. Basant, Mussorie
10. Jaswant, Agra
11. Rialto, Amritsar
12. Ritz, Simla
13. Sant, Jullundur
14. Liberty, Nagpur
15. Shyam, Akola
16. Prabhat, Ajmer
17. Saroj, Amraoti

also at

4 stations in South

&

4 stations in Pakistan

*Territorial Rights*

DELHI & U. P.	:- JAGAT TALKIES DISTRIBUTORS, Chandni Chowk, DELHI.
WESTERN PAKISTAN:	:- EVERNEW PICTURES, Mcleod Road, LAHORE.
EAST PUNJAB	:- NOVELTY PICTURES, Sant Building, JULLUNDUR City.
C. P. & C. I.	:- JANUG CHITRA, Jhawar Road, AMRAOTI.
BENGAL	:- AMBICA FILM EXCHANGE, 54, Bentinck St. CALCUTTA.
BEHAR	:- MAURYA CHITRA VITARAK, Jomal Road. PATNA.
SOUTH	:- L. S. IYER, 174-Gandhinagar, BANGALORE.
BOMBAY	:- MAHINDRA PICTURES, Nemanl Bldg. Hughes Rd., BOMBAY 7.

# “Sakharpuda” Entertains And Tickles Thought!

## *Baburao Pendharkar Lives His Role!*

“Sakharpuda” is an entertaining Marathi picture punctuated by quite a few sighs and smiles and with a social theme which, had the picture been produced in Hindustani, would have become popular all over the country.

The story has a brilliant thematic beginning in a maternity hospital where two women, one the wife of a poor and respectable school teacher and the other a well-known and popular songstress, are on the point of becoming mothers. The poor teacher who expects his wife to give him a son gets crestfallen when a daughter is born while sweetmeats are distributed when the singing prostitute gets a daughter.

In a poor country like India where respectable parents have still to pay dowries to get their daughters married, the sex of the child is an important consideration in the economic life of the people. Inversely, a prostitute, who has little use for a son, except as a dole-boy to run small errands for her patrons, prays

for a daughter to keep the family profession running and guarantee her maintenance in old age.

It was no wonder therefore that the poor school teacher went home dejected with the weight of the future resting heavily on his slender shoulders while even the patrons of Mainabai welcomed a daughter in the house of their favourite singing prostitute in the hope that their own illicit pleasures would in years to come get a new incentive which would provide fresh edge to their lust.

The two girls, Rekha, the poor teacher's daughter, and Ratan, the prostitute's daughter, grow up simultaneously in entirely contrary social surroundings. Passing through the usual vicissitudes of poverty, Rekha becomes a graduate and working as a school teacher brings home her small salary as a little windfall to the family exchequer while Ratan graduates in her family arts of singing, dancing and beguiling under the

SAKHARPUDA	
Producers:	Meera Chitra
Language:	Marathi
Story:	Vibhavari Shirurkar
Songs:	Sanjeevani Marathe
Music:	Vasant Desai
Cast:	Sumati Gupte, Indumati, Indira Chitnis, Baburao Pendharkar, Ramachandra Varde, Damuanna Malwankar etc.
Released At:	Majestic, Bombay
Date of Release:	19th March 1949
Directed By: VASANT JOGLEKAR	

vulturous guidance of her experienced mother.

While Rekha cannot permit herself the luxury of even thinking of marriage, burdened as the family was with the education and responsibility of two younger children, Ratan, because of the times around, aches for a respectable marriage in defiance of her family and professional traditions.

### ON FLESH HUNT

At this stage is introduced Inamdar, a rich widower, with a little child in his home and a pimp in the town, shedding crocodile tears over his wife's death and searching for new flesh for an autumn bed of pleasure.

Bartakke, Inamdar's pimp, soon locates both Rekha and Ratan. Mainabai, Ratan's mother, because of the usual temptations agrees to surrender her daughter to Inamdar but Ratan, obsessed with the marriage idea, refuses to submit to the arrangement.

Inamdar, keen on deflowering Ratan for pleasure and marrying Rekha for the home, sets Bartakke working furiously on the poor old school teacher. The school teacher soon becomes a victim of blackmail and after passing through the usual heartrending situations, Rekha decides to make a sacrifice of her love for a poor, young photographer and marry Inamdar to improve the economic conditions of the family.



Agha Jan is between the two Qureishi sisters, Zeb and Laila, in “Bhool Bhoolaiyan”, a Ranjit picture, and no wonder, he is not so comfortable.

FOR MUSIC

THAT WILL RING IN YOUR EARS! .....

FOR DIALOGUE

THAT WILL SET YOU CLAPPING! .....

COMES!:



Ravishing REHANA  
IN THE HIT AND FUN OF THE YEAR  
O. S. S. Brilliant Production

# CHILMAN

NOW IN FINAL STAGE OF COMPLETION

Supporters:- PRITMA, SHANTI MADHOK, HAMID, SHARIF  
ANWARI & others

Screenplay-Dial.  
Supervision

VAJAHAT MIRZA

Direction:

CHANGEZEY

Music:

H. PRASHAD

Songs:

NAWAZ

For U.P. & Delhi: JAGAT TALKIE DISTRIBUTORS.

For other territories:

Contact Personally: or Write to:

Mr. D. B. DIVEKAR,  
BOMBAY FILM LABS.  
DADAR, BOMBAY.

A. N. CHOWDHRI,  
183, KALINA,  
SANTACRUZ, BOMBAY 25.

In the meantime, Inamdar has managed to ravish Ratan without her mother's knowledge and the girl is already pregnant when the climax of the story is reached.

With the help of Deshmukh Master, a practical man of the world, the whole affair is satisfactorily solved by exposing Inamdar right at the time of his proposed marriage

with Rekha and making him marry the pregnant Ratan instead. Rekha gets her poor, young photographer and everyone is happy at the end.

**ROLE OF HIS LIFE**

The story drags a bit before the interval due to a sketchy film script but travels fast enough afterwards. The production values are not outstanding, photography and sound recording being only tolerably good. The music is poor.

The direction of Vasant Joglekar is quite enterprising and his work is made comparatively easy by the inclusion in the cast of experienced artistes like Baburao Pendharkar, Damuanna Malwankar and Sumati Gupte.

Baburao Pendharkar plays Inamdar, the sex-obsessed villain of the story, and he lives his role to the finger tips. In such roles he is at once the ideal and the standard and no one in the country can beat him.

Damuanna Malwankar gives his usual polished performance as Deshmukh Master, the practical man of the world, who has seen enough of the different hypocrisies of contemporary life and has decided to debunk them whenever possible. He has a delightful little role and he portrays it perfectly.

Sumati Gupte plays Rekha, the heroine of the story, with her characteristic poise and dignity. Sumati has added a little weight to her face these days and in consequence lost a bit of her previous screen personality but her performance, nevertheless remains intelligent and appropriate.

Indumati looks fresh and attractive as Ratan but she makes such horrible mouth formations while speaking and singing that one likes to look away from the screen.

Indirabai Chitnis acquits herself superbly as Mainabai, the singing prostitute. She shows the vigour and the vindictiveness of a well-scarred prostitute.

In short, "Sakharpuda", in spite of its production defects, is a good picture which, while entertaining, also tickles the mind. And very few Indian pictures do that these days.

**A LOUD Alarm**  
**BUILT INTO A WRIST WATCH**

Favre-Leuba have pleasure in presenting in this country the first wrist watch alarm. This is a genuine wrist watch—hardly bigger than any standard waterproof watch. It is also a genuine alarm that will awaken the heaviest sleeper. It is called 'The Cricket' after the insect with the loud chirp. Keep your appointments throughout the crowded day by setting a reminder on the dial. Ownership of a Cricket Alarm is a new lease of efficiency to the business executive or the journalist. Two models are available which can be seen with other Favre-Leuba Vulcain watches in our showrooms.



No. 7993 in steel case Rs. 338/-  
No. 7997 in heavy 18-ct. gold case Rs. 1,065/-



**VULCAIN**

**Cricket Alarm**

*Sole Distributors*

**FAVRE-LEUBA & COMPANY LIMITED BOMBAY CALCUTTA**



HINDUSTAN CHITRA'S

"" SAWAN AYARI ""

*Now running to Capacity Houses at Bombay & Calcutta*

Acclaimed by the Press & Public as the **GREATEST**, the  
**FINEST** & the **CLEANEST** motion-picture  
ever produced !!!



*Written, Produced & Directed by*

**KISHORE SAHU**

*Starring:*

**KISHORE SAHU - RAMOLA**

**DAVID - SOFIA - MOHNA - GULAB - PRATIMA DEVI**

*Territorial Rights:*

**U.P., DELHI & EAST PUNJAB:** Hari Talkie Distributors, Chandni Chowk, DELHI.

**BOMBAY :** CHIRAWAWALA & Co., Dadar, BOMBAY.

**C. P. C. I. :** KAPURCHAND & Co., BOMBAY.

**BENGAL :** KAPURCHAND Ltd., BOMBAY.

**PAKISTAN :** PAKISTAN INTERNATIONAL FILM EXCHANGE.

**OVERSEAS:** INTERNATIONAL FILM DISTRIBUTORS, BOMBAY.

HINDUSTAN CHITRA'S



*Next Gate-crasher nearing completion*

“ R I M - J H I M ”



*Written & Produced by*

**KISHORE SAHU**

*Starring :*

**KISHORE SAHU - RAMOLA**

**MOHNA - MUBARAK - JANKIDAS**

**ANANT PRABHU - VILAS MOHBE**

*Territorial Rights :*

**U. P. & DELHI :** SCREEN EXCHANGE, Chandni Chowk, DELHI.

**EAST PUNJAB :** SAROJ PICTURES, Railway Road, JULLUNDUR CITY.

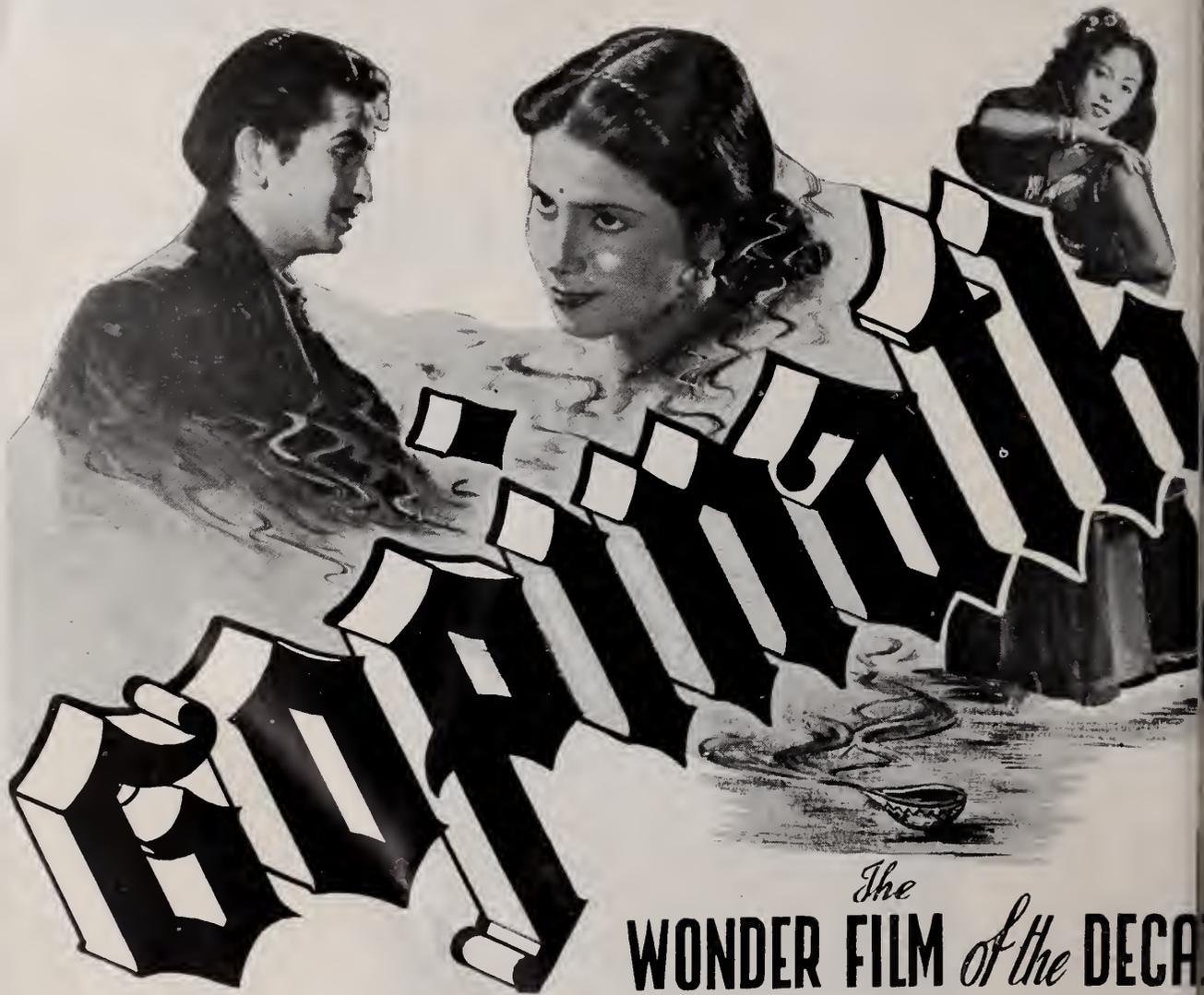
**C. P. C. I. :** KAPURCHAND & Co., BOMBAY.

**BENGAL :** KAPURCHAND Ltd., BOMBAY.

*Fr Particulars :*

**HINDUSTAN CHITRA — CHEMBUR — BOMBAY.**

HERE IS  
The *FILM* which defies *DESCRIPTION*  
Shanti Lokchitra's tribute to **YOUNG HEARTS**



*The*  
**WONDER FILM** *of the* **DECAD**

*Written, Produced & Directed by:*

**MAHESH KAUL**

●  
*Executive Producer:*

**B. K. AGARWAL.**

●  
*Music:*

**NINU MAZUMDAR**



**RAJ KAPOOR**

TRIPTI MITRA

LATIKA

ANWARI

BABY ZUBEIDA



ALL RIGHTS WITH

**PEARL PICTURES LIMITED.**

**Botawala Building, 11, Elphinstone Circle, Fort, BOMBAY.**

# AT HOME AND ABROAD

## BON VOYAGE!

Mr. Chuni Lall, Managing Director of Filmistan Ltd. and President of the Motion Picture Society of India, left for Europe, accompanied by Mrs. Chuni Lall, by the P.O. S.S. Canton which sailed from Bombay on the 29th April.

A large number of friends, film producers and other studio executives bid a touching farewell to Mr. Chuni Lall who is on a sick leave and will be taking expert medical treatment in Switzerland during the next four months.

With the future of the Indian film industry on the official anvil these days Chuni Lall's absence from the industry is bound to be very keenly felt in the film industry which has been practically shaped and guided by the versatile genius of this great magnate of India who has been the leader of all the official delegations on the different problems of the industry during the last 15 years.

Easily the busiest and most prosperous film producer in the country today, Chuni Lall could yet find time to attend to the official and industrial aspects of film making in India and induce a none-too-desirable crowd of producers, distributors and exhibitors to present a united front

in the industry's representations to the government.

Let us pray, in the interests of the industry which he has served so faithfully and sincerely all these years, for Chuni Lall's quick recovery and early return to India.

As friends we wish him a happy holiday, well earned through years of toil and struggle, and bon voyage to both Mr. & Mrs. Chuni Lall.

## A FEATHER IN OUR CAP!

New Delhi, April 10.

The Indian Parliament passed the Cinematograph (Amendment) Bill, intended to restrict the exhibition of films not considered suitable for children and adolescents, on Saturday the 9th April. The House also accepted an amendment permitting mothers to take children below three to picture houses.

The present Bill provides for two kinds of certificates—a 'A' (Adult) certificate authorizing exhibition to adults only and a 'U' (Universal) certificate authorizing unrestricted exhibition of films. An adult is defined in the Bill as a person who has completed his 18th year, a doubtful definition, of course.

Moving the Bill to amend the Cinematograph Act, Mr. R. R. Diwa-



kar, Minister for Information, explained that under the provisions of the Bill the film censors would be able to restrict exhibition of horrific, sexy or crime films to adults only, thus preventing children under 18 from seeing them. The provincial governments had already been consulted and they had considered this measure necessary.

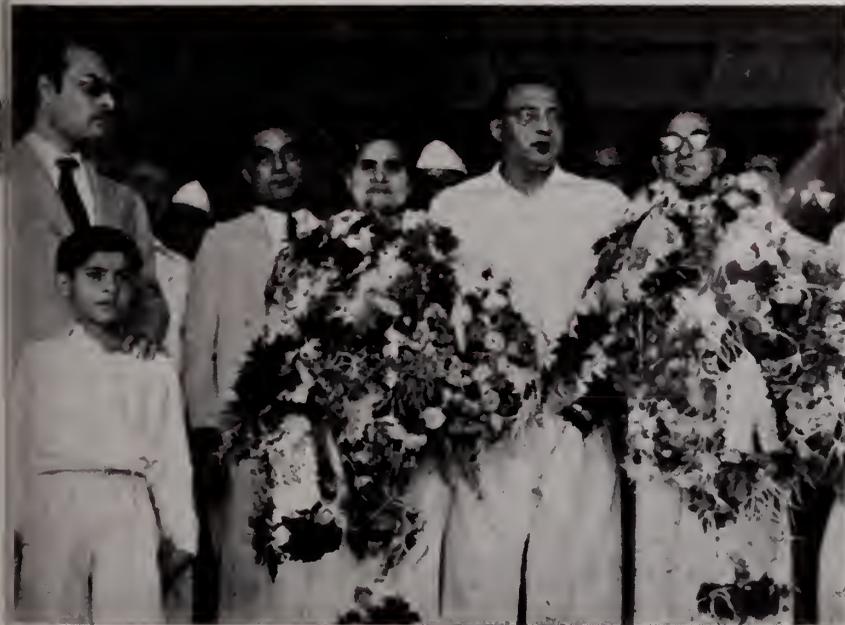
It is hardly necessary to emphasize here the undisputed fact that this new legislation protecting our young minds from crime and sexy films is entirely due to the ceaseless campaign against such pictures carried out by "filmindia" since 1938.

## TOUGH NO MORE!

Hollywood, April 16.

Wallace Beery, the popular tough man of the screen, died at Hollywood on Friday 15th April at the age of 63.

Adventurous since childhood, Beery ran away from school to become an elephant trainer with the Ringling Circus. His love for acting soon found him working in Henry W. Savage's "Babes in Toyland" on Broadway. Financially broke, he joined the movies and one of his big pictures was "The Four Horsemen of the Apocalypse" where he made a name as a comedian. Then came the "Min and Bill" series with Marie Dressler and Beery and Dressler be-



Litlor Baburao Patel wishes bon voyage to his old friends Mr. and Mrs. Chuni Lall at the pier. To the extreme left is Producer Mukherjee with his little son and next to him is Dr. R. N. Cooper.

came one of the most famous screen teams.

Beery was a skilled aviator and worked in the U.S. Naval Air Force Reserve. Though he was often typed as a tough guy in his later pictures, in private life he was kind and gentle, a good friend and devoted father to his adopted daughter Carol Ann.

**A BEGINNING AT LAST!**

Bombay, April 21.

Realizing the value of visual aids in education, the Government of

Bombay have decided to spend Rs. 75,000/- in three years on grants to non-government schools for the purchase of 16 mm film projectors. These projectors will be used for showing educational films circulated by the government and thus make life for school children more interesting and instructive.

We, however, hope it is not all Congress propaganda and tree planting exploits of the ministers that will be shown to the boys.



Recruit Neel Kant, c/o Mr. V. Bhu, 143, Frere Road, Carnac B Fort, Bombay 1, is 21, 5'9½", Marathi and Hindi, and has acted amateur dramatics.

**YOUR FAVOURITE MUSIC  
FROM THE  
FILMS**

- ☆ ANDAZ
- ☆ APNA DESH
- ☆ BARI BEHEN
- ☆ ZIDDI ☆ DAWLAT
- ☆ SUNHERE DIN
- ☆ GIRLS' SCHOOL
- ☆ SAWAN BHADO
- ☆ CHAR DIN
- ☆ EK TERI NISHANI

ON

**'HIS MASTER'S VOICE'**



**THE GRAMOPHONE  
CO. LTD.**

CALCUTTA BOMBAY  
MADRAS - DELHI



**ONLY THE TOE!**

Nice, April 2

Prince Aly Khan was slightly injured in one toe in an accident which occurred on Wednesday the 2nd April. However, the injury was not so serious as to put off his announced wedding to the glamorous Rita Hayworth. Anyway the prince has not reached the toe yet and an injury there is a matter.

**STAGE ANCESTOR!**

London, April 6

Sir Seymour Hicks, well-known British actor, died at his home in Hampshire, on Wednesday 6th April at the age of 78.

Beginning his stage career in a humble way, earning a shilling a night, he rose to be a leading actor of the English stage. He acted mostly in comedies, wrote 64 plays and did valuable work for film and radio.

**VASAN'S GENEROSITY!**

Madras, April 9

Producer S. S. Vasan of the mini Studios, Madras, made a gesture when he handed over a check for Rs. 1 lakh for the Gandhi National Memorial Fund to Dr. Rajendra Prasad.

Dr. Rajendra Prasad was



domestic situation from "Char Din" produced by Ratan Pictures featuring Suraiya and Jayant.

...y Mr. Vasan at the Gemini  
... where he thanked Vasan for  
... generous donation. Vasan has  
... something alone which all the  
... producers together have not  
... t.

thread and 14 sewing machines three months to complete the work.

For filming spectacular battle scenes, stunt men made 10 falls from

a 30 ft. high platform at 100 dollars a fall.

More than 12,000 individual pieces of armour were needed to make 150 battle suits. 3,000,000 watts of power—enough to light a town of 10,000 people—were used on the large sets.

Draperies for the Cathedral at Rheims required 600 yards of velour, 400 yards of silk on the altar and 100 yards of velour to cover the floor.

To put the battle of Orleans on the screen it took 4000 people working over an area spanned by 3000 miles and 300 research workers consulted over 300 books.

Now the only thing left for the Hollywood producer is to count the millions of dollars which will be collected after the screening of "Joan of Arc".

#### FREE TO BE TIED!

Paris, April 8.

Prince and Princess Aly Khan were granted a divorce by Maitre Marcel Rousselez, President of the Paris Civil Tribunal. The case was considered a normal divorce between two British subjects. The Prince

#### AT LAST!

Hollywood, May 2.

...uerite Chapman, one of Hol-  
...s popular 'bachelor girls' got  
... to Bentley Ryan, after a  
... ear courtship.

#### ONE MORE MOTHER!

Hollywood, May 2.

...ood star, Anne Baxter, hap-  
... married to film actor John  
... is awaiting a visit from the

#### HEAD AND IMAGINE!

...are some statistics regarding  
... "Joan of Arc" starring the  
... popular Ingrid Bergman, which  
... make the ordinary filmgoer  
... with details.

...our worn in the film by Miss  
... weighed 20 pounds and  
... er 600 hours of handiwork  
... olete.

...ok 28 seamstresses, leather  
... e and upholsterers, using 3000  
... f material, 16,423 miles of



The Bhatnagar wedding was the most popular social event in New Delhi when the Governor General, the Prime Minister, all Ministers of the Cabinet and provincial governors blessed the bride, Sudha, daughter of Sir Shanti Swarup Bhatnagar, our eminent scientist (left). The bridegroom, Anand Roop, is a Professor of Science in Kanpur.

# Triumphant Again!

WITH STORY, MUSIC & HEART APPEAL



★ SURAIYA  
★ REHMAN  
★ ULLHAS  
and  
★ GEETA BALI  
in  
*Famous Pictures'*

## BARI BEHE

*Produced & Directed by*

**D.D. KASHYAP**

*Now running at IMPERIA*



*and on the way - another Famous special -*



## HAMARI MANZIL

*Starring*

★ PREM ADIB  
★ NIRUPA ROY  
★ YASHODHARA KATJU  
★ GOPE & GUANI

*Produced by*  
**D.D. KASHYAP**  
*Directed by*  
**O.P. DUTT**



**Famous Pictures Ltd.** SANDHURST BRIDGE BOMBAY

PRINCE ALY'S RELATIONS

Hollywood, May 5.

With his marriage to Rita Hayworth, Prince Aly Khan will inherit a colourful family.

His brother-in-law, Rita's brother of course, Vernon Cansino is a taxi-cab driver in Hollywood and sells hamburgers in spare time. Including tips he makes 60 dollars a week.

Rita's father, Eduards, and uncle, Jose, run dancing schools in Hollywood and teach Spanish dancing. Eduards Jnr., the younger brother of Rita, also used to drive a taxi-cab but now he teaches dancing.

Then Rita has numerous more uncles, aunts, cousins and nephews—dancers all—whom Prince Aly will inherit with a single "I do".

Anyway Aly can certainly start a dancing troupe with his Spanish in-laws and give his Khojas something to see.



The damsel in distress and the ever-chivalrous Nehru! Pandit Jawaharlal Nehru, the Prime Minister of India, gallantly rushes to the rescue of Mrs. Bhatnagar when the breeze embarrassed her at the Bhatnagar wedding in New Delhi.

the Princess had already been separated for three years by mutual consent. Custody of their two children was given to the Prince with the consent of the Princess.

Prince Aly Khan will now marry Rita Hayworth and thus end the scandal attached to their juicy romance.

India's protest. And yet the said film is being exhibited in Chicago and is attracting large crowds there. It is not yet too late to protest if some one is still prepared to listen to Indian protest anywhere whether in Malaya, Burma, Pakistan, Ceylon, America or even Timbuktoo. What is Nehru's sister doing in America?

SLANDERING INDIANS!

New York, April 21.

B. V. Keskar recently stated in the Indian Dominion Parliament that the slanderous film "India and the Jews" had been withdrawn in New York following the government of

BANNED IN BERLIN!

London, April 22.

Owing to strong protests and the Jewish demonstration against the showing of "Oliver Twist" in Berlin, the British Military Government in Germany have now banned "Oliver Twist".



Poornima, a smart newcomer, plays a lively role in "Patanga", a social theme of Varma Films.



# VANDANA Chitra

## Offers

**WYOMAN**



*Vehement*

★ *Raj Kapoor*

*Versatile*

★ *Nalini Jaywant*

*Giggling*

★ **GOPE**

*Twinkling*

★ *Yashodhara Katju*

*Vibrant*

*With*

★ *Baij Sharma & ? & others*

Music :  
**K. C. VARMA**

Songs :  
**G. S. NEPALI**

Story & Dialogue:  
**Avtar Visharad.**

Direction : **JAGDISH PANT**  
( Courtesy : **Himalaya Pictures** )

Produced by : **KAUSHAL KANT SETH**

For Delhi — U. P. & Punjab :

Apply :— **CHETNA CHITRA**  
Krishna Lodge, Chandni Chowk, DELHI.

For other territories :

Apply :— (1) **Bharat Traders (India)**.  
Chandni Chowk, P. B. 214. DELHI.

(2) **VANDANA CHITRA**  
Shri Ram Building, 2nd Floor,  
195 Princess St., BOMBAY No. 2.

# PICTURES IN - MAKING -



**INDIA PICTURES (Bombay)**  
N. Arora, the enterprising producer of "Pugree", is doing quick work with his next ambitious production "Paras", a social subject, featuring Kamini Kaushal, Sulochana Chatterjee, Rehman, Gope, K. Singh and others. Directed by P. N. Thakur from a screenplay written by the well-known producer-director M. Sadiq, the picture is expected to have become a box-office sensation. Shakil Badayuni has composed the lyrics. The music is by Gulam Mohamad. World rights in the picture have been secured by International Finance of India Ltd.,

**INDIAN THEATRES (Bombay)**  
Even before completing "Hul", producer K. Asif has disposed of the territorial rights of the picture for Bombay, Bengal, Delhi, and the South. The picture is expected to be a hit with Reddy's

photography, Sajjad's music and S. K. Ojha's direction. In the cast, there are popular stars like Nargis, Dilip Kumar, Sitara and Yakub.

Asif's next is a picture on the life of Bhagat Singh written by K. Ahmed Abbas and Asif hopes that it will become his pride picture. Still a third one in the script stage is called "Kisan".

## HALDIA NANDA PRODUCTIONS (Bombay)

Director J. K. Nanda seems to be perfectly satisfied with "Singaar" starring Madhubala, Suraiya and Jairaj and filmgoers will be justified in looking forward to an attractive picture which should be on the screen before long. And yet, work on "Mehfil" is proceeding fast and furious and it will go to the sets soon.

## FAVOURITE FILMS (Bombay)

Featuring Sudha, Shyama, Cuckoo

and Bhagwan, popular comedian of many successful stunt pictures, director Mohamed Hussain has nearly completed "Roop Lekha" a hilarious costume drama. Arvind Kumar, known as the Errol Flynn of the Indian screen, plays the hero. The screenplay is by Hazrat Lucknawi and the music by Khan Mastana. There is a regular scramble for securing the territorial rights of "Roop Lekha" and distributor L. B. Lulla is busy disposing of the territorial distribution rights to the best advantage.

## MEERA PICTURES LTD. (Bombay)

An enthusiastic newcomer, Roop Sanwre, is making "Gandhi Mandir" featuring the coy-looking Nirupa Roy, Cuckoo, Jiloo Bai etc. Apart from being the director, story and song writer, Roop Sanwre will also play an important role in the picture. The music is in charge of Raj Hans while P. R. Kumar is handling the camera. Their next, called "Afsana", is also written by Roop Sanwre, who will again direct it. Y. D. Shaikh, the producer, will select the cast as soon as the screenplay is ready.

## VANDANA CHITRA (Bombay)

Director Jagdish Pant has begun shooting "Khoj" with the ever-active Raj Kapoor and pretty Nalini Jaywant leading the cast. The story and dialogue are by Avtar Visharad while popular lyric writer G. S. Nepali is writing the songs. For comic relief we have Gope and Yashodhara Katju in "Khoj".

## RAJ MOVIE TONE (Lucknow)

So far, Lucknow has been known for its beautiful Hindustani but with Ideal Film Studios functioning under the guidance of Producer S. K. Aggarwal, we hope to have good pictures too. The picture under production is called "Kaun Jane" and features mostly newcomers from Lucknow like Sushila Vidya, Shashi Kumari, Basant Kumari, Kaushal,



many producers don't even pay salaries to their staff regularly, Chuni Lall, Managing Director of Filmistan, gave away a lakh of rupees bonus to his workers on the day when they gave him a farewell party at the Filmistan Studios.

*Coming*



**TO EDUCATE THE MODERN CHILD  
WITH ULTRA-MODERN AIDS.**

- |  |  |
|--|--|
| <input type="checkbox"/> Film Projectors. (Sound & Silent) | <input type="checkbox"/> Educational Films.    |
| <input type="checkbox"/> Film Strip Projectors.            | <input type="checkbox"/> Film Strips.          |
| <input type="checkbox"/> Epidiascopes.                     | <input type="checkbox"/> Educational Records.  |
| <input type="checkbox"/> Magic-Lanterns.                   | <input type="checkbox"/> Educational Pictures. |

All information to modernise your educational plans.

**NATIONAL EDUCATIONAL & INFORMATION FILMS LTD.**  
NATIONAL HOUSE, APOLLO BUNDER, BOMBAY.

um Mehra etc. If director Gopal  
ra wants the picture to appeal  
ne masses, he should try to make  
ifferent from the Bombay pic-  
s.

**GREAT ORIENT PICTURES**  
**Calcutta)**

Ir. B. N. Bahl has finished with  
paper work of "Panna Qawal"  
he is busy selecting a suitable  
to frame the story in a motion  
ure. Pannalal Bose of H.M.V.  
been taken up for music. Ano-  
one planned for simultaneous  
duction is called "Bey Watan".  
adi Ke Baad" is awaiting release.

**GREAT PICTURES (Bombay)**

he way "Sunehere Din" is draw-  
crowds at Delhi, it looks as if  
a Jagat Narain's efforts at making  
office pictures are being crown-  
with success. "Sunehere Din"  
is not merely contain a good story.  
ked by good performers like  
ar Sultana, Rehana and Raj  
oor, "Sunehere Din" is bound  
appeal to filmgoers. The next  
is called "Shair" and deals with  
emotions of a poet's heart.  
air" has also a good cast con-  
ing of Kamini Kaushal, Suraiya  
Dev Anand.

**INDUSTAN CHITRA (Bombay)**

roducer-director Kishore Sahu's  
wan Aya Re" is drawing large  
iences at both the cinemas Kri-  
la and Capitol, Bombay, and the  
asons are: the fine performances  
Ramola and Kishore and the intel-  
ent directorial touches which  
ople have now come to associate  
Kishore Sahu.

eanwhile the script of "Rim  
m" is well on way and it stars the  
te Ramola opposite Kishore Sahu.

**MAN PICTURES (Bombay)**

roducer-director M. Sadiq is wait-  
anxiously to release "Char Din"  
uring Suraiya. According to  
u, "Char Din" has a novel type of  
y and is different from the usual  
of pictures we get in Bombay  
be days.

**CASH CHITRA (Bombay)**

fter "Lal Dupatta", producer-  
ector K. B. Lall is reported to  
e gone one better in "Angrai"  
ring the versatile Madhubala.  
next one is called "Hanste  
u" and as the title implies is  
posed to contain a highly emo-  
al story with sobs and sighs.

**FAMOUS PICTURES LTD. (Bombay)**

roducer Bahurao Pai seems to be  
having an unceasing round of good  
luck. In the wake of that popular  
picture "Pyar Ki Jeet" comes ano-  
ther more popular one, "Bari  
Bahen", which is drawing packed  
houses at the Imperial cinema, Bom-  
bay. The tunes of "Bari Bahen" are  
already on the lips of many music-  
lovers. The next one is called "Ha-  
mari Manzil" and is making good

progress under the direction of O.  
P. Dutt.

**FILMISTAN LTD. (Bombay)**

All the three pictures beginning  
with 'S' "Shabnam", "Samadhi" and  
"Sargam" are being completed at a  
record speed. "Shabnam" deals with  
the refugees who came from Burma  
during the last war and stars Kamini  
Kaushal opposite Dilip Kumar. "Sa-  
madhi" is a story of the I.N.A. and  
is made to appeal to the patriotic

**T A R A**

Starring :—Nayan Tara, Miss Kuldeep, Majnu, Jawahar  
Kaul, Miss Chand, L. C. Mathur, Gupta, Amir Banoo, Satya  
Pal Bhatiya, Shyama, Haroon, Baby Rattan, Kanta Patel and  
many new faces.

*Dialogue and songs*  
SANTOSHI.

*Producer-Director*  
R. D. PAREENJA.

It is a song-studded and dance-flooded drama of life aim-  
ed straight at Box-office by Santoshi with music by Vinod.  
Produced at Famous Pictures Studios, Cadell Road, with  
perfect technique and high production values.

*Another Box-office hit from Santoshi ready for release.*

On the sets at Central Studios,

**" BASANTI "**

Starring :- Golden voiced Nirmala. Nayan Tara, Jawahar  
Kaul, Kanta Kumari, Kesari, Shyama Jonar, Anwari  
Haroon and Randhir

*Producer-Director*  
R. D. PAREENJA.

*Photography*  
Shivram Malaya.

*Sound*  
Patil S. D.

*Story, Dialogue and Songs*  
Aziz Kashmiri.

*Music*  
Gulshan Sufi, Aziz Premi.

*World distribution rights controlled by:—*

R. D. PAREENJA Managing Director,  
New Bombay Theatres, Ltd.,  
East & West Building,  
55, Apollo Street,  
Fort, Bombay.

**VANKALWALA**

*Productions*  
PRESENT

# JIO-RAJA

Directed by  
**NARI GHADIALI**



جیو راجا  
**जीयो राजा**



Starring  
**PRAKASH**  
**SHANTA PATEL**  
**MUMTAZ · S.AZIM**  
**FAKIR MOHMED**  
and  
**AGHA**



Produced by  
**Messrs. VANKALWALA**

For Territorial Rights Apply:- **VANKALWALA PRODUCTIONS**

JYOTI STUDIOS, KENNEDY BRIDGE, BOMBAY 7.



ernit M. Bhavnani, c/o Mr. N. R. Alkani, G.P.O., Jodhpur, is a refugee from Pakistan and knows singing. He has also played roles in amateur dramatics.

use of our present-day filmgoers. "Margam" has the sprightly Rehana as the heroine with Santoshi as the director. A fourth one, yet untitled, has been entrusted to Najam Naqvi.

#### LIBERTY ART PRODUCTIONS (Bombay)

With six melodious tunes from Faraiya and eye-filling dances from Tara, it is no wonder "Lekh" is doing well at Nagpur where it has been released.

#### MADHUBAN (Bombay)

Director K. Amarnath, who recently gave us a good picture in "Bazaar", is reported to have made "Urajmukhi" interesting. Producer Ashad deserves congratulations for selecting a suitable director and a cast consisting of Rehana, Shyam, Mumtaz Ali, Durga Khote, Gope and Ashodhara Katju. The lyrics are penned by Husnlal and Bhagatram and that is an additional attraction.

#### THREE SHANTI PICTURES (Calcutta)

"Char Ki Numaish" featuring Uthaldas Panchothia, Paresh Banerji, Bhupendra Kapoor, Mira Misra, and directed by Vithaldas Panchothia is now in the editing room. In the meantime, the script work of "Shanti Devata" is getting ready.

#### (MALAYA PICTURES (Bombay)

Director Jagdish Pant has completed "Nazrana" starring the vivacious Amini Kaushal and lively Gita Bali

and Kanu Roy. "Naaz" and "Nazarat" are under production with Gopal Singh Nepali writing the lyrics and C. Ramachandra setting them to lilt-ing music.

#### VARMA FILMS (Bombay)

Director H. S. Rawail is working hard to make "Patanga" a box-office hit. With charming Nigar in the lead and other stars like Yakub, Shyam and Gope, it is possible that "Patanga" might fulfil some of our ambitions.

#### ALLIED ART PRODUCTIONS (Bombay)

Starring Madhubala and Dilip Kumar, "Har Singaar" is reported to have become an emotional picture. Anil Biswas has given catchy tunes to add to the emotional value of "Har Singaar".

#### SUPER PICTURES (Bombay)

Director Aspi is completely on his own this time, producing and directing "Sipahiya". With favourite stars like Madhubala and Yakub, a musical score from C. Ramachandra and lyrics by Hazrat Arzu Lucknawi, Aspi has all the necessary material to make "Sipahiya" palatable to the masses.

#### NEW BOMBAY THEATRES LTD. (Bombay)

Producer-director R. D. Pareenja

has completed "Tara" featuring the lively Nayantara, Kuldeep, Majnu, Jawahar Kaul and others. Santoshi has written the dialogue and songs which are an additional attraction. Pareenja's next picture will go to the sets at the Central Studios very soon.

#### SHOREY FILMS (Bombay)

Roop K. Shorey, the producer who produced the first Punjabi film on the screen and introduced Punjabi music on the screen, is now framing the talent and beauty of Meena in "Ek thi Larki". This one, however, is in Hindustani. Motilal plays the hero supported by Kuldip, I. S. Johar, Majnu etc. The music is in the hands of Vinod, and songs are written by Aziz Kashmiri.

#### SHAHIN PICTURES (Bombay)

With art as his ideal, producer S. M. Nawab, a graduate, has made a beginning with "Khel" starring Nargis. The story is by Zia Sakhadi.

#### VANKALWALA PRODUCTIONS (Bombay)

Nari Ghadiali, the well-known stunt director of films is on a new thriller called "Jio Raja" featuring Agha, Prakash, Shanta Patel, Mumtaz etc. Nisar Bazmi is in charge of music.



At the Bhatnagar wedding in New Delhi. Is it films or politics they are discussing? From left to right: Lady Nye, Mrs. Sushila Rani Patel, Pandit Jawaharlal Nehru, the Prime Minister and H.E. Shri C. Rajagopalachariar, the Governor General of India.

FOR THE FIRST TIME  
IN THE HISTORY  
OF INDIAN FILMS

*A Ballet of Educated & Cultured  
Boys and Girls assembled in*

A PICTURE BRIMFUL WITH DRAMA, SUSPENSE  
ROMANCE, MUSIC & DANCE



*Featuring:—*

- |                      |                   |
|----------------------|-------------------|
| ☆ KAUSHAL            | ☆ SATISH MEHTA    |
| ☆ BASANT KUMARI M.A. | ☆ LT. D. R. GUPTA |
| ☆ SUSHILA VAIDHYA    | ☆ A. SHARMA       |
| ☆ SHASHI KUMARI      | ☆ M. MUMTAZ       |
| ☆ KUSUM MEHRA        | ☆ S. KUMAR B.SC.  |

*with*

SHREE KISHAN  
KAMINI & GOPAL MEHRA

*Producer:*  
S. K. AGARWALA

*Director:*  
GOPAL MEHRA

*Music:*  
DHANI RAM

*For Particulars Apply:-*

RAJ MOVIE TONE

22. ABBOTT ROAD, LUCKNOW.

# Woes & Echoes

(This is the reader's forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5/- Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

## HAPPY?

"Allow me to say a word about K. C. Purohit's letter published in the "Woes & Echoes" column of "filmindia" of January 1949 under the caption "Islam in Danger".

"Simply because a few lines referring to Islam occur in a song and the words Islam and Kom are uttered in the picture "Dard", he condemns the picture as one "containing nothing except seeds of communal trouble". The relevant lines are:

"Allah ke bandon ko majhdhar ka gham kyon ho".

"Islam ki kishti ko ham par laga denge".

"I fail to see where is "communal trouble" in them. If Islam is in danger it is only from within, i.e., from the Muslims themselves because of their deviation from the faith. I think that is the way to interpret the lines in question.

"Because 'at many places' Mr. Purohit complains, 'there are words of Islam and Kom (caste)' the picture contains 'communal trouble'. Can absurdity go further?"

BANGALORE. *Abdul Rasheed.*

## KALA CHASHMA?

"Nargis wept so much in Jaimini Iwan's 'Lahore' to make the picture a hit but failed miserably along with the picture itself. Her eyesight must have weakened. Is it advisable to send her glasses?"

LILHI. *Narain Das.*

## OUTSIDE!

"The Odeon Cinema of this town, the only theatre which plays foreign pictures, is hardly a theatre in the sense we usually understand. Its minimum charged seat costs Rs. 1'5/- because there is no other cinema showing foreign pictures.

"Making money is alright but don't you think we should get some amenities for our money? The sound system here is bad, the projection is faulty and one has to strain one's eyes to see the picture. The seats are all third class.

Where should we stand Mr. Purohit?"

CHHRA DUN. *K. Ghosh.*

## I DO BUT—

"In the cinemas in this town, college students are given a concession rate but school students are not allowed to enjoy this concession. Is this fair and sensible? If at all, the school students who have lesser buying power should be given the concession rates. Don't you think so?"

MEERUT. *Niranjan Bhatia.*

## FRANK BUT TRUE!

"I congratulate you for your frankness which is revealed in your last month's editorial (filmindia March 1949). You have shown clearly how poor India's money is wasted on such useless adventures. Illustrated Weekly's "London Letter" clearly states that Uday Shankar could not cut much ice in U.K. also.

"I hope our directors and producers bear in mind constantly your valuable editorial whenever they think of sending any films abroad and wasting our nation's wealth".

NAGPUR. *N. Y. Gore.*

## WEEPY ENTERTAINMENT!

"There are two cinemas in Sambalpur. Both of them are getting packed houses every day. Here at Sambalpur leaving alone the adults even

the lower primary students are addicted to smoking. Consequently one can hardly find any moment without a bidi or a cigarette being lighted during the short span inside the hall. Specially after the interval one would find innumerable stars glittering inside the hall in the darkness. The place at that time appears to be a veritable hell full of smoke. True to speak eyes smart and water due to the smoke.

"I appeal to the authorities to follow in the footsteps of the Bombay Government and put a ban on smoking inside the cinema halls."

ORISSA. *Durgaprasad Pabnee.*

## ALL FOR MONEY?

"Recently I went to 'Minerva' a local picture palace, to see a Bengali picture. There I found how one can be tortured in a non-violent way. The picture was simply a non-sensical hotch-potch.

"I have however to complain about a far more annoying thing and that is about the seats provided to the cine-goers. I paid Rs. 15/- and the seat that I was shown in was not even worth a garland of torn shoes round the necks of the selfish, greedy and vulgar million-



When Rehana and Raj Kapoor come together the silver screen becomes a golden spot in "Sunhere Din" a social story of Jagat Pictures.

# Shahin

MOTION PICTURE



# Pictures

PRODUCERS

PRESENT

## NARGIS

India's No. 1 Star

IN

## "Khel"

खेल

*A psychological movie tale of  
human emotions*

*Screenplay & Dialogues*

**Zia Sarhadi**

*Produced & Directed*

*by*

**S. M. NAWAB**

*Associate producer*

**Akhtar Hussain**

*Production executive*

**Syed Saheb**

*Production-in-charge*

**Kaiser Osmani**

**Our Next**

**"SHISHUM KE SĀYE MEN"**

*Written and Directed by*

**S. M. NAWAB**

*For particulars:-*

**SHAHIN PICTURES**

Famous Cine Building, Haines Road,  
MAHALUXMI, BOMBAY.

es who own such attractive cinema buildings. Many of us can pay 1|5| if some of these million- es dress themselves in rags and 1|. That would be for them a f less shameful act."

CKNOW. B. K. Ghosh.

**READ BY ALL!**

"I feel immensely glad to read letters submitted by some of the ministers to Filmindia, supporting the Editorial article "National Suicide". I had the impression that Filmindia was a popular magazine among the public. But when I saw March '49 issue, I had to re- ceive that impression and admit that it was popular among our ministers also. It is not enough if Filmindia draws the attention of only a few ministers but all the ministers of the nation should make it a habit to go through every issue and they should take every possible step to improve the film industry and make it serve well the needs of the nation."

P. V. Kuppuswamy.

ICHINOPOLY.

**WHY PATRONIZE?**

"The local 'Gayathri Talkies' which boasts of being the only theatre in the city to possess a plastic screen and which is the only theatre where English pictures alone are shown, also seems to vie with other theatres in erecting twin seats in passages obstructing free movement in the 8 es. class, and



Manorama, with the Indian made "Usha" sewing machine, in a typically Indian domestic situation in "Anchal", a social story of Bhupendra Pictures.

also in issuing more tickets than the available accommodation on rush days and placing chairs in every possible space blockading all movement, especially during the interval when to go out and come back becomes the greatest ordeal.

"The sad plight of the film fans, huddled together like mangoes in a basket of hay, can very well be imagined when it is also made known that there are no fans for the 8 as, and the lower classes. Is this not exploitation with capital E, this theatre being a residential house converted into a theatre and ventilation being anything but satisfactory?"

MYSORE. A. N. Narayana Rao.

**HIGHER PRICES!**

"The poor man heaved a sigh of relief when the golden rays of freedom lighted up the domes and minarets of India after a long era of slavery and he dreamt of a future when he would get sufficient to eat and to wear. But all his high hopes have faded away and, to add insult to the injury, the people's government have joined hands with the capitalists in the mass exploitation of our already poor people. A glaring example of this is found in Kanpur, where the Government have permitted the cinema owners to increase the third class admission prices from .|5| to .|8|6 per ticket.

"The labourers and the lower middle-class men, who form the ma-

ajority of the city's population, had begun taking increasing interest in films and were thus considerably saved from the influence of such vices as drinking and gambling. His budget is already heavily taxed by inflated prices, increased postal rates and enhanced railway fares and hence this increase in cinema admissions is unbearable for him.

"Will the Government and the greedy capitalists explain this exploitation of the poor?"

KANPUR. Mrs. Pista Devi Jaipuria.

**SELLING THEM!**

"In your March issue in reply to a question you have written that you considered spinning as a waste of time. That indeed is a surprise! I thought spinning yarns was your very profession!"

NEW DELHI. Miss V. Mehta.

**COMPULSORY NEWS!**

"Only the local Elite Cinema shows the 'Indian News Review'. Many other cinemas like Lighthouse, Metro, New Empire etc., are still behind and have not so far felt the desirability of moving with the times.

"Indian News Review" is a worthy attempt of our Government to give news and although it is not as good as the foreign newsreels, it deserves fullest co-operation. If exhibitors are not co-operating I think the Government should make it compulsory



fruit Mrs. W. Lancelot, c/o "film- a" can sing very well, is good at acting and is eager to work on the screen.



Recruit Shanta Rani Jaiswal, c/o "filmindia", is well versed in 'Kathak' dancing, knows music and acting and is anxious for a screen career.

for all cinemas to show the "Indian News Review".

CALCUTTA. P. N. Sharma.  
CRIMINALS ALL!

"Yesterday I went to see "Bari Bahen" at the Imperial. It was about 6 o'clock and all Rs. 1[5]- tickets were sold out. But a man was standing a little away from the ticket window and selling Rs. 1[5]- tickets and to my surprise I found that he possessed all the tickets for C and D rows of 18 seats each. Evidently he could never have got these tickets without the help of the management and dared to sell them openly without their co-operation. I wonder why such anti-social black-marketsteering practices are going on in our theatres. Can something be done to check them?"

(Nothing can be done as long as idiots like you keep buying these blackmarket tickets. Ed.)

BOMBAY. I. N. Hazare.

**BAN "APNA DESH"?**

"With the advent of freedom, some directors and producers seem to have achieved the freedom of producing trashes and flops. Mr. Shantaram, one time ace director and producer of India, appears to have been leading them at present. In his recent two pictures namely "Bhool" and "Apna Desh" he has taken the full advantage of the newly

achieved blessing. He did not hesitate to glorify virgin motherhood in "Bhool" and thereby slandered the whole community of women in general and Indian women in particular. Not content with it, Shantaram has once again depicted an Indian woman in lurid colours in his new venture—"Apna Desh". He has hurt the feelings of six million refugees in general and refugee women-folk in particular, by directing and producing "Apna Desh". Even though our sisters and daughters have suffered terribly at the hands of Pakistani goondas, nevertheless not a single girl or woman has acted in the manner in which Shantaram has made his heroine act in "Apna

Desh". No refugee girl or woman would, nay could dare to think of betraying the land, which has given her shelter, food, clothing and above all sympathetic treatment to her. She would prefer to commit suicide, if a good many have done so, rather than be a traitor.

"But Shantaram, of late, has become a business man, and what we can expect from one, who prescribes gold and silver to art and culture. Shantaram should feel ashamed of having produced "Apna Desh". I shall not allow the matter to rest there. I would appeal to my refugee brethren to boycott "Apna Desh" and agitate for an immediate ban on DADAR.  
M. D. Butani

FINE  
*Radios*

FOR YOUR  
CHOICE!

Where quality is the first consideration "His Master's Voice" is the inevitable choice. Technical excellence, reliable performance and incomparable quality of tone have characterised "His Master's Voice" products for over fifty years and today assure you of the highest attainable standard in home entertainment.



**SEVEN VALVE  
MAGNIFIED  
BANDSPREAD  
SUPERHETS**

Model 5101 For A. C. Rs. 875  
Model 5201 For A.C./D. C. Rs. 895

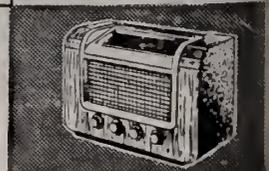


**FIVE VALVE ALL-WAVE  
TABLE MODELS**

Model 5103 For A. C. Rs. 575  
Model 5203 For A.C./D. C. Rs. 595

**FIVE VALVE BATTERY  
VIBRATOR TABLE**

Model 5603 Rs. 650  
(WITHOUT BATTERY)



"HIS MASTER'S  
VOICE" *Radio*

THE GRAMOPHONE CO. LTD., CALCUTTA - BOMBAY - MADRAS - DELHI

"CHITRAKALA"



THE GREAT ORIENT PICTURES  
*Present*

# AZADI K E BAAD

PRODUCER:  
**S. C. SHAH**  
DIRECTION:  
**D. K. CHATTERJEE**



*Our Next  
Attractions...*  
**"BAY WATAN"**  
**"PANNA QAWAL"**  
★

NOW READY FOR RELEASE  
PRODUCER S. C. SHAH.

Starring: ASHIT BARAN (N. Theatre), MIRA MISRA, PARBATI,  
SHARRIF, PUTTAN, RAZI, SHAM LAHA and TANDON etc....

Songs: M. Razi Benarsi.      Music: K. P. Sen      Dances: Pinaki

Direction: D. K. Chatterjee.

Produced at the Indrapuri Studios, Calcutta under the supervision of Producer TANDON.

**THE GREAT ORIENT PICTURES. 38, ARMENIAN STREET, CALCUTTA.**



K. ASIF'S  
**HULCHUL**  
*Directed by*

REGD. No. B 3517

Rehana's Romance  
comes A Nation's Entertainment!

# filmindia

JULY 1949

INLAND Rs.2/- FOREIGN Sh.4/6

LIBRARY  
OF MODERN  
ARTS



Jagat Pictures  
PRESENTS

## SUNHERE DIN

Starring

REHANA, RAJ KAPOOR & NIGAR

Directed by: SATISH NIGAM

M. Pandit  
MOONAWALA

JAGAT PICTURES 143 Famous Cine Laboratories Mahalaxmi (Bombay)



**Madhuban's**



# SURAJMUKHI

सुरजमुखी

*Starring*

**REHANA ★ SHYAM**

**GOPE ★ YASHODHARA KATJU**

**RANDHIR and DURGA KHOTE**



*kum kum Ala  
Studio*

**MUSIC** HUSANLAL BHAGATRAM • **PRODUCER** L. PRASHAD • **DIRECTION** K. AMAR NATH

*For particulars :-*

**MADHUBAN**, Lily Cottage, Chowpatty, Bombay 7.

*U. P., Delhi. E. Punjab :* INDRAPRASTHA PICTURES Ltd., Chandni Chowk, Delhi.

*Pakistan :* FILMS DELUX, Kacheri Road, Karachi I.

*Bengal Circuit :* GEETA PICTURES, 6, Madan Street, Calcutta.

# Shahin



# Pictures

MOTION PICTURE

PRODUCERS

present

# KHIEL

drama as cunningly built and as organically complete as anything written for the Greek or the Elizabethan stage.

Featuring: **NIGAR SULTANA**—The gal with curves.

**DEV ANAND**—A man not eminently good or just, yet whose misfortune is brought about not by vice but by some error or frailty.

WITH

**H. Murad, Neelam, Amanullah**

AND

**HAFEEZ JAHAN**—Misery taught her nothing more than a defiant endurance of it.

SCREENPLAY AND DIALOGUE:

**ZIA SARHADY**

SONGS:

**SAGHAR NIZAMI  
MANOHAR KHANNA  
SHUMS AZIMABADI  
&  
BEHZAD LUCKNAVI**

MUSIC:

**SAJJAD**

Producer & Director:

**S. M. NAWAB**

ASSOCIATE PRODUCER:

**AKHTAR HUSSAIN**

PRODUCTION EXECUTIVE:

**SYED SAHEB**

PRODUCTION - IN - CHARGE:

**KAISER OSMANI**

**OUR NEXT:  
SHISHUM KE SAYE MEN**

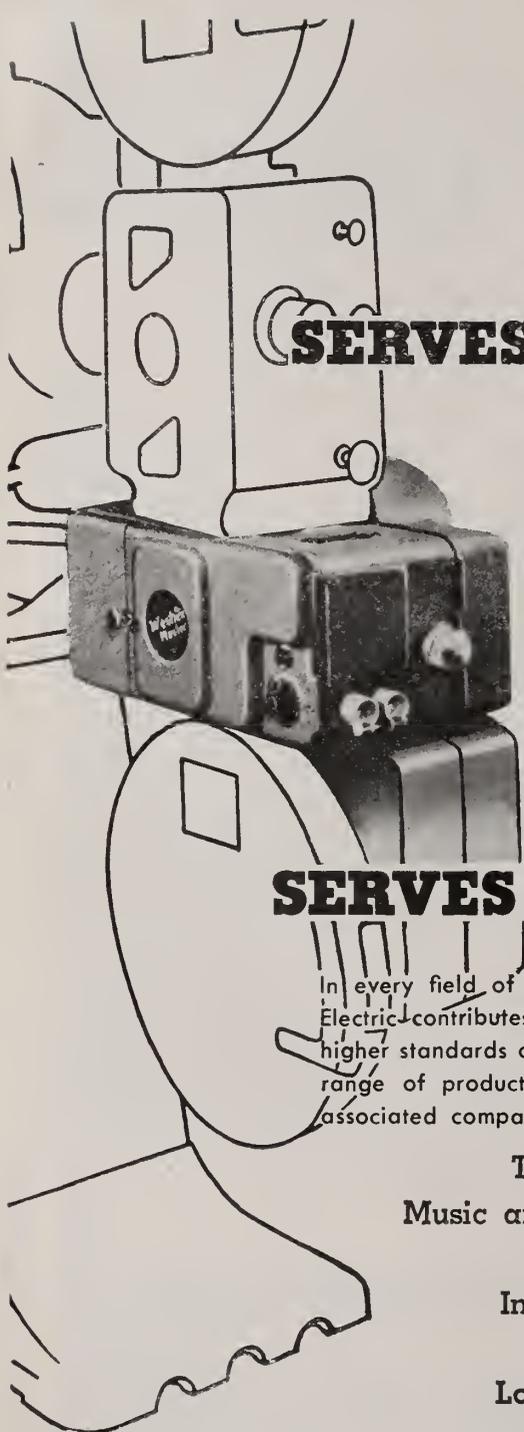
AN ALL STAR CAST PICTURE

Writer and Director: **S. M. NAWAB**

☆☆☆

For particulars:- **SHAHIN PICTURES,**  
Famous Cine Building, Haines Road,  
Mahaluxmi, Bombay.

☆☆☆



## SERVES THE CINEMA INDUSTRY..

Western Electric supplies everything for the cinema industry, from the most up-to-date recording equipment — the Series 700 — to the finest sound-reproducing system — the Westrex "Master". In addition to this, Western Electric provides that service which ensures the finest possible entertainment at all times — the service without which no cinema is complete, and whose reputation among exhibitors is unique.

## SERVES THE WORLD...

In every field of electrical activity, Western Electric contributes to greater efficiency and higher standards of living. Among the great range of products of Western Electric and associated companies are :



- Telephones — Hearing Aids
- Music and Speech reinforcement systems
- Radio Communication equipment
- Intercommunication systems
- Disc recording systems
- Loudspeakers — Microphones

## Western Electric Company of India

(The liability of the members is limited)



- Head Office : Metro House, P. O. Box
- No. 1232, Esplanade Road, Bombay.
- Branch Offices: Calcutta, Madras, Delhi,
- Bazwada, Karachi, Colombo.



**SUBSCRIPTION RATES**

The annual subscription, for 12 issues of "filmindia", from any month is :

INLAND Rs. 24/-  
FOREIGN: Shillings 50/-

Subscription is accepted only for a collective period of 12 months and not for a smaller period.

Subscription money should be remitted only by Money Order or by Postal Order but not by cheques. V.P.s will not be sent.

# filmindia

PROPRIETORS

**FILMINDIA PUBLICATIONS LTD.**

55, SIR PHIROZESHAH MEHTA ROAD, FORT, BOMBAY.

Telephone: 26752

Editor : **BABURAO PATEL**

Vol. XV.

JULY 1949.

No. 7.

**ADVERTISEMENT RATES :**

The advertisement rates are as follows :

	Per Insertion
Full Page Inside	Rs. 400
Half Page Inside	Rs. 210
1/3 Page Inside	Rs. 120
1/3 Page Inside	Rs. 150
2nd & 3rd Cover	Rs. 500
4th Cover	Rs. 600
1st Cover	Rs. 1,000

Plus 6 1/2 % Tax

The cost of the advertisement should be submitted in advance with the order. The advertisement will be subject to the terms and conditions of our usual contract.

## Communists And Traitors!

In the "Red Paradise" of Stalin, the entertainment millions is ruled by two slogans: "The cinema is the most powerful weapon of propaganda" (Lenin) and "The cinema is the greatest means of mass agitation" (Stalin). These two slogans in gold letterings are displayed on the right and the left of the screen in one of Moscow's biggest cinemas.

Mrs. Vijayalaxmi Pandit, our ex-ambassadress for India, of course, did not notice them because the slogans were in the Russian language and Madame was busy finishing her embassy.

However, these significant slogans emphasize the fact that in Soviet Russia, entertainment or amusement is at least part of the cinema and the film is basically used as an instrument of Communist propaganda and education. The Soviet film industry does not at all care for box-office receipts or popularity of films. Cinema tickets are priced very low and happen to be perhaps the cheapest commodity in Soviet Russia.

Whatever the masses may want for their entertainment, their desires are neither consulted nor catered for. Sexy, murder or mystery films are ever shown in Russia, nor any glamorous musicals nor even any psychological dramas, so popular in other parts of the world.

Once in a while some one commits the "mistake" of producing an entertainer, as in the case of "The Sun Goes to the East", which told the story of a young agronomist going East—of course, Soviet East—and falling in love with a young naval officer during the voyage journey. (You can't do that in Soviet Russia without Stalin's personal permission. They have a fixed code and procedure for falling in love according to the Communist ideals). The picture had many amusing situations and the dialogue was sharp and lively. It pleased the censors somehow (there are censors in Russia in spite of what Communists in India say) and came on the screen and drew large thirsty crowds.

But "Pravda", Stalin's official tomtom, declaring the film as empty-headed and frivolous and not the true type of Soviet woman, wrote: "The makers of the film have solely aimed at amusement simply for the sake of amusement and have clearly forgotten the noble educational tasks of Soviet art. The story of the film is stupid and petty, its humour forced and trivial, its moral conclusions dubious and unconvincingly presented." After the picture was banned.

In Soviet Russia, you can't produce a film merely for the sake of amusement, however innocent the amusement. Every film whatever the colour of its celluloid must have a Red tone.

In fact only four types of films are produced in Soviet Russia: Political, Biographical, Documentary and Scientific Informational films!

"The Russian Question", a screen version of Konstantin Simonov's play shows the constant persecution of a journalist in America who believes in co-operation with Russia as vital for world peace. Asked to go to Russia and write an anti-Soviet book which would bring him a fortune, he refuses and writes an "objective" book which makes him poor and penniless.

Another good instance of the "Political" films is the short film, "Christopher Columbus Rediscovered America". It shows Columbus discovering an America of slums, of police attacking democratic meetings, of lynching of negroes, of labour strikes, of unemployment and racial hatred. The picture shows that Columbus, at first not believing the evidence of his own eyes, soon comes to the reluctant conclusion that America today was definitely not worth discovering. We are, fortunately, saved from Columbus' open approval of Soviet Russia, as the only land worth discovering again and again.

The "Biographical" film mainly concentrates on popularizing famous Russians, of course Red Russians. Most of them are war heroes but quite often men of science, medicine, literature and arts also feature as themes for pictures. Strangely enough all these biographies never go beyond 1917 and the present day Russians seem to inherit a tradition only 32 years old. "Pirogov", the story of a Russian surgeon, was a very popular recent film. The main aim of such films is to show Russian heroism or Soviet achievement in different spheres of life, thus promoting national pride and patriotism.

Then there is the "Documentary" film which mainly deals with the Soviet Union as a whole and the life and work of individual republics. One of the most successful films in this class was "A Day in the Life of the U.S.S.R." which gave a pictorial summary of all happenings from the Baltic to the Black Sea and from Moscow to the Pacific. But easily the best film produced last year was "A Tale of the Siberian Land", which in quality would probably surpass the best British or American

LOW INTENSITY

"NATIONAL" HIGH  
INTENSITY PROJECTION



## WHAT A DIFFERENCE *HIGH INTENSITY* MAKES!

Brilliant, clear, "living" pictures on your screen mean better entertainment for your patrons, and that pays off at the box-office!

With "National" HIGH INTENSITY Carbons, your theater operation actually becomes *more* profitable because this type of HIGH INTENSITY Projection gives 50-100% brighter

light, increased fidelity for both black-and-white and color pictures that visibly helps your patrons to added enjoyment.

Get in touch today with your motion picture supply dealer for more details about stepping up the quality of YOUR projection with "National" HIGH INTENSITY Carbons.

# *National*

TRADE-MARK

**PROJECTOR CARBONS**  
FOR EVERY TYPE OF PROJECTION LAMP

Sold through Authorized Distributors by National Carbon Co. Inc., Foreign Department,  
30 East 42nd Street, New York 17, New York, U. S. A.

otions. It is a story of a young musician, whose n were too damaged during the war to enable him rsue his ambition of becoming a concert pianist, in to a rustic Siberian village and finding peace, hap- and romance there. The film whilst being enter- ing and true to life, gives a vivid insight into the re of the Siberians, their manners and customs.

here are 16 other documentary films produced— e or each republic—portraying life, people and cus- m of each state as seen, of course, through the Red e

inally the "Informational" films deal with the cal and scientific progress of Soviet Russia. Al- severy subject under the sun, often treated from a t technical angle for technical and scientific train- id sometimes at popular level for mass education, duced under this category.

ar these four types of films, the Soviet film indus- oduces no other films. The "purely entertaining" s an unknown entity in Soviet Russia of today. m film has a Red tone and a Red flavour whether t or blatant.

an Bolshakov, Soviet Minister of Cinematography. n a recent article in "Izvestia": "The talents and, ege of all Soviet cinema workers were bent to wding the prosperity and might of their country, to p he Soviet people in the performance of its great s n—to build up Communism in the world. That h unshakeable law of all Soviet art".

**1. To build up Communism in the world—  
it's the unshakeable law of all Soviet art!!!**

**2. To build up Communism in the world—  
it's the unshakeable law of all Soviet art!!!**

**3. To build up Communism in the world—  
it's the unshakeable law of all Soviet art!!!**

e are repeating this Soviet law thrice so that its d may at last penetrate the bullet-proof skulls of Congress ministers. And these are official words of Bolshakov, the Soviet Minister of Cinematography.

nd Ivan Bolshakov is not a minister indulging in prot-talk which our film minister gives us from ut towns without knowing his subject. Bolshakov what he is talking.

nd yet after this frank and brutal declaration that Soviet film must have a Red tone, the Government a are allowing Soviet films to run in India.

Of course, the Government of India do not yet know thg about Bolshakov's creed or about the Red tone ovet films, in spite of our own embassy being in ce for more than two years, but we expect the t the facts to hit them at least now after reading eicle.

ly recently, again at our instance (vide: our edi- article in November 1948 issue), the Government ay banned the following ten Soviet films as e public exhibition being presumably propaganda : "May Day Parade" (4415 ft.); "In the World r als" (1643 ft.); "Green Shores" (899 ft.); "Suk-

humi in November" (856 ft.); "Autumn in Georgia" (886 ft.); "Wonderful Laboratory" (900 ft.); "Science & Technique No. 1" (900 ft.); "Young Guard" (20,000 ft.); "A Tale of Siberia" (10,322 ft.) and "She Defends Her Country".

But these films have not yet been banned in the other provinces of India—thanks to the different idiotic concepts of provincial autonomy prevalent in different provinces.

But apart from these 10 banned films, there are numerous other Soviet films running in the country which are not banned by the authorities.

How can these films be allowed to run when Ivan Bolshakov, the Soviet Minister, himself admits that all Soviet films contribute "to build up Communism in the world"? Is any further proof needed to classify these films as anti-national? Isn't Bolshakov's official confession enough evidence?

Strange as it may sound, the Diamond Talkie Distributors of Bombay, a firm owned by a leading Marwari multi-millionaire of Bombay, distribute these Soviet films in India by extending their influence and financial support "to build up Communism in the world".

We also understand that another Marwari multi-millionaire who owns a picture house in Delhi is at present negotiating with Vladimar Sayadiants of Soviet Film Distributors to build a chain of theatres throughout the country to show Soviet films. These delicate negotiations are reported to be handled by an erstwhile film star whose personal charm and introductions in higher political circles are reported to be proving effective in making the deal easier in the official quarters.

In the context of the present anti-national activities of the Communists in our country, the co-operation of these Marwari multi-millionaires with Soviet films is clearly an act of treachery against our country.

We stamp all these people as so many traitors to our country, and demand that their nefarious activities be stopped immediately if Communism is to be stopped from ruining the lives of millions of our god-fearing people.

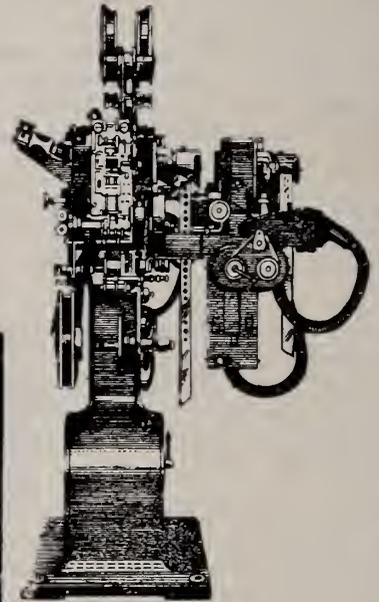
It is hardly necessary to recount here the numerous anti-social and anti-national activities of the Communists in India nowadays. The different provincial governments are grappling with the Red menace as best as they can. But all such counter measures will prove only half effective unless all Soviet films are completely banned in the country forthwith.

To justify our argument for a total ban, let us quote the two Russian revolutionaries again:

**Lenin: "The cinema is the most powerful weapon of propaganda".**

**Stalin: "The cinema is the greatest means of mass agitation".**

If our Congress ministers cannot see the light after all this, then we richly deserve Communism. So help us, God!



FILM  
Masterpieces  
ON  
*Debie*  
EQUIPMENT

**"Super-Parvo"**

**"Matipo"**

Major Studios in India use Debie Cameras and Equipment for exacting sound-film requirements. This professional preference arises from Debie's technical contributions which continue to dominate motion-picture production. The greatest of these is the unusually compact Debie 'Super-

Parvo', dispensing with the unwieldy blimp, yet providing complete dependability on the sound stage. In the automatic printing of image and sound in a single operation, Debie leads again—with the "Matipo" Printer—as it did when it first entered the service of the Motion-Picture Industry.

**A FEW STUDIOS AND PRODUCERS USING 'DEBIE'**

Famous Pictures, Bombay.  
Filmistan, Bombay.  
Indrapuri Studios, Calcutta.  
Jupiter Pictures, Coimbatore  
Mehboob Productions, B'bay.

Minerva Movietone, Bombay  
Modern Theatres Ltd., Salem.  
Pragathi Pictures, Madras.  
Prabhakar Pictures, Kolhapur.  
Prakash Pictures, Andheri.

Ratna Studios, Salem.  
Star Combines Ltd., Madras.  
Silver Films, Bombay.  
Udaya Pictures, Alleppey.  
Deccan Studios, Poona.



**GENERAL RADIO & APPLIANCES LTD.,**  
*Motion Picture Sound Engineers*

10, Old Court House  
Street, CALCUTTA.

16, New Queen's Road, BOMBAY. Tel: 26204-5 (2 lines).

1/18, Mount Road,  
MADRAS. (Tel: 86719)

*Distributors for the East Punjab, U. P. & Delhi:*

**UNION RADIO & APPLIANCES LTD.,**

72, Queensway, NEW DELHI (Tel. 8043)

*Distributed in Pakistan by:*

**ELECTRONICS & FILM EQUIPMENTS LTD.,**

The Mall,  
LAHORE (Tel. 2408)

Gulshan-e-Nasrat Bldg., Victoria Road, Saddar,  
KARACHI. (Tel: 7565)

Strand Road,  
CHITTAGONG (Tel. 106)



# Bombay Calling



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

## NUDES IN PARIS AND ENGLAND!

In Paris, naked girls are allowed to dance and sing. You find them everywhere, in cabarets, in revues, in bars, restaurants, night clubs and in almost all the aristocratic and Bohemian haunts of night life. The Parisian photo studios turn out over 50 million nude photographs annually—French cards as they are popularly known—for the rest of the world which cannot come to Paris. But Paris goes to them with nude and intimate grace which fits the imagination of millions.

A stern moralist, like our Minister Morarji Desai for instance, would be mobbed by Parisian belles and throttled to death. And no one in Paris would call that disorder. According to Parisian standards of morality, it would be considered a social service.

Even in the traditionally conservative England, com-



Manana has become popular too fast to stay long on the screen. Here she is in "Char Din", produced and directed by M. Sadiq.

plete nudity of the female figure was first allowed in 1935 at the Windmill Theatre. Since then nudity is permitted on the strict understanding that the general result of any nude exposition of the female figure should be artistic and not erotic. The lighting and posing must be in the best of taste and the girls themselves must not be allowed to move an inch. Statuesque nudity is therefore officially permitted in England of today.

England's supreme blue-pencil censor is the Earl of Clarendon. Every word that is delivered on the British stage, whether in crowded cities or in distant villages, has to be previously passed by this 71 year-old aristocrat. Lord Clarendon is the official censor of plays under the Theatre Act of 1843.

Lord Clarendon, apart from his imposing educational qualifications, was the Parliamentary Under-Secretary of State for Dominion Affairs, Chairman of Overseas Settlement Committee, Chairman of the B.B.C. and Governor-General and Commander-in-chief of the Union of South Africa. He belongs to various clubs, is a director of a bank and a keen theatre-goer. He has travelled far and wide and knows contemporary life as a real man of the world ought to.

In Bombay we have a baldpated chairman of censors with a measly matriculation certificate, with scanty knowledge of Hindustani, brought up on the meagre rations of the provincial "idli" and "dossa" and trained to smile acquiescence to the wishes of his master. Our chairman of censors has not been a chairman of the B.B.C. nor a Governor-General nor a Commander-in-chief nor an Under-Secretary of State nor even a theatre-goer. His main job seems to be the circulation of publicity blurbs glamourising ministers. It is a pity that an important phase in our career of freedom has to be in the charge of such a person, whose only qualification seems to be the benign blessings of Minister Morarji Desai.

How else can the past and present mess in censorship of our films be explained? Minister Morarji Desai is a stubborn man like all self-righteous persons and he can never convince himself—leave alone others doing so—that he can find a better man than his present chairman of the censor board.

But whatever Minister Morarji thinks, we think that his choice of a chairman for an all-important public body which prescribes moral standards to millions is ridiculous. Imagine S. A. Aiyar as the Lord Clarendon of Bombay! Surely, this appointment is not a very flattering advertisement of Morarjibhai's intelligence.

To come back to Lord Clarendon of England, the Earl has seven readers whose job it is to read all the plays, make a synopsis and point out the dubious points



PREFECT SNOW



PREFECT COLD CREAM



PREFECT BRILLIANTINE



PREFECT TALCUM POWDER

# Prefect Team

## FOR 1949



PREFECT SHAMPOO



ALSO

### Prefect

HAIR OIL, COCOANUT OIL, CASTOR OIL, TIL OIL, TOILET SOAP, SHAVING STICK AND CUP SOAP.

" PREFECT SOAP AND OTHER PREFECT PRODUCTS ARE IDEAL COSMETICS FOR ALL "

MP

MODI SOAP WORKS, MODINAGAR, U. P.

the Lord Chamberlain. Only the Lord Chamberlain himself can cut a single line.

Producers submit the scripts for censorship a week before the rehearsals start and after the script has been vetted and passed finally, not a single word can be altered.

Who are these professional readers? Their chief is Henry Game M.V.O., O.B.E., a brother of Sir Philip Game. Henry has been the "Examiner of plays" since 1955, having been an Assistant-Examiner for six years previously. Next comes Geoffrey Dearmer of the B.B.C., a writer himself, who has been in his present job for 15 years. Then comes Charles Heriot, a newspaper man (a newspaper man, if you please!) who censors plays in German. Rev. A. E. Jones censors plays written in Yiddish. Yiddish plays are vetted by Miss Rollin while Gaelic plays go to Miss M. Macdonald. Each play is handled by only one reader and the fee is one guinea per act of the play. This fee goes to the reader and not to the Lord Chamberlain.

In addition to his professional readers, the Lord Chamberlain has an advisory council of distinguished authors and clergymen. He also rings up the Home Secretary or the Archbishop of Canterbury sometimes to get a high-level reaction to something in doubtful taste.

In 1948, 1151 plays were vetted. Of these only 10 were rejected, four because they dealt with perversion and one on grounds of "personal intrusion"—in other words it dealt with the life of a notorious criminal whose mother-in-law objected to publicity.

Plays are banned for five main reasons: (1) gross obscenity (2) blasphemy (3) insults to foreign countries and their leading representatives (4) pain to relatives and descendants of well-known people (5) perversion on other unsavoury subjects.

However, censorship in England is not hidebound. Every year it becomes increasingly broadminded. Censorship is keeping pace with the changes in public taste. 10 years ago when Bernard Shaw first wrote "Mrs. Warren's Profession" it was banned. Now that prostitution is discussed openly, the ban has been removed. Subjects like artificial insemination, which are freely discussed in newspapers these days, are nowadays permitted to be treated on the stage.

Authors are told why their plays are banned and they are given the opportunity to see Lord Clarendon personally and discuss the matter with him.

The theatre managements themselves hold very strong views on the subject of censorship of plays. They demand official censorship from Lord Chamberlain's office to avoid various provincial and local censorships with their made morality codes and the resultant chaos in the theatre trade.

That is how plays are censored in England today. Let us hope our own censors learn something about censorship from what is being done in England.

One point which our censors must remember is that in the changes in public taste, censorship must become increasingly broadminded.

Our present Board of Film Censors, we are afraid, is incapable of realizing the wisdom of this principle.



At Pandit Nehru's party given to the members of the Constituent Assembly on the 3rd June, Dr. P. D. Tandon, Speaker of the U.P. Assembly is seen with Mrs. Indira Gandhi (Pandit Nehru's daughter).

#### PARROT TALK AND PROMISES!

During October last year—9 months ago—Mr. Morarji Desai, Bombay's Home Minister, told us that the Government of India had finally decided to appoint an inquiry committee to go into all the present grievances of the Indian film industry with a view to centralize censorship and coordinate its social, technical and commercial factors to make our films a live factor in building up our future nation.

It was a glorious promise and we believed it coming as it did from the Home Minister who is known for his utter honesty and sincerity of purpose. Of course, he never mentioned the date by which this promise would be fulfilled. Politicians never commit themselves to dates. They always give undated promises so that they can renew them with convenience and comfortable conscience from day to day.

That is precisely what our Information Minister, Mr. R. R. Diwakar is doing these days. From every town, between Kashmir and Kanya Kumari, wherever he meets a film man, Minister Diwakar repeats Minister Morarji's promise and gives us the usual parrot-talk about the inquiry committee to be appointed by the Government of India to solve all the problems of the Indian film industry in a day.

In New Delhi, the dirty capital of a free nation, no one seems to know anything about this proposed inquiry committee which has been in the newspapers for 9 months now—enough time for a human being to be born.

UNDER PRODUCTION

*A memorable drama sensationally different  
from anything yet offered . . . . .*

M. SADIQ'S

**SABAK**

Starring:-

MUNAWAR SULTANA, JAGIRDAR, NAWAB

&

OM PRAKASH.

A RATAN PICTURE

In the meantime, all sorts of things are happening in the Indian film industry with the different provincial governments and provincial ministers nursing different notions of provincial autonomy and pushing them down throats vindictively with their ramrod of provincial

One of their first hits below the belt is the arrogant increase in entertainment tax in different provinces varying from 25 % to 75 %. In this also there is a chaotic agreement among the different provinces in the self-conscious exercise of their provincial autonomy. While one province reaches the ceiling with a 50 % flat tax all another one imposes a spiral with the top landing at 75 %. If we say that all this is idiotic it will be put too sweetly for there is more to it than the entertainment tax.

It is the headache of provincial censorship. While agitated for years for wise, intelligent and national censorship of films, we have been given different provincial booby-boards doing what they like with our pictures without the virtue of consistency or coordination. It is not therefore an unusual sight to find a film totally banned in Bombay getting a carte blanche in Bengal and laying with its load of vulgarity to large crowds. Rarely enough all the provincial governments are dressed in the same white uniform and subscribe to the same Congress ideals and swear by the same saint, Mahatma Gandhi.

Doesn't it sound amusing? It would, very much more if only all this stupidity had not affected the economic stability of our film industry.

The Indian film industry is at present in an abyss of despair, sandwiched between this ruthless highway robbery and the apathetic attitude of self-righteous and unscrupulous rulers.

We are almost sure of the negative results which the proposed inquiry committee will ultimately yield whenever it comes. Not one person in the present setup is brave enough of the Indian film industry to set the ball rolling. Trade representatives whom the Government are taking on the proposed committee will change the complexion of an official fact-finding committee and make it look like a chamber of commerce crowd. Trade representatives will give evidence and not be the judge if the Government are anxious to maintain the spirit and purpose of the proposed committee. A bulky committee with several unrepresentative representatives of the various trade interests will ultimately become a clownish carnival of demagoguery and at the end of the show the industry will be in a worse state than it is today if not worse.

Whatever may be the ultimate shape of this inquiry committee, let us for heaven's sake, have it now and immediately, to make at least an honest gesture towards the solution of the numerous problems of our film industry.

In the meantime we do not want any more parrot-talk from Minister Diwakar and more repetitions of the same promises. Let Minister Diwakar talk less and do more.

### ILLICIT EXHIBITION OF SEX & LUST!

Over a thousand top-line members of the Bombay film society recently had a good laugh at Minister Morarji Desai and his board of film censors when they were invited to a private show of "The Loves of Carmen", the Columbia picture which has been banned by the Bombay Board of Film Censors on grounds of being unsuitable for public exhibition.

It was on Thursday, the 10th of March, at 8-30 P.M. to be accurate, that Mr. Habib Hussein, the boss of the Liberty Cinema invited over a thousand guests for a sly show of "The Loves of Carmen", a banned picture and incidentally gave these guests a preview of the new theatre prior to its public opening.

Everyone naturally enjoyed this illicit show, partly because it was a banned picture and partly because it unfolds an erotic story of illicit love and sordid lust. Habib Hussein, as a follower of the Aga Khan, had probably a special interest in the picture with Rita Hayworth, the new wife his future Imam, playing the leading role.

But quite a few guests wondered how a sly show with over a thousand guests could be called private. And they asked one another how a picture that had been banned by the official censors could be shown to such a large audience and yet remain "unsuitable for public exhibition".

In America once a picture is banned not even a private showing to a small group of ten persons is permitted. If a theatre man is found taking the liberty of showing it even to ten persons, his theatre license is immediately revoked.

But in Minister Morarji's kingdom no one seems to care either for the law or for the ban. It will be worth while knowing how much monetary benefit the local Columbia office got out of this special sly show. They had no business to deliver to an exhibitor in Bombay a copy of the picture that has been officially banned in the province.

And no one can blame Minister Morarji Desai for banning this picture, seeing what "Harrison's Reports", one of the most authoritative and independent trade weeklies in America, writes about "The Loves of Carmen": "The theme of illicit love, murder and theft is sordid and its appeal is directed mainly to those who like their entertainment lusty and loaded with sex. There is nothing pleasant about the action, every one of the characters is unsympathetic, and the sex implications are vulgar and are presented without any subtlety" (vide: Aug. 21-1948 issue pp. 135).

When an eminent American critic, living in a country where moral standards are entirely different to those in our country, is so badly shocked with the filth and lusty contents of "The Loves of Carmen", it is not at all surprising that our censors banned the picture straightaway.

We congratulate the censors on their quick action in banning a dirty picture, but what use is the ban if the Habibs and the Husseins of the exhibition trade

*Peeping Romance of the year*

O. S. S.  
PRESENT

REHANA  
*in*  
**CHILMAN**

WITH  
PRITMA • SHANTI MADHO  
HAMID • SHARIF • ANWAR  
NAZIR (KASHMIRI)

Directed by: *CHANGEZEY*      Supervised by: *VAJAHAT MIRZA*

Songs: *NAWAZ*

Music: *H. PRASHAD*

Camera: *P. R. KUMAR*

Screenplay & Dialogues

**VAJAHAT MIRZA**

*(who gave you:—*  
*AURAT, ROTI, etc.)*

NOW

READY

FOR

RELEASE

For U. P., Delhi:  
**JAGAT FILM  
DISTRIBUTORS  
DELHI**

**FOR OTHER TERRITORIES:**  
**CONTACT PERSONALLY:**  
**Mr. D. B. DIVEKAR**  
**BOMBAY FILM LABS. DADAR, BOMBAY**

**OR WRITE TO:**  
**A. N. CHOWDHRI**  
**183, KALINA, SANTACRUZ, BOMBAY, S.**

ue giving "private" shows to an invited audience of 1,000 persons?

It will be a good idea to seize all the copies of a film once it is finally banned by the Government and it will be a better idea if the exhibitor, who gives such shows loses his exhibition license for six months.

Isn't it a crime to show, even privately a picture which has been banned? We shall wait a while and see what action the Government take against the exhibitor or the distributor who played "The Loves of Carmen" on the 10th of March.

#### ALL HARDLY BELIEVE—

That like other Congress ministers, Information Minister Diwakar also believes in keeping the journalists waiting for an hour to prove how busy he is with affairs of the state. The journalists were impressed but they decided not to respond to the next invitation of the Films Division.

That Minister Diwakar was mighty satisfied with the newsreels produced by his Films Division, seeing himself in them in Assam and South India, and said that people in Europe and America were clamouring for Indian newsreels. That is why we don't see them in India. These greedy foreigners take all the prints.

That with our newsreels so popular in America, we are bound to lose their producer, Badami, one of these—just as another Mysorian, Sabu, was lost to our agents. Now that Aly has taken Rita, Badami will have to be satisfied with lesser picking when he goes to America.

That Balasaheb Kher, Bombay's Premier, stayed in the Warlis and Adivasis of Thana only as long as he wanted him for a newsreel of the social visit. He has the Warlis secure Badami's co-operation again, and he won't get the patronage of our Warli Premier in the future.

That Minister Morarji Desai stole the Premier's car by walking six miles through pouring rain at

Mahabaleshwar and depriving his poor "chopdar" of two meals. Pity, Badami had no previous intimation!

That Vithal Laxman, the poor 'chopdar', who had all along expected Minister Morarji to invite him for lunch some day had a rude shock to see the Minister himself taking away a morsel from his mouth.

That Minister Morarji Desai ate so much at Vithal's place—mango juice, vegetables, rice and what not—that he had to walk back six miles to digest the poor man's hospitality.

That Minister Morarji's baldpated publicity officer told us about the Minister's raid on Vithal's hospitality but forgot to tell us how many meals Vithal and his family missed in feeding his minister.

That with Minister Morarji Desai having finished his chopdar's food and Premier Kher having swallowed the rations of the Warlis we have now finally established democracy in the Presidency with all the freedoms at our disposal. It is worth calling the other ministers for free food and doing the job thoroughly once for all.

That if all the chopdars in the Secretariat call the ministers for a meal a day by turns, we won't have to pay anything to the ministers and their salaries can be paid to the chopdars instead.

That the Municipal Bhangis on strike were refused audience by the Governor and the ministers. If they had only invited these ministers for lunch, every thing would have been settled quickly and satisfactorily. A lunch like this provides work both to the Bhangi and the Publicity Director.

That Minister Morarji invited the exhibitors of Bombay and ordered them to stop blackmarketing in theatres within a month or he would requisition the theatres. After the meeting Bejon Bharucha is reported to have said: "Kewi gandi gheli wat kare chhe. Taadi pidhi hashe".

That the theatres would have to be requisitioned in any case as also the audience with the entertainment tax

**Longer  
mileage  
on  
Firestone  
De Luxe CHAMPION TYRES**



TAJ MAHAL PICTURES LTD.

*present*

NASEEM'S *ravishing beauty,*

NAUSHAD'S *immortal music,*

SHYAM'S *masterly performance,*

IN

# CHANDNI RAAT

*With a Staggering Star Cast*

CUCKOO • DAVID • PARVEEN • JILLOBAI • NURJEHAN

&

**ULLHAS**

*Direction*

**M. EHSAN**

*Produced by*

**S. I. HASAN**



*Story*

AGHA JANI

*Songs*

SHAKIL

*Photography*

D. DIVECHA

*Audiography*

MINOO & SITARAM



For Bombay & South India contact :—

**TAJ MAHAL PICTURES, LTD.,**

153, Famous Cine Building, Haines Road,  
Mahaluxmi, BOMBAY.

**UNDER PRODUCTION —**

**“AJEEB LARKI”**

STARRING: NARGIS

ing up constantly and the Government films threaten-  
g to scare away people.

That Habib Hussein, the faithful follower of the  
ga Khan, introduced the wife of his future Imam to  
s friends and admirers by giving a sly show of "The  
oves of Carmen". If Aly gets half of the stuff that  
ta delivered in the picture, his marriage is going to  
one long honeymoon.

That the Liberty Cinema has a significant name  
eing that its boss took the liberty of showing an un-  
rtified film to a small gathering of 1,000 friends. That  
eatre should be renamed "License Talkies".

That by giving a sly show of "The Loves of Car-  
en", little Habib Hussein proved to Minister Morarji,  
e man with the big stick, that law is a ass.

That baldpated V. Kashinath brother of V. Shanta-  
m in turn brother of V. Avadhoot, has been visiting  
e Strand Hotel these days—rather these nights—dress-  
like a bridegroom in a silk shirt and excessive Haze-  
ne Snow on the face. Is he again on a bride-hunt for  
e fourth time?

That baldpated V. Kashinath is reported to have  
ade a lot of progress during the absence of Negus-  
ired V. Shantaram at Panhala but owing to the rains  
d chilly weather, the news has not disturbed the family  
t.

That the present chilly weather seems to be bringing  
ople closer the way we find Dev Anand taking out  
e usually chaperoned Suraiya alone to Actor Shyam's  
y party at Lentin Court.

That the Dev Anand-Suraiya visit shocked one of our  
cent and sensitive Muslim directors so much that he  
ept for a week pressing the different poses of the  
"Char Din" calendar to his bosom.

That whoever marries Suraiya stands to get over  
n lakhs of rupees straightaway seeing that Suraiya  
eps all the money with her without allowing her  
ummy and granny even to look at it. That is a tip to  
l Nasir. He can risk one more marriage.

That the three maidens of Marine Drive—Nargis,  
uraiya and Madhubala—are all within the most popu-  
r furlong of the Drive and it is no wonder to see Al  
asir, Dev Anand, Asif and even that optimist Arora—  
l parking there for fresh air. They don't even mind the  
ummies and the grannies spitting on their cars. Such  
ood natured boys!

That millionaire Makhkhanlal, who is also inside  
is maidens' zone, is reported to have cut off from M.  
T. Ltd., backed up Nakshab and backed out again  
d produced a dozen pictures last year. People in  
e maidens' zone can do anything.

That even Kapurchand's Keval who lives in the  
aidens' zone often talks funny the way he thought that  
inister Morarji didn't know a thing about the exhibi-  
on trade in Bombay. Keval is waiting for an invita-  
on from the Home Minister to reveal a few things.

That song-writer Nakshab's picture was inaugurated  
y the Negus-haired V. Shantaram, with hair parted and  
t for the occasion, with the result that the financier is  
ported to have run away and Nakshab is looking for  
other patron. The Shantaram touch!

That after "filmindia's" review of "Sawan Aya Re"  
many a whiskered director seems to be anxious to get  
the size of Kishore Sahu's shoes these days. That is just  
like Indians, running to worship, without realizing that  
the stuff is in the head and not in the feet.

That even Mohana, the girl with Jane Russell res-  
ponsibilities, looks at Sahu with her moist bulging eyes  
these days. The look has made some new hair grow on  
Sahu's bald head. If Mohana keeps looking that way  
for a month, Sahu won't need a wig in the next picture.

That one of the grievances which producers want  
the Government's inquiry committee to investigate is  
about the heroes asking for specific heroines or vice  
versa in their pictures such as: Suraiya wanting Dev  
Anand; Yakub insisting on Sulochana Chatterjee; Dilip  
Kumar asking for Kamini Kaushal, Geeta Bali wanting  
Kedar Sharma etc. The producers feel that this pairing  
upsets their financial budgets though it improves the  
quality of the love scenes.

That all the grievances of the industry are waiting  
on their toes since the last eight months because the  
Government of India have promised to deal with them  
only through the inquiry committee, though no one,  
including the Government, knows when the committee  
will be appointed.

That though all the grievances of the industry must  
wait till the committee is appointed, the Government  
don't need the advice of the committee to increase enter-  
tainment tax and levy other impositions on the industry.

That at this rate there won't be any grievances or  
any industry left to investigate by the time the inquiry  
committee is appointed and thus the Finance Depart-  
ment of the Government of India will automatically save  
all the expenses of the committee. That will be a great  
national service from Minister Diwakar.

That Director Mehboob is happy these days seeing  
that his "Andaz" collected as much as three lacs and  
sixty thousand rupees within nine weeks at the Liberty.  
But Director Kardar thinks that the push-back chairs of  
the new cinema did the trick. Whatever the reason we  
are happy with Mehboob.

That Negus-haired V. Shantaram, brother of V.  
Kashinath in turn brother of V. Avadhoot has got a bad  
attack of constipation these days due to "Andaz" takings  
at the Liberty.

That Jayashree called the family doctor the other  
night when she heard Negus-haired V. Shantaram mutter-  
ing in his sleep the words "Fazalbhoj", "Apna Desh",  
"Andaz", "Muslims" etc. The doctor could not diagnose  
the new malady. It is a new disease in exhibition.

That in any case it was good that "Apna Desh" was  
not released at the Liberty, otherwise the takings of the  
push-back chairs would have convinced V. Shantaram  
that he had produced a great picture and his publicity  
tuskers would have gored us to death with their sickening  
stuff.

That K. Ahmed Abbas, the vest-pocket revolutionary  
of India, had gone to Malabar in search of elephants  
but returned disappointed as he could not find a match  
for his own tamed tusker of Maharashtra. Sathe has  
some rare tusks. Why not try matching with a walrus!

O  
Our staff  
man gi  
key-hole  
"Samac  
Filmista  
on the  
was di  
get roun  
cer M  
and Dir  
mesh Sa  
of who  
to be

Ashok Kumar, the idol of mil-  
lions, in the uniform which mil-  
lions love to see. He is the  
I.N.A. soldier fighting for his  
country.



Kuldip plays the British  
spy and toys with guns  
and bullets.

Mubarak, the chief of the Bri-  
tish espionage, is commissioned  
to find out about the I.N.A.  
rebellion.



D.D.N.

ture as if  
a top sec-  
the State.  
hi" is an  
from the  
e and thri-  
story of  
I.A. with  
Kumar in  
iform of  
some sol-

*SNAPS FROM*  
"SAMADHI"  
A FILMISTAN PICTURE



Here is the beautiful modern Mata Hari—Nalini Jaywant. She begins her career as a British spy but ends by falling in love with an I.N.A. soldier.

IT'S HIMALAYA

PRODUCERS

LT. COL. DRONA SHUMSHERE JUNG BAHADUR RANA

&

GOPAL SINGH NEPALI

Take the Indian Filmdom by storm

with

Their Maiden Musical Social

# NAZRANA

A Great Picture of 6 Stars and 12 Songs

Starring:

★ KAMINI KAUSHAL, KANU ROY ★  
ANSARI, HEERA SAVANT, LEENA GILL, SHYAMA,  
DIXIT, AMARSINGH, SHREEPAL, NAVIN KUMAR,  
LAKHSHMAN, RAJNI, BIJLI, SAMPSON and

**GEETA BALI**

Music by the greatest Master of Mass - appeal

**C. Ramchandra**

Directed by

**JAGDISH PANT**

Written by

**GOPAL SINGH NEPALI**

Our Next Musicals

**NAAZ**

and

**NAZAKAT**

(With C. Ramchandra's Music and Nepali's Songs)

*Our outstanding distributors for the 3 Pictures:*

For Delhi, U. P. & East Punjab: THE TRADERS (1947) Ltd., Chandni Chowk Delhi.

For Bengal: Bihar: SCREEN ARTS DISTRIBUTORS, Patna City.

For C. P. & C. I.: SUBHASH PICTURES, Amraoti.

For Bombay Presidency: CENTRAL FILM DISTRIBUTORS,  
132, Vithalbai Patel Road, Bombay.

*For other territories:*

**HIMALAYA PICTURES,**

97/1, Ghod Bunder Road, P. O. Malad, Bombay (S. D.)



# EDITOR'S Mail

(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

**NARAYAN (Anantapur)**

Of what colour are your politics?

*The main sail is still white but it is acquiring spots of pink and red these days seeing the white-capped navigators dredging up black mud instead of pearls.*

If the period before 15th August 1947 can be called "of struggle", what is it since that date?

*Days and nights of struggle. In old times people could drink themselves to sleep. Now they toss about in bed.*

**A.B. AHMED (Lucknow)**

How long will the love between Aly Khan and Rita Worth last?

*Both are going to an old bed with a new sheet. If the sheet wears well the marriage will last long.*

**MARI P. M. BAILEY (Meerut)**

Why does Dilip Kumar play tragic roles?

*To convince the income-tax people that they can't collect from a man who dies so often for a living.*

Adam was happy in the Garden of Eden. Why?

*Because he didn't have to pay for Eve's dresses.*

**IL PATHAN (Ahmedabad)**

What kind of air do lovers breathe?

*CO<sub>2</sub> when lips are near and O<sub>2</sub> when love is at arm's length.*

What is the relation between history and politics?

*History is the mold on past politics while politics is the seed of future history.*

Is God a perfect artist?

*Even His imperfections are perfect. Look at man! Can any one else but the Lord create such a bundle of contradictions?*

In what respect are we better than our ancestors?

*We create quicker and kill quicker.*

**MATHUR (Ghaziabad)**

In what respect is Miss Gohar related to Sardar Dulal Shah?

*They are partners and she is still a "Miss". That keeps the partnership going.*

What will our military personnel feel on seeing a woman in a military dress in "Actress"?

*They will feel like taking the "boy" for a ride and if they do there will be neither form nor uniform left.*

Can you name a born saint?

*Morarji Desai! He sounds like one at least!*

What is the hobby of Miss Gohar?

*Chandulal Shah.*

I have begun to love death since my failure in love. What do you think of it?

*I approve. Now pursue your new love and die once.*

Can Miss Gohar be addressed a 'Missus' in private life?

*Only when she gets married.*

**PARDAMAN SINGH (Ferozepore)**

Can you define a sob?

*A semicolon in a woman's argument.*

**EHSAN U. KHAN (Raigarh)**

What is a giggle?

*The ripple of an empty brain.*

When is beauty sorry for its existence?

*When it becomes a brute's delight.*



Rehana, one of our popular entertainers, appears in "Surajmukhi", a social story of Madhuban.

**SURESH NAKUL (New Delhi)**

In what sphere do the rich and the poor differ?

*In the sphere of square meals.*

In whose memory did you start writing "filmindia"?

*In loving memory of my poverty and starvation.*

Delhi is too dangerous a city to be the capital?

*Yes, it is too near the hostile frontier. Bombay should be the capital of Free India. It has a more uniform climate and is far away from prying eyes.*

Why don't you open a pan-bidi shop in Delhi? It will make you a millionaire in a few months!

*I give you words to chew which you can neither spit out nor swallow easily. And who wants to become a millionaire?*

**T. C. CORNELIUS (Bombay)**

What is the liability of a liar?

*To gild his lies with the glitter of truth.*

**B. NANJUNDAIYA (Mysore)**

Do you like to lead a peace mission to South Africa?

*Peace is found on the target of a bullet and not carried on the mules of missionaries.*

Is bald head a sign of wisdom?

*I have doubts after meeting Aiyar, the Chairman of the Bombay Board of Film Censors.*

**P. M. SHAH (Ahmedabad)**

Can you count the gifts of God to you?

*He keeps the count, I draw on the account.*

Co-education will ruin both sexes or uplift them?

*If cohabitation has not ruined them yet why should co-education do so? Co-education, I think, is a good preliminary for the subsequent cohabitation.*

How beneficial will it be if our ancestral methods of education are adopted these days?

*We shall have to sit under a pipal tree before a guru on a deer skin and swallow with the ears what he spits out from his mouth. In the evenings we shall have to massage the guru's legs and prepare his "bhanga" thrice a day. Even Morarji's lamp post and Maulana Abul Kalam's candle are an improvement on this ancient method.*

**IRFAN AHMED (Lucknow)**

Do women ever speak the truth?

*In sleep about themselves and in temper about their husbands.*

**JAYANT KR. MOHAPATRO (Patna)**

Why doesn't Suraiya marry?

*She is yet a kid and still sleeps between her mummy and granny.*

Is Prithviraj Kapoor a musician?

*What is he not? I see him even repairing musical instruments.*

What would happen if mermaids were to appear in the present world?

*Film producers would become sharks and turn the sea into a swimming pool.*

Does God like the sound of bells?

*No, but the devotees deafen their conscience with the din.*

When can we expect to have milk bars?

*When we convince the cows that we want to drink milk and not their meat.*

What sort of an art is flattery?

*It is an art of serving poison in the most delectable form.*

**JAGDISH PRASAD JAIN (Hapur)**

Why has it become the custom these days that we go to the market to purchase things and husbands remain at home?

*That way you leave the argument in the shop and buy only what you have paid for.*

What was the real aim of Lady and Pamela Motilal in coming to India?

*They came for some eggs, sugar and cloths which need no coupons in our country.*

Did you ever get an opportunity to talk to Mahatma Gandhi?

*I did but he asked me to quit the film industry and do something useful.*

What is a misunderstanding?

*Marriage is a miss understanding.*

What is the use of employing women conductors on buses?

*You can have the same passengers going round the circuit.*

What are the ins and outs of a film actress?

*When the 'outs' go in the 'ins' come out.*

What do you think of Maulana Azad?

*He is the man who likes to burn candle light up his brain. That explains some of the pockets.*

Why don't you have a buffalo instead of a dog?

*I have enough buffaloes in my office. I don't risk one more in my study.*

What are the qualifications of our Prime Minister Pandit Nehru?

*Fine fibre, sincerity of purpose, patriotism and delightful impatience.*

Is Bombay a nice place?

*Not these days, with empty bottles, empty stomachs and empty heads!*

Are there capitalists in Russia too?

*Oh, yes! There are rouble millionaires in their own houses and cars and get all the comforts of life. Suraiya! Suraiya! Suraiya! What is that Mr. Iyer?*

*Name of a mascot which weak-kneed people tie round their necks for luck.*

What is the harm if anybody kisses a girl? Does she lose anything?

*Only lipstick but her man loses his pride and the woman is rated according to the pride and price of her man.*

# READ THIS BOOK

BEFORE YOU LEAVE THIS WORLD!

FOR THE FIRST TIME  
IN THE HISTORY OF THE BOOK TRADE



**1ST TWO EDITIONS  
SOLD OUT IN PRINT**

**FILMINDIA AGENTS SWOOP OFF  
ALL COPIES**



250 pages of sparkling wit and wisdom on problems of love, life, sex, religion, beauty, films, film stars, women, men, politics, marriage, art, philosophy etc.



**'3RD EDITION  
NOW IN PRINT**

**IT IS NOW ON THE BOOK  
STALLS ALL OVER INDIA**

Get your copy of this unique and wonderful book TO-DAY.



Price per copy: India Rs. 10/-; Pakistan, Burma & Ceylon Rs. 12/-; Africa and overseas: £ 1/- or \$ 5.00. At your door, tax and post paid. Remit money either by M.O. or postal orders or bank draft. No cheques will be accepted.



Write to:

**SUMATI PUBLICATIONS**  
55 Sir Pherozeshah Mehta Road,  
Fort, BOMBAY - INDIA,  
Tel: 2 6 7 5 2



**"GREY  
DUST"**

*Bu*  
**BABURAO PATEL**

EDITOR: **filmindia**

What does college education teach us today?

*That there is lot to learn outside.*

What is the value of a drop in the ocean?

*It is a waste of a drop.*

How should the intelligence of a woman be measured?

*By the economy of words she uses.*

**C. D. MERCHANT (Bombay)**

Now that Home Minister Morarji Desai has declared that racing will be stopped by 1953, what will you do with your money?

*I shall bet on the Home Minister becoming the Prime Minister.*

How many opening ceremonies have you performed?

*I open a tin of cigarettes every day.*

**R. PARKASH GUPTA (Delhi)**

Usually in how many pieces does a heart break?

*In that picture "Pyar ki Jeet" it broke into a thousand pieces and Baburao Pai, its producer, ran away with 999 of them leaving one measly piece for the critic.*

**C. M. ARORA (Lucknow)**

What made Gope marry now in old age?

*He is not old, he is only fat. He married to prove that.*



Beautiful Nigar gives a charming performance in "Khamosh Sipahi", a social story directed by Ram Kamlani for Mansarovar Pictures.

**AMULYA KUMAR SEN (Delhi)**

Mrs. Vijaylakshmi Pandit during her period of office in Moscow as the Ambassador of India had any interview with Stalin. What was the matter?

*That is why she went to America and saw man the very first day. We are now sending philosopher as our Ambassador to Moscow. I wouldn't care if Stalin got drowned in the V.*

**CHANDRA PRABHA RAIKADA (New Delhi)**

What is a sunshine budget?

*Free sunshine, the rest moonshine.*

**MISS SAKINA S. A. KAYUM (Calcutta)**

Do you like Australians?

*I don't like people who admit others in community only after determining the exact percentage of the white man's blood in their veins. The white man's blood theory has sown the dragon's teeth all over the world and from the furrow of the teeth come echoing the mournful wails of millions of innocent people who have been mercilessly butchered to keep the blood percentage intact.*

Why is it that no Hindus are appointed in responsible posts in Pakistan?

*Pakistan is an Islamic state—not a secular one like India where even traitors acquire a caste.*

**A. V. NARASIMHAN (Hyderabad Dn.)**

Is grey hair a symptom of wisdom?

*Then Chandulal Shah must be a Solomon.*

**RAM DAYAL SIKKA (Dehra Dun)**

Is it correct to say, "to trust in the world is to trust on sand"?

*And yet the Pyramids have stood on through thousands of years as sentinels of the desert.*

**M. VASUDEVAN NAIR (Puthiyara)**

Did Devika Rani sing all her songs?

*And how? They sounded like nursery rhymes.*

**S. BHAGWAN (Bikaner)**

What public functions can a woman suitably perform?

*She can go to cinemas, do window-gazing, buy safety pins and mother-of-pearl buttons, see exhibitions and exhibit her own sarees, go for air walks and eat ice-cream and ultimately return home tired with the day's exploits.*

**GUNVANTRAI B. DESAI (Navsari)**

Why do people seeking leadership walk with sticks?

*They acquire sticks only after they get power and leadership. In the beginning they carry an olive-leaf in their mouth like the Biblical dove.*

Why do people sit on Marine Drive with bare feet in the sea?

*They are afraid of being pushed in by other people, so they face the danger.*

**MISS NILIMA CHAKRABARTY (Ajmer)**

Do you believe in idol worship?

*If the idol is wrapped in a sari and is beautiful and intelligent! Not otherwise!*

**K GOPAL RAO (Udipi)**

Do the members of the Bombay Censor Board undergo any tests?

*Perhaps a physical test of bowing before Minister Morarji Desai.*

**RYMOND MIRANDA (Mangalore)**

What is the difference between a tea-party and a cocktail party?

*With our white-capped priests officiating, such parties have become merely tea and tomato affairs where cocks don't crow and tails don't wag any more.*

What made Devika Rani marry a Russian artist?

*Svetoslav Roerich is a nice fellow who guards his treasure very jealously.*

Please be kind enough to tell me something about Saiya. Why don't you like her?

*Suraiya is a serious, hard-working girl with a sincere approach to work and I do like her a lot for that. But I don't care much for her as a screen artiste.*

**M. K. SUNDARAM (Madras)**

Is it not funny to hear that a producer like Sardar Chandulal Shah is suffering from lack of finance?

*His horses eat his money and his employees eat his promises.*

What kind of colour does Chandulal Shah require to enjoy life?

*Chandulal Shah is an ambitious man. He wants a rainbow.*

Why did the film magnates prostrate before Minister Morarji Desai?

*Not now. Recently they prostrated before Ashoka Mehta and won an election for the Socialists. It is always a story of frustrations and prostrations.*

Do you visit God's temples?

*God has no temples. A temple is a prison which man builds to hold God in a place where he can rush easily to salvage his conscience.*

**M. BALACHANDRAN (Quilandi)**

Did you ever happen to be a misogynist?

*Heavens, no! I have loved, teased and worshipped women all my life.*

Which was the holiest of your pilgrimages?

*The one that brought me back alive from America.*

What was your outlook on mathematics as a student?

*It was a side look at the paper of the student next to me.*

**M. L. GODBOLE (Poona)**

How far do you like the idea of erecting statues and building ghats in memory of Mahatmaji?

*Let them do what they like. Gandhiji is dead and out of their reach.*

**M. L. SATHY NARAYAN (Secunderabad Dn.)**

When did spiritualism start?

*When the first man died leaving behind his desires and his spirit came nosing for them again.*

**T. P. JHUNJHUNWALA (Kanpur)**

What is a night without the moon and stars?

*An opportunity without witnesses!*

**HARIHAR SHAW (Dumka)**

What type of thought is colourful?

*All thoughts have colour—the colour of desires. In fact, thought is but a colour of the mind.*

What is the best hour to swim with a handsome girl?

*Any time is an hour in handsome company.*

Why does one bluff his wife?

*The bluff is an appeal for peace and harmony.*

What is divorce in India?

*An unwanted luxury!*

**D. A. PADMANABHAN (Coimbatore)**

Our Education Minister, in his address to the lady students of our college once, advised them to hurl anything, they could place their hands on, at the boy students who approached them for a chat. Does it sound good?

*What about those boys who are good cricketers and never miss a catch? We don't have many ministers with imagination.*

**B. S. S. RAO (Bombay)**

Generally I used to visit the Metro every Saturday with my friend, a college girl, for the 3-30 show. Nowadays she compels me to attend the 9-30 show. How shall I act?

*She is suggesting. It is time for you to become dangerous.*

"Forgive and forget". How do you differentiate between the two?

*If you can forget, forgiving is unnecessary. Besides, "forgiving" is rather patronizing.*

**ASHALATA (Dehra Dun)**

Who is more fond of Moti, you or your wife?

*Moti is not a lap dog. He is a man's pal.*

I have seen my dad full of tears whenever I fell sick. Still people glorify only mother's love. Why?

*Because mothers turn their love into a daily blackmail and shout about it from the house-tops. All good fathers shed silent tears over their children's misfortunes. A father's love has a silent dignity which is so rarely found in mothers.*

**S. L. RAZDAN (Ahmedabad)**

Define evolution?

*A series of deaths from the protoplasm to the paradise.*

**MRS. M. A. PATEL (Surat)**

Why is Pandit Nehru so popular with the British?

*And yet Pandit Nehru has spent his best years in British prisons. And now they are taking this "man of straw", as Churchill once described Pandit Nehru, to the Buckingham Palace.*

**MISS SUNDARI REDDY (Kurnool)**

Why is Manorama so fat in spite of her swimming which is supposed to be her hobby?

*She must be swallowing the water, perhaps!*

As a rule I never appreciate anything in a man. Why?

*It is a good rule which will give you a chance to make an exception when you marry. That will make your marriage a success.*

**A. C. M. EBRAHIM (Cochin)**

What is a government without opposition?

*An idiot's delight.*

**JAGDISH BATRA (Lucknow)**

"Money makes the mare go". How far is this true?

*That must be Chandulal's Chakori.*

**MANOHAR LAL VAID (Amritsar)**

Should women take part in politics?

*What is Vijaylakshmi doing then?*

**CHAND BEHARI LAL (Delhi)**

What is a whisper?

*Often a scream of malice, rarely a sigh of respect.*

If women become bus drivers?

*The passengers must belong to the suicide squad.*

**M. ZIAULLAH KHAN (Bhopal)**

Who is the probable political heir of Pandit Nehru?

*Most of the other Nehrus are desk cockroaches. Nehru must yield place to Narayan and Jayapra. Narayan would be the rightful heir.*

**SANTO H. AJWANI (Calcutta)**

What is your honest opinion about Sheikh Abdullah?

*Hamlet of Kashmir!*

Have you ever seen a naked dance? I mean, plately naked!

*Oh yes, many times when my children three year olds and hated their bath.*

Tell me something about a typical American?

*A dollar dreamer—broke on Thursdays, during week ends.*

**MOHINDER SINGH (Nabha)**

What is your opinion about the Indian Communists?

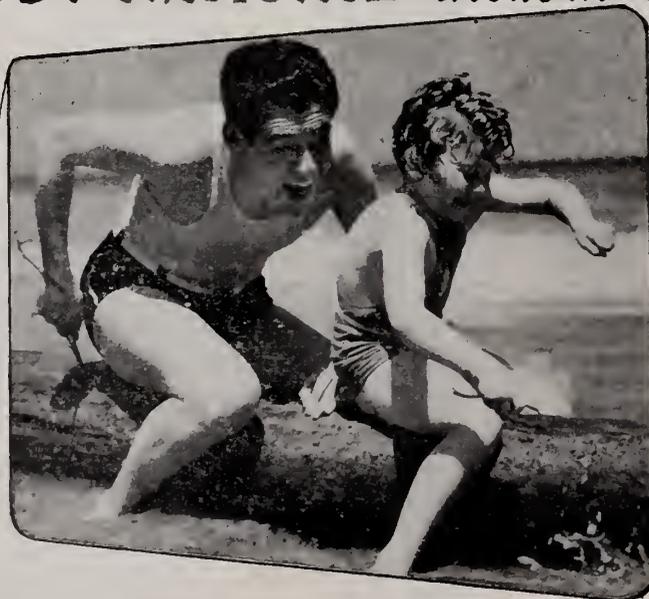
*Intellectuals with right ideals but wrong inspiration.*

**C. G. MENOCKIE (Bangalore)**

What is vanity in youth?

*It is the mirror-complex which makes a young man carry a comb in the upper pocket.*

**JUST IMAGINE them in ACTION!**



**AND IN FULL, LIFELIKE  
GLOWING COLOUR**

Recapture the thrills of those fascinating holiday scenes, in all their exhilarating movement . . . in glorious true-to-life COLOUR too! **Kodachrome**, the colour film made by amateurs, gives you all this at a cost comparable with that of ordinary photography. And for brilliant black-and-white movie outdoors or indoors, there's nothing like **Cine-Kodak** film — fast, panchromatic, even lower priced.



**CINE-KODAK & KODACHROME FILM**

16 m.m and 8 m.m



**KODAK LTD.** (Incorporated in England) Bombay · Calcutta · Madras · Lahore · Karachi

**V. KRISHNARAO (Dharwar)**

What do you like more: Shri Rama deserting his for the sake of his people or the Duke of Windsor making his people for the sake of his wife?

*I prefer Windsor's courage to King Ram-chandra's cowardice. It is more manly to be human than to arrogate to oneself exaggerated attributes.*

Is silence always golden?

*Not with the present white-capped ministers tying us up with new laws and new taxes every day.*

What does Minister Morarji mean by saying that he is neither a sadhu nor a yogi?

*He probably wants to join the sinners' league.*

What must have been Gandhiji's first question to J. B. K. Naidu when they met way up?

*How is Vallabhbhai getting along with Jawahar? And did you bring some juicy stories from Maniben?*

Who is the greater map-maker of the two: Sardar Vallabhbhai or Jinnah?

*A map-maker uses brush and paint, not knife and blood.*

What does the Jinnah Hall in Bombay signify?

*A death in the family!*

Did you find anything special in Americans which Indians should try to learn?

*Their genius in creating money which brings with it invention, industry, employment, food, entertainment etc.*

**JIVAN KALANJEE (Durban, S. Africa)**

Why are we not getting any new films in South Africa these days?

*The white Africans are not treating us well these days and we have stopped exporting films.*

**TOSH KUMAR MUKERJI (Allahabad)**

Is life nothing but an empty dream?

*How can it be empty with death in it?*

What is the meaning of meeting in heaven?

*Dying on earth.*

**ELJI (Jamshedpur)**

What do American girls do when boys annoy them?

*They tickle back and both laugh it out and forget it.*

**ABD NARAIN MATHUR (Jaipur)**

Why is it that a doctor does not attend his patient's funeral?

*A patient's funeral is a censure of the doctor's ability. Criminals rarely return to their scenes of crime.*

**ADVANI (Bombay)**

How to face a narrow-minded wife?

*With smiles, garlands and flattery—same way as we face some of the Congress ministers in the country.*

Why doesn't Asoka Mehta shave?

*The beard at least gives him a face. If he shaves that off, only the nose will remain and Asoka will look more a bird than a man.*

**M. L. GOHIL (Nairobi)**

How is it that Prithviraj is not on the screen these days?

*He will soon come dancing the Tandav in a horse show of Shantaram.*

**RAMCHAND PANJWANI (Bombay)**

How would you define embracing?

*Four good arms in wrong arm-pits.*

**BISHAN SAHAI (Ghaziabad)**

How old is a woman when she lights eighteen candles on her birthday cake?

*In this tropical country of early marriages she can be two babies old.*

**D. P. KATYAL (New Delhi)**

What should be the ratio between the population and the cinemas in India?

*In America there is one cinema for every 8000. In India the present ratio is one cinema for every 1,50,000. An average good-sized theatre can accommodate over 15,000 persons a week. Calculating an average run of 4 weeks for a picture, we need at least 5,000 theatres, i.e. one theatre for every 60,000.*



Nargis, a superb artiste, plays the lead in "Hulchul", produced by Mr. K. Asif.

Define the term independent producer?

*A man dependent on a heartless financier, erratic artistes, other people's studios, borrowed costumes, hired musicians, blackmarket raw film, hired technicians and publicity on credit. Independent, indeed!*

**MISS NIRMALA G. A. (Bombay)**

Do you think you will be sorry when you become an old man?

*I am already a very old man—nearly 2000 years in age. If I live sufficiently long I hope to reach the good old age of 5000 at least.*

**MISS MOHINI GUL (Kuala Lumpur, Malaya)**

What is a fairy tale?

*That we are going to have Ram Rajya with empty bottles and dry throats.*

Aren't your children following in your footsteps?

*Only too well, but I hope they arrive where I did.*

**A. P. SHUKLA (Rewa)**

What is your song of life?

*The dirge of a producer!*

**ISHWAR V. MAHBUBANI (Bombay)**

What is heart burning and what is its remedy?

*Take a teaspoonful of Magnesium trisilicate with a tumbler of water. It is a good remedy for alkalizing your stomach contents.*

**P. P. DAMBAL (Bombay)**

What is the mystery about the walking stick of Minister Morarji Desai?

*It is a luxury in sandalwood and when Pandit Nehru tried to smell the sandal only the wood hit his nose. Morarji has taken away even its fragrance from the sandalwood, then how can we expect him to keep any colour in our life?*

**A. S. NAIDU (Secunderabad Dn.)**

Is there any caste system in America?

*Caste in America is spelt "cash" and "colour". A poor man is pushed away while the Negro is ostracized.*

What is the problem of the present day housewives?

*She has to stretch her smile between the wolf at the door and the one in the bed.*

Why do some Muslims use more scents?

*To kill the stink of perspiration. Their bathing schedule must be a "jumma-jumma" routine.*

**MRS. INDIRA DEVI (Kanpur)**

Why is Pandit Nehru shown almost every Russian film at the Russian embassy?

*Slow poisoning and gradual conversion perhaps!*

Does child bearing ruin a woman's figure?

*It ruins the woman. She becomes kind and motherly—in spite of her sex and reputation.*

**MADDI RANGANAYAKULU (Bezwada)**

Why is your heart sweet and words harsh?

*I sell words and I have to make them hot crisp to sell them quickly.*

**H. NAGESHA RAO MANAY (Bangalore)**

What must be the qualification of a man to marry a girl with an M.A. degree?

*He must be the bread-winner of the fan.*

**JATINDER VIR PURI (Simla)**

Which hill station is your summer resort?

*A working journalist cannot afford a hill station every year. I use an air conditioner and tuck my study into a Naini Tal.*

**R. C. BHARGAVA (Meerut)**

What is the reality in this unreal world?

*Hunger and its ruthless day and night routine.*

Who is better placed in life: I or you?

*You, sir! The man who can ask a question is always better placed than the one who has to answer for a living.*

Are you not afraid of the numerous curses showered on you daily by the film producers?

*Our Hindu mythology says that only the curses of saints are effective and film producers are saints.*

**DARSHAN JIT SINGH (Dhampur)**

What will happen to "filmindia" if you are dethroned and taken to Pakistan?

*I will be safe in Pakistan as Pakistanis so love to read "filmindia".*

**BHAWANI SHANKAR (New Delhi)**

Who has given the name Balam to Chandu's black horse?

*Pandit Indra, who seems to have become completely blind after holding Chandulal in his eyes for years.*

**ROMESICHANDRA BABUBHAI (Nairobi)**

Can a man love and learn together?

*Love itself is an education in which the main lessons are patience, devotion, sacrifice and understanding.*

**GOPAL CHANDRA BANERJEE (Barrackpore)**

From morning till evening we talk of film art and quote from your "filmindia". Do you think we have gone astray?

*Oh, no! You are on the bible all right. Keep up.*

When a lady offers a seat next to her what should one do?

*Take it. She may turn out to be young and pleasant.*

**SEETA DEVI (Tellicherry)**

What made Nalini Jaywant come back to the screen?  
*Her grocer!*

What do you mean by Kamini Kaushal having two y-made children?

*She got them as a dowry from her husband. They are his previous commitments.*

**USHPAVATI (Secunderabad Dn.)**

How long does a honeymoon last?

*A lifetime if the honey continues to be like the moon, pleasant and silent.*

**S KHIMY HINGORANI (Bombay)**

What would you do if a girl flirts with you in a bus?

*I would move with the bus—ahead to the terminus.*

**AMAR (Poona)**

Is the dowry system found in the western countries?

*Yes, among the rich! They call it settlement and the proverbial "blue" blood, on either side, usually draws the greatest amount of money.*

How is it that a wife has no right to call her husband by his name?

*Who says she has no right? She can call him names if she likes and millions of them do so in domestic quarrels.*

Why is it that a dowry is not given by a boy's parents to the girl's parents?

*That is precisely what is being done in some backward classes. When they get civilized they follow the other method.*

**HARBANS LAL SUDAN (Delhi)**

It has become difficult to guess whether a sister is strolling with her brother, a lover with his beloved, or a husband with his wife in Delhi these days. How can you identify them?

*Why worry about other people? It is vulgar to be curious. When you go about with some one, don't take the person out under a wrong pretext.*

**M. APPA RAO (Madras)**

Did you come across in America any instances of "fasts" and "fasts unto death" just like in India?

*In America they eat unto death to keep food prices up.*

**MRS. TARA UPPAL (Ferozepore)**

What do you think Chandulal Shah will do after 1953 when the government stops races in India?

*He may go to Pakistan where they are preparing two new race courses, at Karachi and Lahore.*

**K. SHAKUNTALA (Hubli)**

Why are the Congress ministers showing off so much these days?

*Some men grow under responsibilities, while others only swell.*

Who is respected more in society: a widow or a widower?

*The youth of the former and the bank balance of the latter.*

*You Want...*

**THE BEST  
NEGATIVE**

**THE BEST  
SOUND TRACK**

**THE BEST  
RELEASE PRINT**

**PANCHROMOSA TYPE 47  
AND  
HYPER RAPID PANCHRO**



**TYPE ST-2  
AND  
ST-4 (FINEGRAIN)**



**POSITIVE SAFETY BASE  
& POSITIVE NITRATE**  
(Each available in finegrain)



**Gevaert  
FILMS**

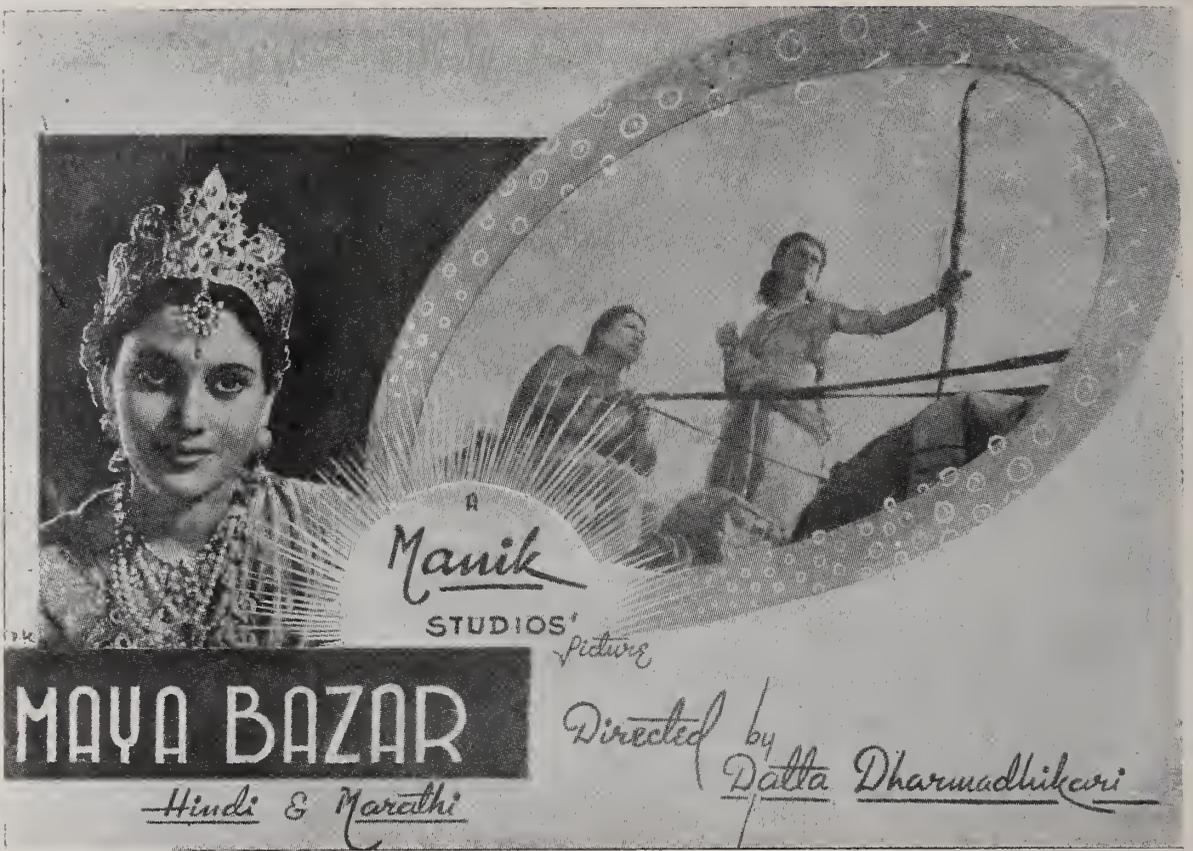
**YOUR BEST CHOICE IS NATURALLY ...**

**DISTRIBUTORS**

**PATEL INDIA LTD.,**

P. O. BOX 1448, P. O. BOX 9004, P. O. BOX 364,  
BOMBAY. CALCUTTA. MADRAS.  
RAJPUR ROAD,  
DELHI.

EVEREST



MANIK STUDIOS'

MYTHOLOGICAL MOVIE MARVEL

**MAYA-BAZAR**

( Hindi & Marathi )

Directed by:

**Datta Dharmadhikari**

Story, Songs & Dialogue by:

**G. D. Madgulkar**

Music by:

**Sudhir Phadkey**

Featuring:

- ★ Durga Khote ★ Shahu Modak
- ★ Baby Shakuntala ★ Balakram
- ★ Kusum Deshpande ★ V. Thengdi
- ★ Ganpatrao ★ Chhotu ★ Usha
- ★ Yashwant etc.

*Bombay Presidency Rights:*

M/s. JAYANT FILM EXCHANGE, POONA 2.

*C.P.C.I. Rights:*

M/s. KALYAN PICTURES, AMRAOTI.

*For the remaining rights contact:*

M/s. MANIK STUDIOS,

38, SHANKARSHET ROAD,

POONA 2.

**NAYO AKALI (Kanpur)**

Should refugees remember their native province?

*As long as they remember, they will remain refugees. When there is no going back, why remember a dreadful past and make the present unhappy?*

**SE P. THEKINATH (Trichur)**

Why do Hindus refer to the horoscope while marry-  
ing?

*Hindu marriages are made in heaven and it is but natural that they should see the map of heavens while forging the link below.*

**RAMACHANDRAN (Anantapur)**

The other day Sardar Patel said that it may not be possible to hold elections in 1950. Why are they postponing the elections like that indefinitely?

*They have to count the crowds and that is some job with people adding more every minute. Stop adding and the counting will be easier.*

**S. WILLIAM MOSES (Tanjore)**

If all the girls are given the privilege to choose their own husbands what will happen?

*We shall have happier homes.*

**SHIWANANDAN BHATNAGAR (New Delhi)**

Have you ever broadcast from any of the stations the All India Radio? If not, why not?

*They don't pay enough and I have no time to waste nor any election to win.*

**SHWAPATI SHARMA (Dehra Dun)**

Why does Nargis with lakhs of rupees look thin and pale?

*This excellent artiste seems destined to go to an early grave. Work is killing her by inches. The goose is asked to lay too many eggs and too fast and one day the egg collectors will miss the goose. The greed of gold has killed many a great artiste! It is a pity!*

**IAKUR PRASAD TULSYAN (Kanpur)**

What is "420"?

*It is a section of the Indian Penal Code under which persons are hauled up for cheating others of their valuable property.*

Melitab is not seen on the screen nowadays. What wrong with her?

*Sohrab Modi.*

How can one win an American girl?

*The American girl is the easiest girl to win if you marry her and listen to her the rest of your life. Of course, the dollar dole must be regular.*

**P. SHARMA (Madras)**

Even an old granny is seen shrinking from a baehel. Why?

*The hungry look in his eyes reminds granny of grandpa with the Kruschen feeling.*

**V. KUPPUSWAMY (Trichinopoly)**

What will be the result if all the beggars in India become politicians?

*The best of our beggars are politicians and the result is obvious.*

**A. N. DIKSHIT (Etawah)**

Has Vijay Bhatt stopped producing pictures for good?

*No such luck yet!*

Who is the best comedian?

*Dixit! And he is tickling his destiny these days and trying to make it smile a little longer.*

**S. AARON (Cannanore)**

Are all girls meant only to marry? Can they not get on better as they are?

*They can if they are only allowed to. But the boys often irritate them into getting married and thus begins the Adam and Eve story all over again.*

**S. P. KAUSHIK (Ambala)**

What is a communist?

*A capitalist who takes everything you have under the excuse that others must also live and then gives you a dole to sweat continuously till death stops further exploitation.*

**KAMAL R. SHARMA (Simla)**

What is the Indian "yellow press"?

*The press that doesn't join the official band of sycophants and plays "Jana mana gana" in the midst of "Vande mataram".*

**GURUDEV SINGH (Patiala)**

All the 24 hours Indians worship God. What has He done for them?

*He has given them a saint like Gandhiji, a patriot like Nehru, a statesman like Sardar Vallabhbhai Patel and the privilege to starve and multiply in their own land of sunshine. What more do you expect God to do if people merely worship and don't work?*

**C. ABBAS (Hyderabad Du.)**

I understand that in France love is a comedy, in England a tragedy, in Italy an opera and in Germany a melodrama. I want to know what it is in India?

*A cradle song!*

**L. B. MANS (New Delhi)**

When will Bombay become New York?

*With Morarji Desai as the minister, it is soon going to be a Sahara making life itself a long mirage.*

Who is more charming and attractive: Nargis or Kamini Kaushal?

*I like Kamini. Nargis is still a child and has quite a few physical defects which detract from her femininity. Kamini is a nice, compact woman with plenty of verve.*

**S. P. VASUDEV RAO (Bangalore)**

Is the span of life given to man short or long?

*The evil ones live too long.*

What is 'why'?

*A red rag to the Congress bulls.*

**Together Again**

SET FOR AN ALL TIME HIGH!

*Indian National Pictures*

PRESENT

**KAMINI KAUSHAL**  
**DILIP KUMAR**  
**GOPE SHASHI KALA**  
and **SEETA BOSE**



*Music:*

**ANIL BISWAS**

★

*Lyrics:*

**Majrooh Sultanpuri**  
&  
**Prem Dhawan**

★

*Story:*

**ISMAT CHUGHTAI**

# Argo

Directed by:- **SHAHEED LATIF**

SHANGRI-LA

CONTROLLED BY:-

*Bengal & C. P.*

Mehta Pictures,  
56, Bentinck Street,  
CALCUTTA.

*South*

Mr. N. S. Naidu,  
4, Stringer Street,  
MADRAS.

*Pakistan*

Evernew Pictures,  
2, Abbott Road,  
LAHORE.

**INDIAN NATIONAL PICTURES LTD.**

NATIONAL HOUSE, TULLOCH ROAD, BOMBAY I.

Ready for the floors in July!

3rd BIG STAR-STUDED SOCIAL WITH A NOVEL THEME!

here can one find a heaven on earth?

*Only in the bosom of Mother Earth.*

**ABDUL AZEEZ (Cannanore)**

Why do the spectators close their eyes when they hear melodious songs?

*The voices that sing are often better than the pictures which present the songs.*

**ARINIVASAN (Bombay)**

What is a woman's weak point?

*Her pride with other women! Hurt it and you have a devil on hand.*

**RAJ KRISHAN (New Delhi)**

What do you think of those students of India and those who hold interdominion students' conferences?

*Incorrigible optimists!*

**ANANT SINGH (Kanpur)**

Where is Veena these days? Haven't heard anything about her since long!

*The only thing to hear about her is her baby crying for milk and her husband crying for the money which the brother took away.*

**RAJ URS (Mysore)**

Have you any regrets?

*None! My sins have been acts of temperament and circumstances—both out of my control.*



and Zeb Qureishi—sisters in life—make Ranjit's "Bhool Bhoolaiyan" an interesting picture.

What is the Congress without Gandhiji?

*A caravan of circus clowns, each trying to entertain his own way.*

**KRISHNA LAL ARORA (Mathura)**

Should a blind man's wife need paint?

*Women paint their faces to flatter their mirrors and mirrors are not blind. They have two dotting eyes.*

**S. MAGDUM HUSSAIN (Madanapalle)**

Can destiny be altered by prayer?

*No, but you can be better prepared to meet it with prayer on your lips.*

Please name the prophet of Hinduism?

*Hinduism is not a religion revealed by a prophet with a code book in hand. Hinduism is a philosophy of life which has come down through ages and taken wisdom from new thought through its eternal journey.*

**KAN N. BHAG (Grimsby, England)**

What do the common people in India learn from their pictures?

*Thieving, pickpocketing, drinking and other anti-social "arts" including gunrunning which the latest picture "Apna Desh" teaches.*

**J. H. ABDUL AZEEZ (Madras)**

You have wrongly stated that the Andhras are a set of rowdies. Please withdraw that!

*Oh, get away! I have received numerous threatening letters only proving that at least those who threatened me are damn rowdies.*

What has happened to the Aly Rita romance?

*The romance has ended. Rita is now in an ancient bed with Aly.*

**B. ANANTA KRISHNAN (Anantapur)**

When does an actress go a-begging?

*When her pictures fail in a row, she stands in a queue.*

Suppose the "Garden of Allah" (Pakistan) disintegrates! What will there be?

*There will always be Islam, a greater state than all earthly states. A religion, that was preached by one man 1300 years ago and has over 220 million followers today, cannot disintegrate so easily.*

**KR. RAJENDRA SINGH (Agra)**

Who is in danger: a Hindu in Pakistan or a Muslim in Hindustan?

*See "Lahore", a Jaimini Dewan production and you will know how Hindus move about in Pakistan.*

Can there be loafers among the rich?

*A loafer must always be rich, otherwise how could he afford the time and money he wastes!*

**A. S. NARAYANAN (Madras)**

Do the stars whom you criticise so impartially dare to see you eye to eye?

*Most of them are my personal friends. They realize that I have an unhappy profession to follow.*

**SURESH CHANDAR (New Delhi)**

What is your attitude towards Communists?

*I like their basic philosophy but disapprove of their methods and dislike their allegiance to Moscow.*

What do you think of the name of Gandhiji being exploited for all sorts of private advertisements?

*When Gandhiji's direct heirs, the Congress leaders, are using his name as a slogan for getting votes, how can the commercial people be stopped from cashing his name? We have only one saint for millions of sinners.*

**ARJUN RAJ MEHTA (Jodhpur)**

Though I am no follower of Asoka Mehta, why do some of my friends call me by his name?

*Have you got a convict's beard and a hollow chest?*

Between the Communists and the Socialists who shout the louder?

*The Congressmen! They singe the ears of both.*

Have you ever heard of the freedom to make a fool of oneself?

*Don't we see some of the Congress ministers enjoying this freedom?*

**D. N. VISWESWARIAH (Bangalore)**

Is it true that you are fond of Mysoreans?

*I have not met a single good-looking one yet. Wait till I meet one.*

Sardar Patel never seems to wear the Gandhi cap. Why?

*He has nothing to hide under it.*

Why does Pandit Nehru discard the Gandhi cap when abroad?

*Didn't he say something about being a Roman in Rome? That is the trouble with our politicians! They become Romans too often and take us on a different trip every time.*

**MISS SUSHILA MUDLIAR (Nagpur)**

Why is it assumed that to cook is below the dignity of men?

*Only as long as a woman is around! Men cook pretty well and quickly when there is hunger in the stomach.*

What will be the fate of the film industry if you retire from active service?

*It won't be worse than what it is today. When bad film producers die, new bad ones are born. In the film industry people don't improve. They just die.*

**S. K. CHOPRA (New Delhi)**

Will kissing be introduced on the Indian screen during this century?

*There is a fair chance. Minister Morarji is 53 and there are still 51 years to go in the century, unless of course, Morarji, with his usual flair for doing all things himself, decides to inaugurate the next century himself.*

Many ugly, obnoxious and undesirable faces which

should not be there can be seen on the screen these days. Why?

*Luck of the faces and bad luck of the who pay for them. Stop paying for ugly faces and the producers will search for beautiful ones.*

**BRIJ DATT SHARMA (Tundla)**

What is your pet dress?

*Shirt and trousers—the minimum required law.*

Is love a foolishness?

*Yes, when it starts mocking at you from the cradle.*

**K. K. BAIJAL (Kotah)**

Do you believe in the existence of God? If not, what ground?

*On the ground that I am still living in the world of these film thugs.*

**N. RAJAGOPAL (Mysore)**

Have the poor any pocket to contribute to the Gandhi Fund?

*The only pocket the poor have is their stomach and that is empty most of the time.*

Why do many Muslim producers produce films with such stories?

*In India money has not yet been converted into Islam. It still professes the Hindu religion.*

Do Americans love Indians?

*If they are rich.*

Isn't life a dream?

*A dream that walks from morning till evening in search of bread and butter.*

What does art confess?

*Its martyrdom at the hands of mercenary producers through ages.*

Should one obey one's conscience?

*No! If you do so in these times you will probably be called an enemy of the state and put in jail. That is a bad place for a conscience.*

Say something about R.S.S.?

*Royal Society of Sufferers.*

**K. V. S. PRAKASA RAO (Ganapavaram)**

What is your opinion about the present film censorship?

*Sincere but unintelligent and unimaginative. With the exception of a few, the rest of our censors are not qualified to do intelligent censorship.*

**MULKRAJ ANAND (Bombay)**

Who are more god-fearing: Americans or Russians? Americans are god-fearing. Russians are not.

**S. C. SIVANANJAPPA (Sangenahally)**

Do you charge anything for your autographed photo?

*Rs. 10/- for an autographed photo post paid to your door. Send the money by M.O.*

**S. NARAYANA RAO (Fort Cochin)**

Though it has been officially denied, it is rumoured

Netaji Subash Chandra Bose is alive. What is your opinion about it?

*When human beings die, they leave behind dead bodies. Has anyone seen Netaji's dead body?*

**BOROOAH (Gauhati)**

Why do makers of snows, hair-oils, soaps etc., use pictures of actresses in their advertisements?

*Cheap products are often sold with cheap arguments.*

What state language do you advocate for India?

*English for state purposes and Hindustani for contact with the masses.*

**ANARAYAN N. PANWAR (Jodhpur)**

Why doesn't Suraiya go to Pakistan?

*Why should she? People live where they get bread and what a bread this little one is getting!*

**ATEL (Mbale, Uganda)**

What nationality should the Khoja community have?

*Many Indian Khojas have adopted Pakistan as their fatherland even though many of them still live in India for their bread. The African Khojas cannot do better. By religion and instinct all Muslims rightly belong to Pakistan and Khojas are Muslims first and last.*

**S. SUBRAHMANYESWARA RAO (Madras)**

My friend wants to be a son-in-law at least to an actress, not for status but for getting a job somewhere?

*In the field of jobs M.L.A.'s are not so productive these days, most of them being party dumb bells. Some of the ministers are more fertile. They influence even commercial firms.*

**MADHWAN (Bombay)**

Is there any personal hatred between you and the Government?

*None, but I don't like the misuse of a good symbol.*

**RAVA CHANDRA PANDEYA (Lucknow)**

What are Congress workers to do when the show-house proprietors do not pay any attention to their grievances?

*In Pakistan they set fire to the cinemas but in India we can boycott them or do peaceful picketing.*

**HASKAR RAO (Pundi)**

Is prayer necessary to win the love of God?

*God is everloving but you need prayer to hypnotize yourself with His love and with it feel the divine glow within yourself. Prayer is the conduit through which man can receive divine love.*

**VENKATA RAO (Mysore)**

America is licking the shoes of India now. What do you think about it?

*Looking at the shoes, you have got the faces mixed up.*

**YAM SUNDER (Guntur)**

Is there any book or magazine describing you in detail?

*There are over 400 different magazines and periodicals in the country which describe me in*

*bits. Collect them and you will know what I am not.*

**K. BALACHANDAR (Bangalore)**

Man has defied the world, committed murders and heroic acts, risking his life just to win a woman. But what has woman done for the sake of man?

*She has gone to bed with a brute and made him the father of mankind.*

Is it romantic to elope with a girl?

*It is romantic all right but it is a terrific strain on the purse.*

**K. C. BADRINARAYAN (Bolarum)**

How can one love a liar?

*It is difficult to do so but if she is young and has curly hair, it is a bit easier.*

**A. R. SUDAN (Ferozepore)**

Why can't one be happy without virtue?

*Of course, one can! Absence of vice is virtue. You don't need to specialize in a particular virtue to be happy.*

**MISS M. KATHYAYINI (Madras)**

H. G. Wells in his book entitled, "The shape of things to come", says that there will be no such institution as marriage in the world that is to come some two thousand years hence. Don't you agree with me if I say that such a world will be better in all respects than the present one?

*Yes, we can then scrap these anti-bigamy laws thrust on us by the Congress ministers. But what does Wells say about labelling the brats?*



Kamini Kaushal is reported to have been given an excellent role in "Paras", a social story, produced by P. N. Arora and directed by Anant Thakur.



*Producer*

**JAWAHIRLAL CHATURVEDI**

**TEAMS TOGETHER**

*A Great Director* **S.M. YUSUF**

*A great Scenarist & Writer*  
**CHATURBHUJ A. DOSHI**



★ *And the Great* ★★★★★

**PARO★ULLHAS★SHARDA**  
**MIRZA MUSHARRAF★KULDEEP**  
**W.M. KHAN★SADIQ★PRADIP &**  
**JASWANT**

**WHO**

**BLEND THEIR TALENTS TO MAKE**  
**THE GREATEST MOTION PICTURE**  
*of the year*

**MAKA-DIL**

**A MOVING STORY OF A WOMAN'S**  
**COURAGE IN HER BATTLE**  
**AGAINST DESTINY**



*Lyrics.*  
**MOTI BA. & ABID GULREZ**  
*Music Directors:*  
**HANSRAJ BAHAL &**  
**DHUMI KHAN**

*Dialogues By*  
**HASRAT LAKHNAV**

*Remember It's a*  
★ **P. I. P.** ★  
**PRESENTATION**



**माँ का दिल** *Maan Ka Dil*

**THE POPULAR INDIA PRODUCTIONS Ltd., 245, FAMOUS CINE BUILDINGS**  
**HAINES ROAD, BOMBAY, 11.**

**IT'S BEING PRODUCED AT DECCAN STUDIOS, POONA.**

*Territorial Rights.*

C. P. C. I.: M/s Jamnadas & Co., Bhusawal.

Bengal: United Photophones Ltd., 56 Bentinck Street, Calcutta.

Punjab & N. W. F. P.: Kaiser Films, 23 McLeod Road, Lahore.

Bombay Agency: Kamal Film Distributors, Kamal Talwar, Sandhurst Road, Bombay.

**M. MARGABANDU (Madras)**

When does a wife wish to die long after the death of her husband?

*When she has youth and he has money to leave behind.*

**AKSHMI KANHAIYALAL TANDON (Shahjahanpur)**

Do the people of India deserve the Congress government?

*Our people didn't bargain for what they are getting now. They have been stabbed in the back by a power-crazy clique. If the idiots elect the same people again then they will richly deserve their future.*

**C. MOORJANI (Poona)**

Of the following what are you: a Socialist, a Communist or a Congressman?

*I am a Congressman who likes Socialists often and admires Communists, sometimes.*

**K. BHIDE (Bombay)**

Inside the film studios are there any cases of robbery?

*A few winks and smiles at the most. But no one bothers about this junk.*

What is the difference between a professor and a director?

*A professor opens old tins, the director fills up new ones.*

**SHEIKH MOIDEEN (Wadakkanchery)**

Can a wife search her husband's pockets?

*One who does it is not worthy of being a good man's wife.*

**A. DIKSHIT (Balrampur)**

Why didn't India join the Atlantic Pact?

*India has neither food nor money nor arms. The only way India can join any pact is with the photographs of her present leaders and stories about her past glories. It is difficult to win an Atomic war with that stuff.*

**P. A. SUMUKHAN (Quilon)**

Why can't you reduce the price of "filmindia"?

*And live on the mercy of film producers?*

**RAN NATH CHIBER (Delhi)**

Why are the people of India nowadays tired of our Prime Minister's speeches?

*He sings the same lullaby forgetting that starving stomachs don't sleep with songs.*

If you happen to address a session of the U.N.O., what would you tell the members?

*I would ask the members to go back home and grow cabbages in their backyard. That would be something useful at least for the dining table.*

**V. PRAHLAD (Secunderabad)**

Why is it that so many qualifications are needed to become a clerk while nothing is needed to become a minister?

*The clerks make the ministers look clever and intelligent. We must therefore have well-qualified clerks.*

What would Gandhiji have done if he had lived other 15 years?

*He would have committed suicide by fasting unto death.*

**V. S. KAMATH (Bombay)**

To which political party do you belong?

*I am nowadays a disgusted member of the Congress.*

**T. N. SARKAR (New Delhi)**

Whenever I catch the sight of any pretty dame, I get good feelings within me and I think it is love. What should I do?

*The same thing used to happen to me till one day the dame turned round and married me. And now all dames pass without raising even my eyebrow.*

**UMESH C. AGARWAL (Lucknow)**

What is the significance of tree planting by our so-called popular ministers?

*They must do something besides tall talking. They probably want to turn the state into one big jungle.*

**Rs. 500/- in 25 PRIZES EVERY MONTH.**

The following prizes are awarded every month for questions which are considered interesting or elicit interesting replies in the "Editor's Mail".

1st Prize: Rs. 100/-; 2nd Prize: Rs. 80/-; 3rd Prize: Rs. 50/-; 4th Prize: Rs. 40/-; 5th Prize: Rs. 30/- and 20 consolation Prizes of Rs. 10/- each.

A reader can ask as many questions as he likes. Questions should be neatly written or typed if possible. Unless the letters are signed, they won't be considered.

In awarding prizes the Editor's decision shall be final and absolutely binding and no correspondence will be entertained.

The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by Money Order.

**PRIZE WINNERS FOR JULY.**

1st Prize: Rs. 100/- to Jayant Kr. Mohapatra (Patna); 2nd Prize: Rs. 80/- to Bismil Pathan (Ahmedabad); 3rd Prize: Rs. 50/- to Jagdish Prasad Jain (Hapur); 4th Prize: Rs. 40/- to P. M. Shah (Ahmedabad); 5th Prize: Rs. 30/- to Kumari P. M. Bailey (Meerut) and 20 consolation prizes of Rs. 10/- each to the following:—H. V. Narayan (Anantapur); Aftab Ahmed (Lucknow); K. G. Mathur (Ghaziabad); C. D. Merchant (Bombay); R. Parkash Gupta (Delhi); Miss Sakina B.A. Kayum (Calcutta); Gunvantrai B. Desai (Navsari); A. M. K. Sundaram (Madras); Harihar Shaw (Dumka); D. A. Padmanabhan (Coimbatore); Miss Sundari Reddy (Kurnool); Chand Behari Lal (Delhi); Santo H. Ajwani (Calcutta); V. V. Krishnarao (Dharwar); P. P. Dambal (Bombay); A. S. Naidu (Secunderabad Dn.); S. K. Chopra (New Delhi); Gurudev Singh (Patiala); D. N. Visweswariah (Bangalore) and N. Rajagopal (Mysore). Money Orders are being sent to all the prize winners.

ASPI PRODUCTIONS  
PRESENT

MUSIC  
C. RAMCHANDRA

*Sipahiya*

MADHU BALA

YAKUB  
ALTAH • KANHAIYALAL

AGHA  
ZILLO BAI AMIRBANU  
GULAM RASOOL  
AND HUSH BANU

*Sipahiya*  
DIRECTED BY  
ASPI

SUPER PICTURES, FAMOUS CINE LAB. MAHALAKHMI



MOZELLETS  
HIRITS



**GEETA BALI—**

*Graceful and tantalizing, Geeta Bali plays a smart role in "Bari Behen", a box-office top-liner, produced and directed by D. D. Kashyap for Famous Pictures.*



NARGIS—

*This inimitable tragedienne of the Indian screen gives another great performance in "Jan Pehchan", a social story produced by United Technicians and directed by Mr. Fali Mistry.*



# ARKHER ग्रंथ

CASTING:— ☆ NALINI JAYWANT ☆ BHARAT BHUSHAN  
YASHODHARA KATJU ☆ BHUDO ADVANI, YAKUB &  
INTRODUCING:— SHEKHER

MUSIC:—MADAN MOHAN, STORY:—S. NAZIRUDDIN

Produced & Directed by DEVENDRA GOEL

Territorial Rights:—

BENGAL:— NEW JAI HIND PICTURES, CALCUTTA

DELHI & U. P.:— MOVIE MIRRORS, DELHI

SIND & BALUCHISTAN:— PAKISTAN FILMS, KARACHI

C. P. C. I.:— JAI HIND PICTURES, BOMBAY

EAST PUNJAB:— SETHI FILM EXCHANGE, JULLUNDUR

Further Particulars:—

GOEL CINE CORPORATION, 18 SONARI ROAD, VILE PARLE ( East ).

VANKALWALA

*Productions*

PRESENT

پیو راجا

# JIO-RAJA

*Starring*

PRAKASH · SHANTA PATEL  
MUMTAZ · S. AZIM · FAKIR MOHMED · ALI  
SHAIKH · MANCHI · MUSTAFA &

جیو راجا

*Directed by*  
NARI GHADIALI

*Produced by*  
Messrs VANKALWALA

H.P. MITRA

Apply for territorial rights :-

Bengal :- Bihar Screen Arts Distributors,  
Patna.

For further particulars :-

Vankalwala Productions,  
Jyoti Studios, Kennedy Bridge, Bombay 7.

# Fraud That Is Entertainment!

By: Sushila Rani Patel

Seeing motion pictures in India needs the proverbial patience of Job. The theatre conditions are so bad and the annoyances so many that one always repents for being a fool, for the umpteenth time, and going to a theatre to see a picture which the daily newspapers scream out to be the best ever produced during the century.

These annoyances are strictly divided into two main divisions: those provided by the theatre owners and the rest by the motley crowd of film-goers.

Irritated beyond endurance by the aggressive publicity of the producer when you consult your wife about seeing a picture, you get your first shock when you discover that your better half knows more about the picture than you do after reading all the advertisements. The neighbours have kept her well posted and she already knows a song or two having heard the gramophone records next door about a million times.

You fix upon a Sunday and knowing that Indian pictures draw large crowds, you rush out early morning to the cinema to buy tickets in advance. But however early you arrive, there is always a large crowd before you and you wonder whether all these blokes in the queue in front of you had slept there the previous night. Tickets sell out quickly and by the time your turn comes, the whole lot is sold out and you face only the closed box-office window. Just when you feel disgusted with it all, the cinema Pathan informs you in a kind manner that you can buy tickets in the blackmarket at the time of the show.

Having promised your wife the show of shows, you naturally do not like your lunch to be spoiled. The decision to go to the show, anyhow, is therefore finally taken.

Sharp at three o'clock, half-an-hour before the show, you arrive with your wife at the theatre and after a small wordy warfare with the hack victoriawalla you land safely on Mother Earth and look out for the other shark—the ticket blackmarketeer. He is there as sure as the policeman who is supposed to stop his racket. The tickets cost you three

times their original price but then a wife is a wife after all and worth all that.

You go to the auditorium entrance and there are many others before you so the gentle door-keeper pushes you back roughly and in doing so touches, of course accidentally, those parts of your wife's body which are the privilege of your future baby. Like a man you naturally resent this as you don't fancy a wrong man bringing a blush to milady's face. After a small altercation with the door-keeper who orders you to get out of the crowd and go back home, you decide to forget it all and ultimately stumble into the dark auditorium in which already a number of slides advertising Gandhi shoes, Jawahar jackets and Vallabhbai masalas are being shown.

## DIGGING INTO THE SHADOW

As Indian theatres have long rows of seats the usher points out your seats with the anaemic flash of a torch and somehow after stepping on the toes of a few already sitting you arrive at your seats. Your wife has in the meantime felt a few digs in the dark from inquisitive people who are curious to find out whether the shadow crossing their horizon has some substance in it. She of course brushes them off and blushes in

silence for fear that your manliness may again be offended.

You are in your seat now and suddenly you become aware of a stink pervading the auditorium. It is the open dirty lavatory immediately outside sighing out the smell of a thousand empty bladders. Out comes your handkerchief with a few drops from the lavender bottle which your father-in-law had presented to you at your wedding. But the lavatory has a stink which would make even Yardley, the perfumer, commit suicide in desperation.

It is hot now and you look up for the fan. You hear it alright being an eleven-year old noisy gadget but it is so high up in the heavens that it fails to strike you with its breeze. You are now sweating and annoyed and you look at your wife for being the cause of it all.

Just then, however, the censor certificate of the main picture flashes on the screen and you hear a thunder of claps from the lower classes and you wonder what was in the certificate that got the applause. Probably the clumsy and childish handwriting in which the blanks were filled in!

Now starts the picture and suddenly you feel a shoe digging into you at the back. The gentleman behind you is making himself more comfortable and you fail to understand why your posterior is needed as an accessory for the purpose. So you turn your head and stare at him.



The man behind explores her posterior and pinches her with the toes—of course, gently.

He, of course, doesn't understand and says: "The picture is in front of you. Why are you looking back"? And you tell him sternly about his leathered toe and reluctantly he permits the limb to fall to the ground.

#### EXPLORING THE POSTERIOR

But you don't know what your young and beautiful wife has been going through since she got into her seat. The man behind has been actually exploring her posterior and at times even gently pinching her with the toes and she is very angry and annoyed but is afraid to tell you. She doesn't want a row in the theatre and the man behind knows it and feels considerably encouraged. At intervals your wife shifts her seat and passes her hand behind and you wonder why she is so restless and fidgety seeing that she was so anxious to come to the picture. You even ask her the reason but she says nothing.

Now the man next to you suddenly pushes out your arm from the common arm rest and settles down to see the picture. You look at the burly fellow and decide to be quiet but by now you have become so cons-

cious of him that you forget the lavatory stink and suddenly realize that your burly neighbour has not had a bath for a week and is smelling like a dead rat. You tilt a bit towards your wife to avoid contact with this dirty fellow but the man behind you suddenly pulls you up and asks you to stop tilting and sit straight as by tilting you obstruct his vision. So you are once again too near the jumma-jumma bather with your right hand holding the kerchief to the nose all the time.

#### THE SIKH TURBAN

The heroine has now begun to sing a popular song but with her begins the chorus of a hundred more from the audience. The man next to you is actually stamping his feet to the rhythm of the song and at times repeating the refrain. He is a burly man and has a strong, hoarse voice which does not synchronise with the heroine's music. But with his mouth open for music, you get a blast of his foul breath. Heavens! You tilt again towards your wife and again the man at the back asks you to sit straight.

Your wife is by now absorbed in the song but she cannot see the

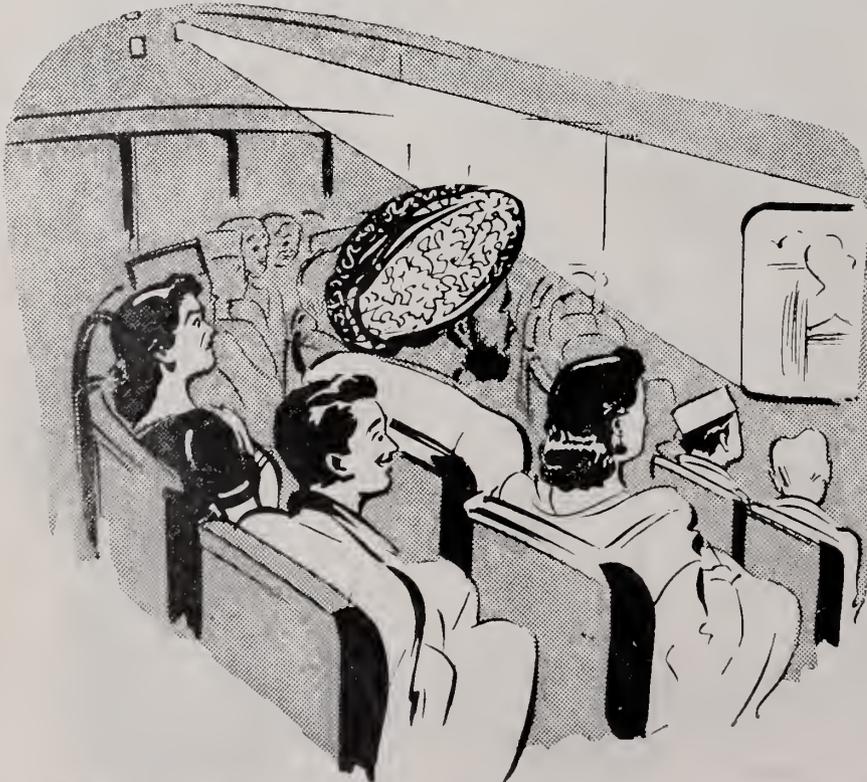
screen fully with a big Sikh turban obstructing her view. So she tilts a little towards her left hand neighbour and begins to take interest in the scene. The left hand neighbour happens to be a lonely bachelor who misunderstands your wife. He takes her tilt as an approach and "accidentally" pats your wife on the arm. She recoils with a shock and you ask what has happened. Of course, nothing! An Indian wife never wants a row.

A little later she again tilts to her side to avoid the Sikh turban and the man to her left again "misunderstands" and this time rubs his arm against hers. It is the common arm rest that allows it. Your wife has now a strange arm touching her arm and a couple of toes in her posterior constantly exploring.

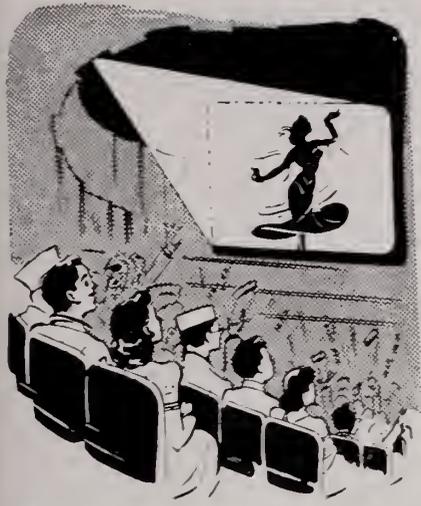
#### "MAR DALA JANI"

Now a dance flashes on the screen. It is Cuckoo, the curve and hip-roll girl of the Indian screen and people start whistling and making many other significant noises which embarrass you more than your wife who knows how vulgar men are. Some one throws a few pice at the screen and the burly man to your right tilts on your side giving you another blast of his foul breath, and taking some small change throws it at Cuckoo saying "Mar dala jani". You look at him inquiringly but he mistakes your curiosity as appreciation and gives you a heavy endearing slap on your thigh and says: "Kya achcha nachti hai yar". Your thigh now smarts in appreciation.

As Cuckoo whirls around with rhythm on her feet and spring in her curves, almost the whole audience, except you and your wife, seems to sigh in chorus: "Hai!" "Hai!" "Mar Dala!" Even the Sikh turban in front gets excited and shuttles about and your wife is forced to move her head in sympathy with the turban. The man to her left misunderstands your wife's movements as natural excitement and quite spontaneously puts his hand on your wife's thigh. Your wife jumps suddenly and you pull up the man with "Seedha baitho na!" and he says: "Ha, ha, aur kaisa seedha baithega?" That ends Cuckoo's dance and the Sikh's turban is once again planted straight.



The big Sikh turban in front covers the screen completely and she dodges it from side to side.



“Mar dala jani” shout all in a chorus.

“MARO, MARO SALEKO”

There is now a fighting scene on the screen and the hero is shown testing the frame and upholstery of the villain with a few well-aimed hits. That seems to excite every one and every one seems to shout “Maro, maro saleko!” Many in the audience get up and whistle but the man to your right gets excited and spits right and left and you use all your wits to save your dress from being painted red with the pan and betel juice. The man at your back gives you a few kicks mistaking you for the villain and your wife’s posterior receives more excited attention from the man behind her. The fight ends with your neighbour finally spitting on your trousers but you don’t discover this personal tragedy till you go out during the interval.

It is interval now and the lights reveal your neighbourhood of ill-dressed cut throats, pickpockets, labourers and scamps. It seems that you are the only middle-class guy in the upper class rows. Yes, labourers are being paid better these days than the white collar workers and the labourers now purchase better class tickets at the cinemas and attend the shows with filthy clothes and more filthy manners.

By now you are nauseated and you need a cigarette very badly. Congress ministers won’t let you smoke in the auditorium and you don’t feel like going out leaving your wife alone in that company. So you take your wife with you and as you stand in the gallery smoking

like hell your poor wife stands by your side quietly—a target of a hundred idle eyes which seem to have seen a woman for the first time since they opened out on this world. It is all so irritating but you can’t stop people from seeing. Can you?

“PISTA KHAO, BEHEN!”

Well you are in again in good time to avoid stepping on any one’s

toes but as you take your seats some one thrusts under your nose a tray full of pistas, badams and other nuts and you soon see a crowd of theatre vendors selling all sorts of things to the hungry and thirsty souls. You decide not to buy anything as the noise made by your neighbour cracking the pistas annoys you. You even look at him and he offers some pistas to you. You re-

**THE FINEST NAME ON RECORD**

# COLUMBIA

# BANSARIA NAZRANA RAAT-KI-RANI SINGAAR

## MAGIC MUSIC RECORDED ON

# COLUMBIA

COLUMBIA GRAPHOPHONE COY. LTD.,  
CALCUTTA : BOMBAY : DELHI : KARACHI.

fuse as gently as you can but then he goes a step further and stretching his hand across you offers some to your wife saying: "Lev behen, pista khao". She doesn't know what to do and looks at you appealingly and you save the embarrassing situation by nodding your permission to her to take them. With trembling hands she takes the pistas and your generous neighbour gives a handful more to her and she coyly says "bas". And then the neighbour gives you a handful saying, "tum bhi khao yar" and you with all anxiety to terminate this excessive affection accept the pistas.

That establishes a brotherhood between you and your neighbour and you soon forget the pan stain on your trousers though it is difficult to run away from the different odours round about you. You wonder why theatre owners don't insist on film-goers taking a bath before a show and cleaning their teeth and wearing clean clothes and learning good manners. You feel that people who can afford to pay for those high-priced seats three or four times a week can as well meet your requirements.

#### "BACHCHEKO DOODH PILAO"

The lights go off now and once again you are seeing the picture. The villain has now got hold of the heroine and he is beating her almost



"Bachcheko doodh pilao"



Mohana is aggressive and Gope is in distress in "Patanga", produced by Varma Films.

mercilessly. That wakes up the tiny tots in the audience and from almost every female lap comes a scream of fear. The little ones are reminded of their domestic quarrels and start piping loudly till there is an almost unbearable din in the theatre. Now come shouts of protest from different quarters "bachcheko bahar le jao" and some even give helpful suggestions shouting "Doodh pilao". You have no child of your own yet and you wonder why people have to expose these liabilities of their privacy to such public ridicule.

Now you are witnessing an emotional scene between the hero and the heroine and the high-flown dialogue seems to go over the heads of several people. The Sikh turban opposite your wife suddenly starts talking in Jullundari Punjabi to a little woman by his side and explaining the situation in loud and vivid words. The Sikh voice is so near you that you miss the screen one completely. But you can't complain as in the dark that turban looks like perching on a broad wall.

#### PERPETUATING THE FRAUD!

In the midst of this emotional sequence comes the squad of interval hawkers collecting money and searching for glasses with torchlights.

They bend and see everywhere, disturb a score of people and excavate one glass from the meshes of legs in the darkness. There is now the bill to pay with the coin jingling annoyingly on a china saucer and the flashlight lighting up the saucer at quick intervals. That emotional scene is completely ruined by now and so is your taste for the picture. Some one behind you now starts coughing violently and in doing so drowns the final climax of the story.

The picture ends as suddenly as it had begun—a favourite trick with Indian producers—and before the national flag is even flashed on the screen, your entire neighbourhood seems to be rushing for the exits, trampling on your toes and pushing you back into the seats every time you stand to respect your nation's flag.

You return home angry and sulking and your wife is sore and blue in parts she would not like you to see. But when your neighbour asks you next day how you liked the picture you say with devilish delight: "It was wonderful. You must see it with your wife".

And thus you help to perpetuate the fraud that entertainment is in India.

# Jaimini Dewan Deserves Congratulations! "Lahore" Captures the Dread Of 1947 Riots!

We admire the courage and enterprise of Producer Jaimini Dewan in producing this picture which has succeeded in vividly portraying the read and the death that the city of Lahore is today—or was immediately after the August riots—to the Hindus of India.

The picture "Lahore" is to that extent an unforgettable document which unfolds, in a sympathetic and yet in an unmistakable manner, the brutal fury that turned the cosmopolitan past of the Punjab's proudest city into a bloodstained shambles of communalism.

And because this picture succeeds in bringing home their shame to the watchers of human brotherhood, it has been summarily banned in Pakistan. The official ban only helps to prove the guilt of the people involved in this national tragedy and the truth of the theme presented by the producers of "Lahore".

While the other profit-conscious and censor-scared producers left this subject—the most human theme of our nation's life—severely alone, pandering to the brutal passions of communal criminals, it is a heartening sight to see a small producer like Jaimini Dewan, taking courage in his two little hands and doing something which has not been done before. That is why he deserves our congratulations.

And is Jaimini Dewan justified in picking up the bleeding memories of those dreadful days when communal hatred rushed with religious fanaticism to tear open even the motherly bosoms of the non-believers and to rust lust and religion on those widens who were till yesterday so many sisters in a cosmopolitan brotherhood?

Yes, the grim and shameful story of the August riots must be told again and again and more vividly than has been done in "Lahore" to the Hindus, the Muslims and the Christians, till the children of those who perpetrated these outrages spit back their elders in utter disgust and in doing so contribute to a new understanding in human relationship.

<b>LAHORE</b>	
Producers:	<b>Jaimini Dewan Productions</b>
Language:	<b>Hindustani</b>
Dialogue & Songs:	<b>Rajinder Krishen</b>
Music:	<b>Shyam Sunder</b>
Photography:	<b>Chandu</b>
Sound:	<b>Mukul Bose</b>
Cast:	<b>Nargis, Karan Dewan, Kuldip, Om Prakash, Pratima Devi, Gulab etc.</b>
Released At:	<b>Minerva, Bombay</b>
Date of Release:	<b>6th May 1949</b>
Directed By <b>M. L. ANAND</b>	

The memory of these tragic incidents must be kept green with its grim lesson and fear so that never again shall such inhuman episodes be enacted in the future career of the free people of India and Pakistan.

As long as "Lahore" remains banned in Pakistan, the guilt of her people shall remain self-confessed with an additional emphasis that the people of Pakistan are not even

ashamed or repentant over the brutal acts of a dreadful past.

## A ROMANTIC MUDDLE

As is usual with Indian producers, "Lahore" is also a muddle of romance and recent history. The first half is a tame romance which begins like that foreign picture "Over the Hill" with the son getting into the clutches of law for the crime of his father. This incident has also been used in another Indian picture "Mere Lal" which, incidentally, is almost a carbon copy of the foreign picture mentioned above.

The boy, Chaman, has, of course, a sweetheart in Lilo. Though the boy is not ultimately convicted, in a measly court scene of only four persons, the scandal of his father being a thief shakes his romance with Lilo and Chaman starts letting out his effeminate sighs and wails.

At this stage, the terror of August 1947 strikes and all the characters in the story are tossed about on the mad, blood red waves of communalism, each to his destiny. Very soon, however, we discover Chaman with his mother and Lilo's mother in a refugee camp in Amritsar while Lilo, the Hindu girl, is in a Muslim home in Lahore, the victim of a strange man's lust, veiled and caged in a different religion altogether. The only thing that belonged to her past were her tears which still had the purity of her mother's milk in them.



Shyam and Rehana say it with romance in "Surajmukhi", a social story produced by Madhuban.

PRODUCER, DIRECTOR **R.C.TALWAR** PRESENTS...  
A Riot of Song & Romance in **TALWAR FILMS'**

# KHILARI

MEET CHARMING  
SURAIYA ...  
AS ASHOK KUMAR'S  
SWEET HEART!

**FIRST TIME**  
WITH KUMAR, INDU,  
**TOGETHER!**  
ERUCH TARAPORE & SUNDER

Dialogue CASHYAP J.S.  
Music HANSRAJ BEHAL  
Songs NAKSHAB

Being produced at:

**BOMBAY TALKIES STUDIO**  
MALAD — BOMBAY.

**SALMA PAYS THE DEBT**

Lilo becomes a very pathetic character in this strange environment with chick curtains shutting out the world, with a caged parrot making diotic sounds and with a heavy-shoed strange man darkening her once chaste destiny. Silent and speechless she resigns to her cruel fate shedding Hindu tears in the tragic whirl of a Muslim life.

In refreshing contrast to the cruel fate of this girl is shown the good fortune of Salma, a Muslim maiden, who is rescued in Amritsar and escorted safe to Lahore by Chaman when he goes in search of Lilo.

Chaman, trembling with fear, reaches Lahore and meets his brother serving there as a waiter in a Muslim costume. Together they hit upon a plan to rescue Lilo. Dressing themselves as vegetable hawkers they contact Lilo but the girl, ever conscious of the sanctity which Hindustani attach to the person of a woman, refuses to go with them at first but on seeing Chaman's pitiable state of love she agrees ultimately to ask the censure of society. Salma, like a devoted Muslim maiden, helps



Recruit M. Anjan, c/o Sri M. L. N. Acharya, Buckinghampet, Bezwada, (Kistna), is 5'-10", a radio dramatic artiste, and has acted in amateur theatricals. He knows Hindustani and is capable of playing comic roles.

Lilo to escape from her cruel fate and the story ends happily with an emphasis on the duty of our men towards our ill-fated rescued women.

**THE TRAGIC NARGIS**

As a motion picture, "Lahore" has very poor production values photography particularly being very clumsy and primitive. Nargis suffers the most at the hands of the cameraman. The direction is poor and censored. The music which opens with classical strains of Hamir soon peters out as the picture progresses and gets into the usual rut of film music.

Nargis gives her usual good performance as Lilo, the Hindu maiden. When the story takes the pathetic turn and Nargis has to say it with tears she at once comes into her own with a face that moves every one.

The usually insipid Karan has surprisingly done well in this picture as Chaman. If his brother slaps him a dozen times a day on either cheek, there is a chance of his face improving for the screen.

Om Prakash does very well as the prodigal son of the Hindu family.

To those who wish to live indirectly for a moment in those dark and dreadful days of rape and murder on the new frontiers of India, we recommend "Lahore" though it is a poor entertainer otherwise.



MADE IN  
FRANCE

**LORRAINE  
CARBONS**

USED BY THEATRES ALL OVER THE WORLD,  
AS THEY GIVE REAL LIFE TO PICTURES  
DUE TO BRILLIANT AND STABLE LIGHT.

AVAILABLE IN ALL SIZES.

Sole Agents for India, Burma, Ceylon and Pakistan.

**CHIMANLAL DESAI & CO.**

Gool Mansion, Homji Street, Fort, Bombay.

6, Sankurma Chetty St. Esplanade, Madras.

Mansoor Bldg. Main St. Colombo.

★ 54, Bentinck Street, Calcutta.

★ 72 Queensway, New Delhi.

★ Room No. 15, 72/74 Frazer Street, Rangoon.

20 Rewachand Fatehchand Bldg., Bunder Road, Karachi.

Dinnanath Kapoor Building, Mclegan Road, Lahore.

## READERS' STORY GUIDE

"Bari Behen" is a very popular picture which is drawing crowds all over the country. It is a story of two sisters, Shama and Kiran, tossed about mercilessly by a cruel and selfish world. Producer D. D. Kashyap has produced and directed this picture and made it a document of terrific human appeal.



Ajit believes in seducing young girls for their sex and money. His is a game of profits without investment.



Shama comes to the old experienced colonel of the army to get sympathy and advice.



Dr. Shyam loves Shama with a heart so rare in this modern world.

*FLASHES FROM*  
**"BARI BEHEN"**  
FAMOUS PICTURES



It is the old colonel who bucks up Dr. Shyam when the first dark clouds of love threaten.



He makes the medico a patient. Though his cure stands by his side, the dose is still not given.



Shama, modest and selfless, sacrifices everything for her younger sister.

**Producers' & Exhibitors' Problem Solved for**  
**EASTERN CIRCUIT!!!**

**BIHAR SCREENARTS DISTRIBUTORS**

PATNA CITY (Bihar Province)

have bagged the following pictures at the first stroke:—

**HIMALAYA PICTURES'**

1. NAZRANA
2. NAAZ
3. NAZAKAT

**NEPALI PICTURES'**

1. SEJ
2. SALEE (Sister-in-Law)
3. SANSANEE

**KWATRA ART PRODUCTIONS'**

1. EK-TERI-NISHANI

&

**VANKALWALA PRODUCTIONS'**

1. JIO-RAJA

Contact :

**BIHAR SCREENARTS DISTRIBUTORS,**

PATNA CITY; E. I. RLY.

Telegram : "DELIGHTFUL"

Phone: GULZARBAGH 26

# "Bari Behen" Draws Huge Crowds!

## Picture Becomes A Mass Entertainer!

The only good reason why this picture has been produced is possibly the anxiety of the producer to open a small gold mine for the slump-weary exhibitors. "Bari Behen" is doing that job splendidly the way it is drawing the masses daily to the Imperial Cinema in the city to see the love tangle of a couple of ugly girls thrown against a couple of insipid boys with a couple of fat persons thrown in for humorous punctuation.

The story is a concoction, pure and simple, with the usual box-office formula which does not strain one's intelligence or imagination at any stage throughout the picture. It is a marvellous feat to find this writer-producer, Kashyap, doing a story at the lowest mass level continuously from the first foot to the last without even a single mistake of a lightning lapse of intelligence. D. D. Kashyap deserves an Oscar of the Faquir Mohamed variety for this unique feat.

### USUAL LOVE TANGLE

The plot is about two ugly sisters, Shama and Kiran. Shama, the elder one, takes up household work to give an education to Kiran, the younger one. While Shama slaves at her work in some far away hill station, Kiran, instead of studying, has fun with a scamp called Ajit.

Dr. Sham, the son of the family where Shama works, soon gets interested in Shama and begins to love her. He must be a poor student of anatomy to fall in love with a person like Shama.

In the city Ajit makes Kiran pregnant and runs away leaving her stranded. Kiran now arrives at her sister's place and to avoid the shame of the whole affair, both the sisters leave suddenly for a strange place. Dr. Sham is heartbroken and like the usual she-man of the screen he sings a song about love and its guile etc.

### MEDICAL DHOBIES

Kiran delivers the goods shortly and Shama supports Kiran and her

BARI BEHEN	
Producers:	Famous Pictures
Language:	Hindustani
Screenplay:	D. D. Kashyap
Dialogue:	Rajendra Krishna etc.
Songs:	Rajendra Krishna etc.
Music:	Husanlal Bhagatram
Photography:	Surendra Pai
Sound:	P. S. Misra & Gopalram
Cast:	Suraiya, Rehman, Ullhas, Pran, Gulab, Geeta Bali etc.
Released At:	Imperial, Bombay
Date of Release:	8th April 1949
Directed By	D. D. KASHYAP

child by working as a nurse with an idiot called Dr. Ramesh. The screen doctors provide a bad advertisement to our modern medicos. They carry a barber's bag and look like dhobies wearing borrowed clothes. It is a pity that Indian directors do not realize the importance of these small characters in correctly portraying the atmosphere of a story.

Now it is Dr. Sham's turn to fall ill. Like the she-man that he is, he suddenly starts shivering one day after bringing home his barber's bag and from then onwards he keeps hovering between life and death for no apparent reason except to see the strange anatomical composition called Shama.

There is an old colonel with tender points in the story who now rushes to Shama and brings her back alive to the she-man hero. The climax is soon reached in which that scoundrel, Ajit, is quickly put on the crucifix at the point of a gun and the she-man hero rushes from his shivering bed into the two outstretched anatomical parts of Shama. It ends well, with every one more than damn satisfied.

### KASHYAP'S SECRET DESIRE

The picture has a couple of attractive songs one of which is rather lustily acted by Geeta Bali.

The picture accidentally reveals one of the personal suppressions of D. D. Kashyap when he brings in a tight-robed young fisherwoman rushing for medical aid to Dr. Sham. Working too near the Worli fishing village, it is not surprising to find this complex in Kashyap—otherwise it is difficult to explain the presence of a fisherwoman in the hills. But then Agri women also dress like that and perhaps Kashyap likes only the dress that gives an extra edge to the female form.

The picture is shot in an haphazard manner and seems to have been rushed through to keep the box-office date. The production values are, therefore, naturally erratic. Music is good, a couple of tunes being definitely attractive. The less said about Kashyap's direction the better. He has done better work before.

### GEETA BEATS SURAIYA

Both the girls, Suraiya and Geeta Bali, are ugly but Suraiya is so carefully photographed—giving us a full face always—that she looks a bit pleasant especially with Geeta Bali providing the contrast.

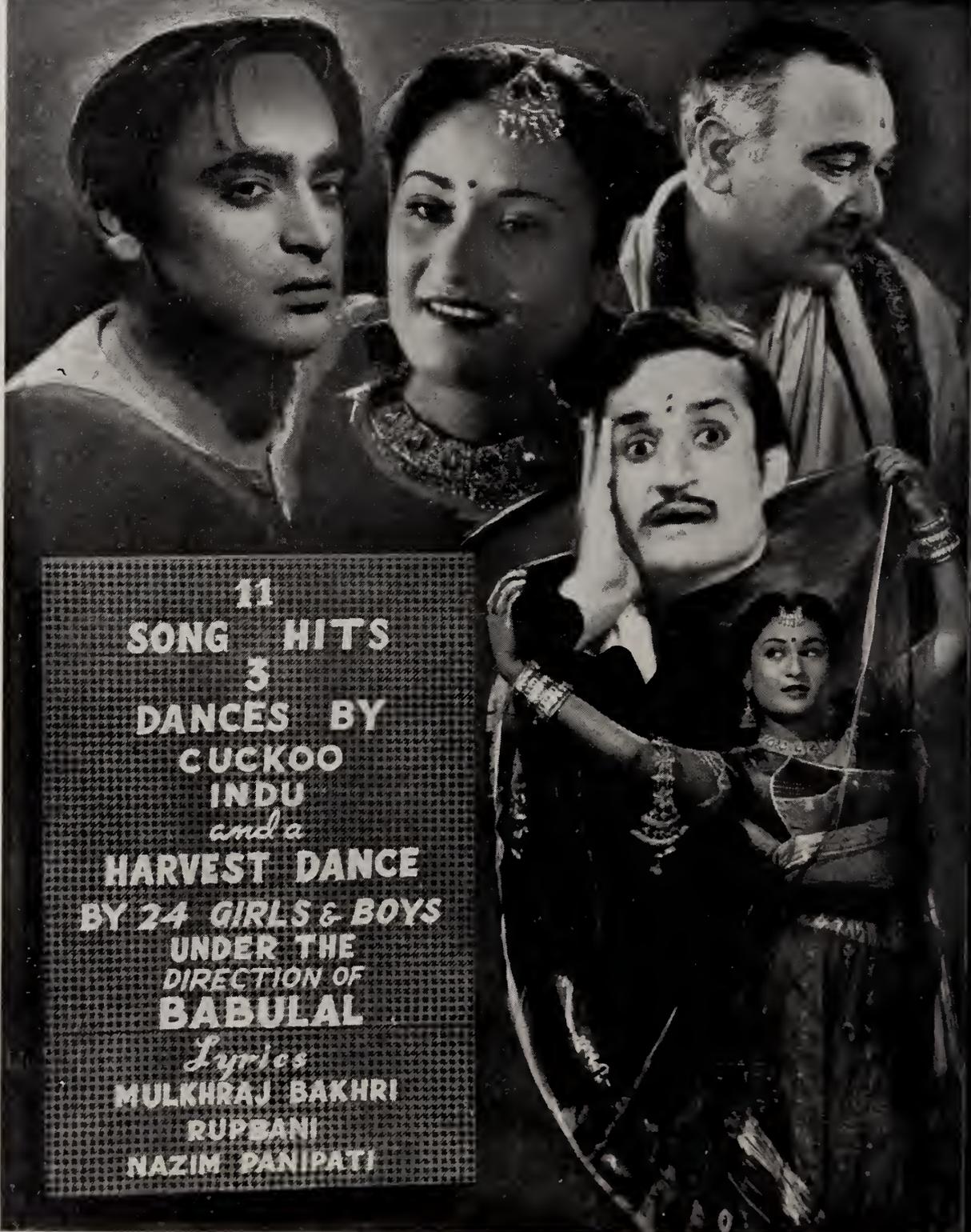
In their work, however, Geeta Bali who plays Kiran leaves Suraiya, who plays Shama, far far behind. While Geeta acts, Suraiya merely makes faces. Geeta is certainly a more talented girl and she outclasses this Suraiya duckling completely.

Pran lives up to his natural face as Ajit while Rehman who plays Dr. Sham looks like a barber in wrong clothes. Ullhas looks a well-fed retired colonel of the army. An ayah in his household would have added more spice to the role. Retired colonels need people to help them about.

Well, the best part of "Bari Behen" is not in the picture but outside it, in the theatre and the street, where thousands clamour for tickets.

"Bari Behen" is a big box-office success whatever that may mean in India and exhibitors are destined to make money on this picture.

An emotional love drama offered  
plus the grandest music you



11  
SONG HITS  
3  
DANCES BY  
CUCKOO  
INDU  
*and a*  
HARVEST DANCE  
BY 24 GIRLS & BOYS  
UNDER THE  
DIRECTION OF  
BABULAL

*Lyrics*  
MULKHAJ BAKHRI  
RUPBANI  
NAZIM DANIPATI

FOR TERRITORIAL RIGHTS APPLY:-

FILM PRODUCTION  
EASTERN STUDIOS BUILDING, WORLI, BOMBAY

you a feast of entertainment !  
heard by HANSRAJ BHEL & AZIZ KHAN



*Varuna Films*

# ROOMAL

STARRING

**NARGIS. REHMAN. JEEVAN. INDU.**

**MAJNU - CUCKOO - BADRI PRASHAD**

**RAMESH THAKUR - ZILLO - URVASHI**

**JANKIDAS - DEEPAK - PITU**

&

**JAIRAJ**

DIRECTED By

**RAMCHANDRA THAKUR**

PRODUCED By

**G. A. THAKUR**

and

**K. N. KAPUR**

D. D. NEROY

*Cee Gee*

DANCE CORPORATION LTD.,  
Correspondence: Post Box 6095, Colaba, Bombay.

# MIRROPHONIC

**THE FINEST THEATRE EQUIPMENT of all time**

Its design and construction assures  
long, dependable, trouble-free performance.  
The utmost in life-like sound reproduction

**ALSO "Altec-Lansing" Sound System.**

Models for all sizes of theatres from  
500 to 5000 seats available.

**INTERNATIONAL TALKIE EQUIPMENT CO., LTD.**

17, NEW QUEEN'S ROAD, BOMBAY 4.

Phone 20892.

Telegram: "SOUNDHEAD"

**DELHI:**  
Chandni Chowk,  
DELHI.

**MADRAS:**  
18, Mount Road,  
MADRAS 2.

**CALCUTTA**  
11, Govt. Place East,  
CALCUTTA.

*News of the H. M. V. Records for EVERY PATRIOTIC HOME!*

*The Renowned Film-Star*

**DURGA KHOTE**

*The Only Queen of True Emotions*

**IN TORRENT OF TEARS!**

*The REASON?*

*The OCCASION?*

*Durga Khote, the renowned star of the Indian screen (and now of the stage too) weeps as she never before wept (weeps as no one else has wept or can weep)— as she will never again weep (the reason and the occasion cannot occur again) — it is more than the actual flood of tears — She is wailing — mourning over the END OF WORLD'S GREATEST MAN EVER (Of course, none other than MAHATMA GANDHI) with the entire world mourning over the death of the Mahatma.*

*The occasion was when she was required to play the role of 'BHARAT-MATA' in the Radio-Play 'BALIDAN' — the subject of the play being of course, the reaction to the most terrible tragedy ever in the entire history of humanity.*



The Gramophone Co., Ltd., has got the  
unique honour of recording this  
unique play on H.M.V. Records.



**THE GRAMOPHONE COMPANY LTD.**

CALCUTTA • BOMBAY • MADRAS • DELHI

# "Meri Kahani" Becomes Popular Entertainment!

## Surendra And Munnawar Save Picture!

"Meri Kahani" is truly a story of stories—stories which have appeared on the screen before. In fact, the writer has taken so many incidents from different foreign and Indian pictures that a long list of pictures will have to be given to trace each variation to its origin. It is enough to say that the writer has made quite a good job of this story-pickpocketing, in the latter half of the picture, when the story takes a pathetic turn.

It is an age-old theme that is presented in "Meri Kahani" and had it not been for the good performances of Munnawar Sultana and Surendra, the picture would have probably failed to appeal.

Vinod, an army man from the aristocratic social class, is in love with Malati, the daughter of a poor miller. When Vinod returns home from his army service, his mother wants to get him married to Indira, a rich ward in their house and of the same class of society. Vinod, however, persuades his mother to agree to his marriage with Malati. Malati is shown as a misfit in the fashionable world of Vinod and In-

### MERI KAHANI

Producers: Super Team Federal  
 Language: Hindustani  
 Story: R. D. Rajput  
 Screenplay & Dialogue: } Wahid Qureshi  
 Photography: Keki Mistry  
 Audiography: Y. S. Kothare  
 Cast: Munnawar Sultana, Surendra, Sanobar, Pratima Devi etc.  
 Released At: Super, Bombay  
 Date of Release: 22nd March 1949

Directed By:  
**KEKI MISTRY**

Indira soon gets working to push the marriage on the rocks.

Making Vinod's idiotic mother as an instrument of her vengeance, Indira soon succeeds in driving Malati out of the house leaving behind her infant daughter with Vinod.

In a convenient train accident, Malati is soon reported to be killed



When Rehana begins to emphasize her curves in "Actress", the audience goes gay.

and Vinod becomes a love-sick "widower". Malati meets a good Samaritan in Jagirdar (so rare these days), and she lives quietly under his protection.

Indira tries her best to get Vinod interested in her but the love sick "widower" clings to the memory of his first love.

Years roll by and the little infant of love, Nirmala, grows into a woman. She is also in love with Kishore, the son of Jagirdar. The threads of the story are thus pulled closer around the small world of Malati to reach the inevitable climax. Nirmala is married to Kishore and when she arrives at her husband's home, she sees Malati accidentally and is drawn to her for the usual mysterious reasons.

After the usual mysterious illness of the daughter and the angelic healing powers of the mother, the writer lands Malati in a jail on a false charge of stealing. At this stage Vinod appears on the scene and the entire mystery is cleared and it all ends happily.

There is nothing in the story for the intellectual. It is the usual sob-stuff with the usual emotional situations between the mother and the daughter. But the masses like the



It is an anxious moment between Jairaj and Durga Khote in "Singaar", directed by J. K. Nanda.

*Poet-Producer*

**GOPAL SINGH NEPALI**

*finally closes the deal for Bengal territory*

AND

*formally discloses the streamlined sensation*

OF

**NEPALI PICTURES'**

*Six musical pictures' procession*

- |                                      |                     |
|--------------------------------------|---------------------|
| <b>1. SANSANEE</b>                   | <b>4. KHUSHBOO</b>  |
| <b>2. SEJ</b>                        | <b>5. KHAZANA</b>   |
| <b>3. SALEE (SISTER-<br/>IN-LAW)</b> | <b>6. KHUSHAMAD</b> |

*Family Stories*

*Sweet Socials*

**'SANSANEE'S' 12 songs are real 'pick-me-ups'**

*Our Distributors for Bengal for the 1st three Pictures :*

**BIHAR SCREEN ARTS DISTRIBUTORS,**  
PATNA CITY, ( Bihar Province )

*Contact for other territories :*

**NEPALI PICTURES,**

Ghod Bunder Road, P. O. Malad,  
BOMBAY, (S. D.)

, 1949

y, though it has been told so  
n.

### INCONGRUOUS MUSIC

he production values of the pic-  
are quite good, photography  
recording being neither too bad

nor too good. As all the songs have  
been written by Muslim writers, most  
of them have the "gazel" metre and  
tone with the typical Muslim philo-  
sophy which takes its sobs from the  
earth and its sighs from the stars and

rolling them together sheds tears  
over the ever-tantalizing "jawani".  
The music, of course, is made to suit  
the "gazel" metre with the result  
that Hindu characters seem to let  
out Muslim sighs in melody and  
music creating rather an incongru-  
ous atmosphere.

Keki Mistry does a pretty good  
job of the direction, specially in the  
latter half of the story.

### MUNNAWAR'S BAD LUCK :

From the players, Munnawar Sul-  
tana, who plays Malati, gives a very  
fine performance in the emotional  
sequences during the latter half of  
the picture. As a romantic village  
belle, she looks like a spinster who  
has been waiting rather too long but  
once she becomes a mother she starts  
improving, till with more and more  
grey hair she begins to live her role  
with vivid emotion and pathos. Had  
she had a better artiste than Leila  
Kumari, an idiotic looking girl, to  
play her daughter, Munnawar Sul-  
tana would have easily given the  
greatest performance of her life.

Surendra gives an intelligent per-  
formance as Vinod. He sings a  
couple of songs with an emotion  
which gives the words a new mean-  
ing though the tunes given to him  
are too common. If Surendra gets  
similar roles, cast in the Frederic  
March age and mould, we are sure  
he will give some of the best port-  
rayals ever seen on our screen.

### SANOBAR?

Sanobar, whose name and looks  
make it difficult to identify her sex,  
plays Indira and because of the sari  
she wears we are compelled to ac-  
cept her as a female character in  
the story. She is no good as an arti-  
ste and whenever she tries to do  
something her big nose runs away  
with the face and expressions to-  
gether.

Ramesh Sinha is a fine artiste and  
in his portrayal of the father of  
Malati, he gives a highly sensitive  
and emotional performance punc-  
tuated by good diction and dignity.  
The rest are no good, including the  
anaemic-voiced Pratima Devi who  
has now become a major headache  
of the screen.

But for Surendra's and Munnawar  
Sultana's work, "Meri Kahani"  
would have failed to appeal. They  
have saved the picture and given  
it a popular complexion.

# SANDOW

*Strength  
and Accuracy*



FAVRE-LEUBA



FAVRE-LEUBA

FAVRE-LEUBA & CO., LTD., BOMBAY & CALCUTTA

Y. Varma Films PRESENT



Delhi & U. P. Rajshri Pictures Ltd., Delhi. Sind & Baluchistan: Calcutta Film Exchange ..Karachi. C  
West Punjab: Qaiser Films, Lahore. Bengal: Select Pictures Ltd., Calcutta. Overseas: Overseas Fi



*Shyam*

*Mohana*

*Gope*

SANGA & DIALOGUS  
RAJENDRA KRISHNA

MUSIC BY  
C. RAMCHANDRA

**पतंगगा**

D.D. NEROY

General Film Exchange: Jaipur. East Punjab: Friends Film Service Jullunder City. N. W. F. P. & For South & Bombay Presidency Contact: Varma Films, 5B, Tinwala Building, Tribhuvan Road, Bombay 4.

# AT HOME AND ABROAD

## TIED BY A RED

Vallauris (French Riviera), May 27.

Communist Mayor Paul Derigon united Prince Aly Khan and the glamorous Rita Hayworth in holy wedlock at the tiny Town Hall on Friday the 27th May.

After the wedding, a lavish reception was held attended by thousands of guests.

In Bombay, the Ismaili Khojas gathered together to wish their prince and the new princess all happiness and prosperity in their new partnership in spite of the Roman Catholic Church declaring the marriage as a sinful alliance.

## IS THAT ALL?

Los Angeles, May 25.

25 year old Sabu, Indian stable lad, is on his wits denying the charges brought against him by 23 year old British ballet dancer, Miss Brenda Marian Julica in a paternity suit.

Miss Julica named Sabu as the father of her daughter, Michaela, born in Dublin on September 12, 1948 and demanded 500 dollars a month to support the child. She stated that Sabu Dastagir (his full name) had accumulated a fortune of more than \$ 3,50,000 and received \$ 50,000 yearly from his film work. Julica also claimed another \$ 1,000 from him which she had spent on her child since her birth.

Said the elephant boy, "I absolutely deny the charges which Julica makes. I am going to fight this thing with all my might. Of course I knew her once and we were friends. That's all".

## STOP SMOKING

Ambala, May 1.

Fire broke out in a cinema house on Saturday the 30th April causing damage to the extent of Rs. 2 lakhs. Owing to the lack of fire-brigade equipment, the entire cinema was gutted before the fire could be checked.

The cause of the fire is believed to be a burning cigarette end left in the cinema hall.

## TRIAL MARRIAGE

Hollywood, May 23.

Hollywood star, Evelyn Keyes, the sprightly genie of "A thousand and

one nights" has separated from her director-husband John Huston. She described the separation thus: "Despite mutual respect and friendship for each other we realize that as husband and wife we are incompatible. We are two people who want to take stock of our lives while there is still time".

Evelyn, however, will decide about a divorce after her European tour.

## NO MORE DANCING

Salem, May 12.

On Thursday the 12th May, a motor car accident killed Mr. Bolanath Sarma, a South Indian cinema dance director and injured two others severely including film actress B. S. Saroja.

## ALL OVER A TUB

Los Angeles, May 16.

Actress Eva Gaber, was granted divorce from 38 year old sportsman husband Mr. Isacs, on the ground that he preferred the yacht to his wife.

The settlement gave Eva 1,000 dollars a month for 11 years or 600 dollars in the event of his death.

Eva's rival is named "Serenade" and is still sailing with Isacs.

## THE SHANKERS ACQUITTED!

Bombay, May 11.

Rajendra Shankar, Devendra Shan-

kar and Ravi Shankar, brothers Uday Shankar, who had been charged with criminal misappropriation and abetment were discharged and a complaint against them was dismissed, the magistrate holding that the dispute was fit material for a civil court. The complainant was Santi Bardhan who alleged that he was the founder of the ballet "Discovery of India" based on the book Pandit Nehru and the total collections from the ballet amounting Rs. 1,25,000 were misappropriated by Rajendra Shankar with the other two abetting. The defence maintained that Santi Bardhan was not the founder of the ballet and that he did not have any proprietary interests.

## SILENT AMBASSADRESS!

New York, May 17.

That slanderous anti-Indian film "India Speaks" is now being shown in New York in the vicinity of Times Square, the heart of the theatre district.

Mrs. Vijaylakshmi Pandit, our Ambassador in America could easily prevent the showing of the film, if she is not too busy accepting Negro doctorates.

## ALL THE SAME!

Calcutta, May 19.

As if 12 members were not enough to constitute a censor board, twelve more have been appointed to the West Bengal Board of Censors. The



Prem Adib seems to be selling an idea to Nirupa Roy in "Hamari Manzil", a social story of Famous Pictures.

Shri Suresh Chandra Majumdar  
and Shri N. C. Sen.

**VISUAL EDUCATION**

London, May 19.

To make "Education for Living" British documentary film in the modern Age series, interesting and palatable, Mr. Chuter Ede, Britain's Home Secretary, stars in it and discusses child delinquency.

Mr. Attlee's daughter, Miss Felicity Attlee, will also be shown in the film working with a class of delinquents at a London nursery school.

Our ministers also walk through our newsreels but they squeeze the news out when they do so.

**DIVORCING LAW**

Hollywood, May 25.

Viveca Lindfors, a Swedish star and now a craze in Hollywood is to divorce her lawyer husband Folke Rogard in Sweden. On her return Viveca will marry Don Siegel who directed her in "Night unto Night".

**LATE IN THE DAY**

Hollywood, May 10.

Film actor Tyrone Power got

married to charming Linda Christian in the Church of Santa Francesco, Rome. Tyrone is now a happy man and is anxious to "have a family". Said Tyrone, "Its about time I got started on that".

**WISE BETTE!**

Hollywood, May 25.

Hollywood glamour girls are not merely glamour conscious themselves. They are dabbling it on to their youngsters. Kathryn Grayson's young daughter appears with her in "Midnight Kiss". Deborah Kerr's little one, Melanie Jane has a tiny part with Jennifer Jones in "Madame Bovary". Judy Garland's Liza has already starred in a picture. Only Bette Davis is obstinate and has kept her daughter a hundred miles away from the camera.

**ANGELA'S ANGEL**

Hollywood, May 24.

Angela Lansbury, talented M.G.M. star, has been tied up in a life-long (we hope that it lasts longer than the usual film marriage) partnership with Peter Shaw. They celebrated their honeymoon in Paris.

**NOW THE THIRD!**

Hollywood, May 24.

Film star Gregory Peck is evidently a quick worker. Mrs. Gregory Peck is now expecting her third child. That little one will complete the Peck trio of kids.

**RED FILM!**

Lucknow, May 19.

The U.P. Government have banned the Russian film, "She defends her country" and its English and Hindustani versions, "No greater love" and "Madre Watan" respectively, in the whole of the province.

**SIX SOLOMONS!**

Bombay, May 23.

The Government of India have appointed a Film Advisory Board to advise the Films Division. Ministry of Information and Broadcasting. The six members of the Board are: Mrs. Lilavati Munshi, Mr. V. Shantaram, Mr. Frank R. Moraes, Mr. M. T. Vyas, Mr. S. A. Ayer and Mr. P. C. Chaudhuri, Secretary to India's Ministry of Information and Broadcasting. The function of the Board will be to preview all documentaries and newsreels produced by the Film Division and advise gov-

*They all  
point to  
a laugh  
Hurricane*



**SHOREY FILMS**

*presents*

**EK-THI-LARKI** *Starring*  
**MEENA**  
**MOTILAL**

*Directed by* **ROOP SHOREY** : *Music* **VINOOD**

**KULDEEP-MAJNU-JOHAR**

For particulars contact:—

**SHOREY FILMS**

c o Kardar Studios,  
Parel, Bombay.



That bird doesn't seem to be happy in Nirupa Roy's hands in "Nanand Bhojai", a social story of Ajit Pictures.

ernment on such matters as may be referred to it.

If the members of this Board help to clear the present mess existing in the Films Division, they would be doing at least some service to the public who have always paid their taxes in time for seeing some badly photographed and outdated newsreels.

#### DECONTROL AFTER RECONTROL

New Delhi, May 5.

The Government of India have decided to decontrol the export of cinema talkie machines and their spare parts made in India, according to an announcement made by the Commerce Ministry.

#### NEW IMPOSITION

Bombay, May 23.

Under licences granted to cinemas by the government, it is compulsory for exhibitors to show "approved films" up to 2,000 feet at every performance. The films which are in English, Hindustani, Tamil, Telugu and Bengali will be supplied to them on reasonable rentals by the government.

#### STILL PLANNING!

New Delhi, May 15.

The Indian Library Association is planning to film the fast perishing and perishable manuscripts and out-of-print books in the libraries of India. The help of the UNESCO is being sought to start microfilm

laboratories in India, whereby such manuscripts can be preserved.

#### RED FILM BANNED!

Bombay, May 23.

The Government of Bihar have banned the Russian film "She defends her country" with its two corresponding English and Hindustani versions in the whole of the province of Bihar.

Russian films are always found loaded with Communist propaganda and it is just as well they are being banned.

#### WELL DESERVED!

Dacca, May 7.

An unruly audience tore the screen, broke the chairs, ticket boxes and other furniture of the May Talkies on Saturday the 7th May

The cause for this vandalism was a streak of light coming in through the ventilator which was affecting the visibility of the picture. This annoyed the audience who took the law into their hands and created a lot of confusion. The police arrested four miscreants.

#### SQUARE DEAL TO LABOUR!

Lucknow, May 26.

The dispute between the proprietors of the Royal, Jagat and Elphin stone Talkies and their employees has been amicably settled by the Governor of U.P. on the recommendation of the Lucknow Regional Conciliation Officer.

The terms of agreement are:— Increased wages on the basis of grades to be paid with effect from January 1, 1949 together with dearness allowance at the rate of 20% of the revised wages. Workers who have not put in less than 30 days service to receive bonus in proportion to their earnings in 1948. Reinstatement: The three gate keepers of the Royal Talkies and two others who were dismissed, to be reinstated without loss of continuity of service and with payment for the period they were unemployed.



Wasti is pressing a point home in "Chunaria" produced by Kuldip Pictures.

**RATHER CONSIDERATE**

Madras, May 26.

The Government of Madras have issued orders prohibiting smoking, dance and cinema halls in the whole province except Madras city. The ban on smoking in cinemas, however, will be extended to the Madras city later.

**RED FILM BANNED!**

Madras, May 26.

The Government of Madras have allowed in the footsteps of the other governments, U.P. and Bihar, banning the Russian film "She defends her country". "No Greater Love" (its English version) and "Madre Watan" (its Hindustani version), in the whole of the province.

**HULLO, MORARJI!**

Cuttack, May 21.

Mr. Ghosh, Superintendent of Police, Cuttack, seems to realize the value of the film in the field of education. With the co-operation of his staff, he is producing a film about traffic accidents, dacoity, robbery etc., to train the police and the public in regard to their duties and responsibilities. The commentary will be in Oriya, Hindi and English. Another screenplay written by Mr. Ghosh is called, "The glories of Orissa" which will incidentally show the beauty spots of Orissa such as Sandagiri Caves, the Bhuwaneshwar temple and the Jagannath Puri temple.

What about Morarji's boys?

**AMATEUR SHOUTING!**

London, May 29.

An interesting device which makes possible with 8 mm films, is attracting the attention of amateur cine-enthusiasts at the British Industries Fair now showing in London and Birmingham.

A thin cellulose tape coated on one side with a powdered iron compound is attached to the cinema projector. The tape is run through the projector at the same time as the film. With the help of a microphone, the person can record a sound commentary or dialogue or even music and play it back immediately with the film.

The recording is permanent while the tape can be erased in parts to correct errors. After the sound track has served its purpose it can

be "washed" and used all over again for recording new sound.

So here's something to tickle amateur cine-enthusiasts and make them go hoarse talking and singing!

**DEPORTING CHAPLIN!**

Washington D.C., May 15.

U.S.A. Senator Cain has submitted a statement to the Senate Judiciary Committee saying that Charlie Chaplin be deported from U.S.A. because he sent a message to the French painter, Picasso, to head a committee of French artists to protest to the U.S. embassy in Paris against the Hans Eisler affair. Hans Eisler is the brother of Gerhard Eisler and a song writer and an alleged Communist. He had deportation proceedings against him.

**CAUSE OF COMMUNISM!**

Moscow, May 11.

Soviet writer Tatiana Tess in "Izvestia" has compared American and Russian films thus: "To stupefy and poison the consciousness of man, to show vice, murder and crime—the basest and darkest sides of human soul". The Russian films, however, show "a bright and noble world of great feelings. They have a high ideology and the lives of their fighting heroes are examples of service to the motherland, to the cause of Communism".

Don't miss the words, "to the cause of Communism"! No wonder the different provincial governments are banning some of the propagandaladen Russian films.

**BLACK MUSIC?**

Durban, May 30.

The South African Broadcasting Corporation has banned the broadcasting of the recordings of Paul Robeson's songs, one of the world's greatest singers, because he is a Negro.

The Broadcasting Corporation has to fall in with Dr. Malan's ideas of racial prejudice, even in the sphere of art.

**ASKING AND ANSWERING!**

Filmindia's chronic prize winner, A. N. Narayana Rao, broadcast a talk in Kanarese on Wednesday the 1st June on "The Art of Questioning" from the Akashvani Broadcasting station, Mysore.

It is said that the broadcasting authorities seeing his innumerable questions being answered from month to month in "filmindia" asked him to give a short talk in Kanarese which Narayana Rao willingly accepted.

What about a talk, "The Art of Answering", from the guy who attends to 16,000 letters every month?



It is a family situation with Durga Khote, Rehana and Yashodhara Katju from "Surajmukhi" produced by Madhuban.



# HINDUSTAN CHITRA'S SAWAN AYA RE

WRITTEN, PRODUCED & DIRECTED BY:

**KISHORE SAHU**

Starring :

**RAMOLA - KISHORE SAHU**  
DAVID - MOHNA - SOFIA - RAMESH GUPTA - GULAB  
PRATIMA DEVI - ANANT PRABHU - VILAS MOHBE

*Now running to capacity houses, winning unanimous  
applause of both the Press & the Public!!!*

## SOME OPINIONS

"KISHORE SAHU'S SAWAN AYA RE is a school for directors . . . a great epic . . . a dynamic drama of human emotions. This picture must remain, for a long time to come, a glorious milestone in art and dramatic expression in the annals of film-making in this country."

—FILMINDIA.

"SAWAN AYA RE is a brilliant production, a shining credit to its creator as well as to the industry . . . excelling all that we have seen in almost twenty years of picture-going and reviewing . . ."

—THE TIMES OF INDIA.

"THE BEST PICTURE OF 1949."

—THE SUNDAY NEWS OF INDIA.

"SAWAN AYA RE points to a better future in our film industry . . . an entertainer of undoubted dramatic scope."

—THE BHARAT JYOTI.

"As a clever and counting showman SAHU has managed successfully to balance the lighter and the melodramatic ingredients, frivolity and purposefulness, box-

office and the intelligentsia (always apt to judge in terms of his genius) on a fifty-fifty basis."

—THE SUNDAY STANDAR

"Our hats off to KISHORE SAHU—more artists like him would revolutionize our film industry. He is a producer, director, story-writer and chief actor. We see the touch of a genius in practically every scene while his charming personality pervades the whole film."

—MARC

"SAWAN AYA RE is KISHORE SAHU'S supreme one-man show. This man is undoubtedly a genius . . . has no equal in the Indian film industry."

—EVE'S WEEK

"KISHORE SAHU scores the greatest triumph of his career in SAWAN AYA RE . . . a man of genius."

—VARIET

"SAWAN AYA RE is our country's prestige picture . . . will definitely help to raise the standard of our country."

—SETH JAGAT NARA  
(Jagat Talkies Distributor)

## Territorial Rights :

U.P., DELHI & EAST PUNJAB : HARI TALKIE DISTRIBUTORS, DELHI.

BOMBAY : CHIRAWAWALA & CO., BOMBAY.

C. P. C. I. : KAPURCHAND & CO., BOMBAY.

BENGAL : KAPURCHAND LTD., BOMBAY.

PAKISTAN : PAKISTAN INTERNATIONAL FILM EXCHANGE.

OVERSEAS : INTERNATIONAL FILM DISTRIBUTORS, BOMBAY.



Now in the wake of the roaring success of their great emotional epic "Sawan Aya Re"—

**HINDUSTAN CHITRA**  
OFFER YOU YET ANOTHER TREAT—

# RIMJHIM

WRITTEN & PRODUCED BY:  
**KISHORE SAHU**



STARRING :

**KISHORE SAHU — RAMOLA**  
MOHNA — MUBARAK — JANKI DAS — ANANT PRABHU

MUSIC :

**KHEMCHAND PRAKASH**

*Distributional Rights:*  
U. P. & DELHI : SCREEN EXCHANGE, CHANDNI CHOWK, DELHI.  
EAST PUNJAB : SAROJ PICTURES, RAILWAY ROAD, JULLUNDUR CITY.  
C. P. C. I. : KAPURCHAND & CO., BOMBAY.  
BENGAL : KAPURCHAND LTD., BOMBAY.

*Particulars:* **HINDUSTAN CHITRA - CHEMBUR - BOMBAY.**

# Woes & Echoes

(This is the readers' forum—as and when space permits. From the producer to the lay filmgoer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5. Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with the letters, if convenient.—The Editor.)

## THE JEWS EXPLAIN!

With reference to the note which appeared in "Bombay Calling" in the June issue of "filmindia" under the caption, "Red Rag to the White Bulls", the Central Jewish Board of Bombay has written to the editor as follows:—

"The remarks of Judas in his section "Bombay Calling" under the heading "Red Rag To The White Bulls" in your issue of June 1949 has been brought to the notice of the Central Jewish Board of Bombay.

Apart from the great resentment felt by members of the Jewish Community, my Board considers it inconceivable that any Jew whether Continental or otherwise would stoop to behave in the manner alleged by "Judas".

My Board would have treated the whole thing with disdain were it not that we feel that the attack of "Judas" on our Community has motives which go deeper than what is apparent on the surface.

I am therefore constrained to make the following observations:

At the outset, we venture to think that our feeling of resentment is shared by many other readers who are used to the high standard of your publication and are surprised at your giving space to an item like this in your columns.

Judas in his comment is opposed to India's National Flag "being handed over to film exhibitors" and suggests that its display be reserved for ceremonial occasions. Surely this view point could have been communicated to the reader without a vituperative attack on a particular section of a certain community.

There are very few Continental Jews left in India, barely a total of 600 spread all over this vast sub-continent. Where has Judas acquired the ability to decide at a glance whether any particular cinema-goer—his "white bull"—is a Continental Jew, not an Italian, French, Greek or some other Continental gentile, or even a very much non-continental American for that matter? What proof has he got that the "crowd" he saw walk out of the Metro "with

lofty contempt" at the sight of the national flag consisted of Continental Jews, or even contained any Continental Jews at all?

Judas is quite right when he mentions that "Jews should be the last people on earth to insult India's National Flag". But why must he follow up this sentence by the totally unwarranted statement that the Continental Jews had "become ungrateful" and were biting "the very hand that had fed them"? Does your JUDAS wish to imply by the "Nemesis of their past" having "caught up with them", that the Jews were "hounded out of their homes" because of their past record.

If anywhere in the columns of "filmindia" a similar statement appeared regarding the Hindu refugees from Pakistan, who are not more guilty of being driven out than the Jews were in Europe, Filmindia would probably face a storm of indignation. Yet where a minority of a few hundred is concerned, truth seems to be a negligible commodity.

To the best of our knowledge there have been no disorders in any cinemas so far due to the National Flag being disregarded. Hence JUDAS' remark about "one day

there might be murders" is poor unless it is meant as an incitement for violence, something which is not in keeping with the standard of FILMINDIA.

We cannot help feeling JUDAS would have thought it twice or thrice before making similar slanderous attack on other group of foreigners. Is there some purpose, some ulterior motive in striking at a small group of people who have suffered more than anybody else at the hands of the "White Bulls"?

Whatever the answer to this question may be, there is an even more serious aspect. For argument's sake let us assume that it was a Continental Jew whom JUDAS had in mind to mutter: "What the hell are these idiots standing for an idiotic thing like that?" What gives JUDAS the right of attacking a whole group of people for the bad behaviour of an individual? India's National Government supported by all progressive and enlightened elements in India and all over the world is trying to uproot this very evil of communalism which your JUDAS is trying to propagate, this very habit of thinking in terms of communities inst



You can't blame Jeevan wearing that funny shirt-front seeing that he has attracted Kamini Kaushal in "Shabnam", a Filmistan picture.

individuals, this very act of arousing communal hatred for the alleged behaviour of one member of the community.

You state that the views expressed by JUDAS are not necessarily yours. However, it is not a question of "views". It is a question of editorial policy. It is the question whether a newspaper is to deal with matters concerned with film-land only or whether it may be used for communal propaganda by your columnist—or should we say calumnist—the flimsy pretext of some alleged

incidents which are supposed to have occurred in the cinema after the show was over, without any connection to the film shown.

Hence we could not possibly be satisfied with any plea that JUDAS' views are not your own, and we are awaiting your explanation with interest. We reserve the right, however, to take any steps we may deem fit if a reply is unduly delayed and not satisfactory."

F. W. Pollack  
Secretary.



Drawing crowds at **SWASTIK**

The Editor's reply to the letter above is as follows:

"I beg to acknowledge your letter of the 13th instant. I congratulate you on the amount of irritation and threat you have managed to cram into four typed pages.

The incident mentioned in "film-india" was witnessed by me personally and the comments of "Judas" were written under my personal instructions. The responsibility is therefore entirely mine.

Whether I can spot Continental Jews or not is a matter that can be verified only by a public test. I have seen a lot of the world and met a number of people of different nationalities and also enjoy the privilege of having a number of Jewish friends. I have also studied the peculiar characteristics of many races and I have always thought that the Jews have more distinctive racial characteristics than others with the exception of the Negroid races. And yet I am not vain enough to think that my judgment is infallible.

Actually at the time of the incident at the Metro there were four Jewish gentlemen and two ladies. I had closely noticed this group during the interval as they stood near me in the lobby for smoking. If I see them again, I can easily identify the two ladies and a couple of men at least.

In my opinion the incident at the Metro was very unfortunate. Not only was this particular group of Jews in a hurry to leave the theatre but quite a large number of Indians and foreigners also rushed to the exits. This fact has also been mentioned in the article.

The article in question does not contain any malice against any particular race or community nor does it preach any racial hatred. It is a pure and simple comment on an unfortunate incident.

Instead of asking me for an explanation and thereby betraying a certain amount of aggressive inferiority-complex and some racial hyper-sensitiveness, you ought to have issued a general circular to your community and pointed out to its members, particularly to the foreign contingent, the virtue of respecting India's National Flag which, in common with others, belongs also to your community. That, in my opinion, would have been the proper course.

The comment in "filmindia" is absolutely well-meant and does not in any way bring the whole Jewish race into contempt. It is always the few who compromise the fair name of any community and I think it is the duty of institutions, like yours, to improve these few in the general interest of the community.

I do not propose to answer your letter paragraph by paragraph as a lot can be said on both sides but doing so will only lend bitterness to the whole affair.

In fairness to your community I am quite willing to publish your letter and my reply to it in the next issue if you let me do so before the 17th instant. After that it can go in the August issue.

Personally, however, I do not advise this procedure as other readers are likely to take up the subject and turn it into an unpleasant controversy which, with filmindia's country-wide circulation, won't be a good advertisement to us all, as Indian people, irrespective of our different religious and racial creeds.

If the explanation given above does not satisfy you, you are at perfect liberty to take whatever steps you deem fit.

In the meantime permit me to lodge a protest against the offensive tone of your letter which, I am sorry to observe, does not do justice to the proverbial wisdom of the Jews.

Permit me to quote here your own proverb: "When the wise is angry he is wise no longer" (Talmud)".

Baburao Patel

(No further correspondence about this affair will be entertained from the readers. Editor.)

#### DIRTY WORK!

"In spite of so many protests published in "filmindia" against the exploitation of Gandhiji's name in the show business, some film folks have not yet stopped this unholy practice.

"The other day I saw in Madras, at all prominent places, big film posters displaying the picture of Gandhiji raising both his hands and calling on the people to go to see a Tamil film named "Nalla Thambi", in which our Madras buffoons, Krishnan and Mathuram, are featuring. The picture is being shown simultaneously in three theatres in the city. Thus the picture of Gandhiji is ex-

ploited to induce the people to see this comic film; consequently the three theatres are running to packed houses and reaping a bumper harvest.

"What do you say to this?"

A. Najmunnisa Begum.

MELVISHARAM.

#### SOLDIER'S PROTEST!

"I have read your article an 'Appeal to General Cariappa' with great interest. I have also had occasion to see the picture which provoked you to write this article.

"I do not know what the General has to say about it. Nevertheless please accept our best wishes in your campaign.

"Soldiers are the greatest asset of a free country. Such scandal as portrayed in these films will make no difference to us. We shall go on doing our duty. But remember ridiculing true men is a risky game. Let them take a warning in time.

"For not only is there a possibility of the foreigners laughing at us, there is a probability of our own men being misled.

"I hope your appeal succeeds".

2/Lt. R. N. Sahgal, R.I.A.  
JHANSI.

#### "MELA! MELA!"

"The other day my misfortune took me to see 'Mela' and I was greatly shocked to see the distorted portrayal of the chivalrous qualities of our Fighting Forces through the characterization of Maiku (played by Jeevan). His lean and lanky figure, his tottering gait, his round about references to the starvation meals supplied to our recruits in the military and other monkey antics devoid of all etiquette, discipline and decency are a very bad and serious reflection upon the glorious name and traditions of our world-famous men-at-arms.

"The depth of demoralization to which he sinks and the deceitful part played by him in striving for the separation of the two lovers are simply abhorring and are a blot on the fair, noble and dignified status of our soldiers.

"Mr. Patel, how harmful this painting of character of our military Jawans can be to our 'Join the Forces' campaign and what impressions such portrayal creates on the minds of our younger generation

and future warriors, can only be imagined rather than described.  
DELHI.

Prakash Sha.

#### ANOTHER SOLDIER'S PROTES

"In May issue when I read your article, under the heading "Appeal to General Cariappa", I was wondering as to how you got time to write something in defence of your own soldiers, because this is the first time, since I started reading "filmindia", that you have written something for soldiers. Well, Mr. Patel, I thank you whole heartedly for this favour.

"At the same time I would like to say that one article will not do for our producers. They need a good hammering. Our producers can go on slandering and disgracing our Jawans, who play with death smilingly for their country and for the sake of millions. But who is to be blamed for all this? Well I can't say loudly, the Censors. They are the people who allow this slandering of soldiers by passing such pictures.

Jem. V. Sagar Walters Au  
JAMMU.

#### DAMN DIRTY

"In old times filmgoers used to retain a counterpart of the admission ticket whilst entering the auditorium.

"But nowadays so many cinema hall proprietors of Andhra Pradesh (especially Guntur and Bezwa) have been adopting a different method. They take the entire ticket without giving us a counterpart and are collecting a number of such tickets they sell the same for the second show. In this manner the government lose the tax and the distributors lose much of their daily collections.

"What do you think of this dirty business?"

GUNTUR.

P. R. Moh

#### TAKE IT, PANDIT INDRA!

"In Gemini's 'Chandralekha', there are songs which smack of rank snobbery on the part of your friend Pandit Indra, whom you regard as one of the best writers of the film industry.

"His 'Saanjha ki bela, jiya akela' is an imitation of 'Saanjha ki bela panchhi akela' of Bombay Talkies 'Jwar Bhata' and his 'man bhawan sawan aya re' is the same as "Bandhan".

"Is it not a pity that these writers could have to stoop so low to earn their living?"

"If these poets are bankrupt of ideas and have no originality left in them, self-esteem demands that they should quit the precious film industry."

"Kindly convey this message to Mr. Indra".

W.A. *A. P. Shukla.*

Asst. Director of Education.

**KICK THEM NEXT TIME!**

"A few days ago at the end of a show of 'The Last Days of Pompeii' at Odeon, New Delhi, I was surprised to find an Anglo-Indian couple rushing out when the National flag was flashed on the screen."

"These very people under the British regime used to stand in respect when 'God Save the King' was played at the end of the show. Now that they have been enjoying equal rights for the last 20 months and that they are not prepared to respect the flag of the country, why should they wish to remain in India? It is high time that they shift to a country whose flag they actually esteem".

W DELHI. *Maharaj Krishan.*

**TOO BAD, JAYANTILAL!**

"We have a theatre in Bangalore called the Prabhat, which since its opening a decade ago has maintained a very high standard of efficiency and cleanliness. It can boast of having the best of seating arrangements and the best of comfort. Many a new cinema has been built in Bangalore after that but none has reached the excellence of Prabhat, thanks to its slick and efficient management."

"Recently a defect is seen in the management of this cinema. The booklet of the picture running at the theatre is sold at a price higher than that printed on the booklet. Whereas all the other cinemas sell booklets at the printed price, it is surprising to find the management of Prabhat careless about such a trivial matter. I must have lost over a couple of rupees owing to the excessive amount charged by those who are responsible for the sale of the booklets in the cinema. I request Mr. Jayantilal Thakore of Famous Pictures, under whose management the theatre is being run, to look into

the matter and put an end to this bad habit which is spoiling the fair name of the cinema".

*V. K. Fazlur Rahman.*

BANGALORE.

**ASK ANOTHER!**

"Reading about the treatment meted out to our films in Pakistan one feels strongly that Indian producers should stop forthwith sending for exhibition our films to that country. There won't be much to lose financially by doing so."

"Taking inspiration from the fact that in Pakistan proceeds of 'Mela' and 'Pugree' were donated to the Red Cross Fund, we should donate, in turn, the entire proceeds of 'Sachchai' and 'Heer' (produced in Pakistan) if and when released in India to the Gandhi Memorial Fund."

"I do not think that Pakistan will object to this noble cause".

SIMLA. *Sohan Sharma.*

**PAYING THE GROCER!**

"While complimenting you on your comments on the film 'Actress' (filmindia, April 1949), I feel that it is really regrettable that a person like K. A. Abbas should write such a story to be presented on the screen. We did not expect that after all those progressive articles (specially those we see in some weeklies) he would give us such stuff. The story is so fantastic, so grotesque and so odd

that we are at a loss to understand what he actually wants to convey to the masses."

PATNA 6. *Jayant Kr. Mohapatro.*

**PLEA FOR PIPERS!**

"Apart from the existing un-business like practice of raising the prices of cinema tickets while a popular picture is running at the particular theatre, the new Liberty Theatre has added one more hardship to the middle class families by charging full tickets even for babies who may be a few months old. This new rule of insisting on tickets for children and babies in arms who do not actually occupy any chairs, indirectly amounts to doubling the rates of admission, since every Indian family invariably carries on an average two children. No other theatre in Bombay or elsewhere has so far charged for small babies nor are they justified in doing so as long as their sitting accommodation is not affected in any way."

"Perhaps the proprietors of the Liberty do not realize that due to this practice they are likely to lose the patronage of several middle class families who simply cannot afford to pay for themselves and their children. Or do the owners of this theatre deliberately wish to keep away such families as cannot afford to keep baby sitters at home, by imposing a Baby Tax on them?"

BOMBAY. *F. H. Pardasani.*



Manorama objects to that Burma cheroot in Wasti's mouth and no wonder if you know what it smells like. All this and more in "Lachhi", a social story of Kuldip Pictures.



**HERE IS AN EPOCH**

And

**YOU HAVE NOT SEEN**

Unparalleled in **STORY**  
**SUSPENSE, TREATMENT & MUSIC**

*Shanti Lokchitra*

# GOOP

Written Produced & Directed by  
**MAHESH KAUL**

Executive Producer: **B. K. AGRAWAL**

Music: **NINU MAZUMDAR**

TO BE RELEASED AT

Western Pakistan Agents:

**YAKOOB AHMED BROS. (Pakistan) LTD**

Hemani Mansion, opp. Municipal Office,  
Bunder Rd., KARACHI





# THE KING DRAMA OF LIFE

BE LIKE OF IT BEFORE  
IT'S Not the Story of LOVERS  
But of LOVE!

# Wah

Starring:

**RAJ KAPOOR**

**DEEPTI MITRA ★ LATIKA ★ ANWARI**

**★ BABY ZUBEIDA**

**AT OPERA HOUSE, BOMBAY.**

All Rights with: **PEARL PICTURES LIMITED.**  
Mala Bldg., 11, Elphinstone Circle, Bombay.





# PICTURES IN - MAKING -



## JAGAT PICTURES (Bombay)

Running at twenty-five different stations all over India and Pakistan. Lala Jagat Narain's "Sunhere Din" has proved popular with all types of filmgoers. With good performances from stars like Nigar Sultana, Rehana and Raj Kapoor, it is no wonder the masses are flocking to see it. "Shair", their next, dealing with the life and loves of a poet promises to be another interesting picture. The cast consists of top-liners like Kamini Kaushal and Suraiya, the hero being played by Dev Anand.

## FILMISTAN LTD. (Bombay)

Producer S. Mukerji is working at a feverish speed to complete "Shabnam" scheduled for an early release in Bombay. "Shabnam" stars the romantic screen team of Kamini Kaushal and Dilip Kumar and deals with the Burmese refugees who came here during the war. "Samadhi" starring Ashok Kumar and Nalini Jaywant and directed by Ramesh Sehgal is more than half completed. Meanwhile director Santoshi is busy picking out gags for his ambitious musical "Sargam" starring Rehana. And Najam Naqvi has completed the script work for his next directorial assignment.

## FAMOUS PICTURES LTD. (Bombay)

"Bari Bahen" has again done the trick. The long queues day in and day out, outside the Imperial, Bombay, testify to the box-office popularity of "Bari Bahen". This probably explains the ear-to-ear smile worn by Producer Baburao Pai these days. At the studios two pictures, "Hamari Manzil" featuring Nirupa Roy and Prem Adib and "Galyachi Shapath" (in Marathi) are more than half-way through. Producer Pai is now busy planning the production of a classic picture on the life of Swami Ramteerth, one of India's noblest saints.

## HALDIA NANDA PRODUCTIONS (Bombay)

Director J. K. Nanda's pride picture "Singaar" is awaiting release.

All reports about "Singaar" have only made filmgoers more anxious to see it. With a sensitive artiste like Madhubala, Suraiya and Jairaj, "Singaar" has every chance of mass appeal. Meanwhile, "Mehfil" is ready to go to the sets.

## NATIONAL THEATRES (Bombay)

The always-enterprising K. Asif, has taken charge of the Amar Studios, Dadar, to enable him to do the shooting of "Hul Chul" as smoothly as possible. The Amar Studios have been christened Rang Mahal Studios and let us hope with this change-over, a new cycle of good motion pictures starts. Producer-director Raj Kapoor is also completing some scenes of "Barsaat" in these studios.

## HINDUSTAN CHITRA (Bombay)

"Sawan Aya Re" written, produced and directed by Kishore Sahu is still going strong at the Krishna. Always known for his novel approach in writing story and dialogue, Kishore has gone up in the estimation of his film fans by giving an original treatment to an otherwise

ordinary plot. Apart from the histrionic talent of the artistes is fully utilized and perhaps adds to the emotional tents of "Sawan Aya Re". Side, Kishore is now working on script of "Rim Jhim" starring self and the talented Ramola.

## RATAN PICTURES (Bombay)

"Char Din" directed by one of the most popular directors, M. S. is doing good business at the J. Bombay, where it is drawing packed houses. The highlights of the picture are the photography and enterprising shots taken by director Sadiq. "Char Din" stars Suraiya and some of the tunes sung by her are reported to have become popular.

## FAVOURITE FILMS (Bombay)

Directed by Mohamed Hussain, starring Shyama, Gulnar, the popular Cuckoo, comedian Bhagwan debonair Arvind Kumar, "Lekha" has made good progress at the Rang Mahal Studios. One of the attractive features of the picture is its lilting music. Distributed by...



Curio collecting must be Pandit Nehru's hobby, the way he brought Kashmiri musicians all the way from Srinagar to New Delhi to entertain members of the Constituent Assembly. It is altogether another story that many members slept through the performance.

Lulla is considering carefully numerous offers which have been offered for the territorial rights of "P Lekha".

**MAHAL PICTURES LTD. (Bombay)**

With the ever-fresh beauty of them and the catchy music of the filmgoers seem to have been lured into seeing "Chandni" which is doing excellent business at Calcutta. In Bombay, "Chandni" will be released at the

newly-constructed, air-conditioned Liberty when its turn comes. In the meantime, "Ajeeb Larki" starring beautiful Naseem is making steady progress on the sets.

**SHAHIN PICTURES (Bombay)**

Produced and directed by S. M. Nawab, "Khel" promises to be something different in the field of motion picture production. With a story by Zia Sarhadi, music by Sajjad and the vivacious Nigar as the heroine we may not be far wrong.

**SHREE RANJIT MOVIE TONE (Bombay)**

"Bhool Bhoolaiya" featuring Zeb Qureishi and her sister Laila and directed by Taimur Behrami Shaw is awaiting release. "Nazaara" directed by Prahlad Dutt is nearing completion.

**O.S.S. PRODUCTIONS (Bombay)**

Screenplay writer, Vajahat Mirza is reported to have given a new twist to his story "Chilman" starring popular Rehana. Under Mirza's supervision, director Changazey is making "Chilman". Others in the cast are Pratima, Shanti, Madhok, Hamid etc. Messrs. Jagat Talkies Distributors have secured the rights for U.P., Delhi and East Punjab.

**ALL INDIA PICTURES LTD. (Bombay)**

Directed by Anant Thakur under the active supervision of Producer P. N. Arora, "Paras" has progressed fast and steady and is reported to have become a worthy successor to their popular picture "Pugree". The cast headed by Kamini Kaushal and Madhubala is in itself an attraction and you can always rely on these two sincere artistes to do their bit. In the supporting cast is Sulochana Chatterjee. Producer Arora has already disposed of the distribution rights for C.P. & C.I. and Bengal to Kapurchand and Co. and that of Pakistan to Kardar Pictures.

**PEARL PICTURES LTD. (Bombay)**

This company has secured the distribution rights of Shanti Lokchitra's "Gopinath", written, produced and directed by Mahesh Kaul and starring Raj Kapoor, Tripti Mitra, Latika, Anwari and Baby Zubeida. The music is in the hands of Ninu Mumtaz.

**INDIAN PRODUCTIONS (Bombay)**

With his wide and long experience of films, Yakub, our popular character actor, seems to be using this knowledge in directing and producing "Aeye". A good bit of shooting of "Aeye" has already been completed in the Eastern Studios. "Aeye" stars Sulochana Chatterjee, Nigar, Masood, Sheela and Yakub himself.

**GOEL CINE CORPORATION (Bombay)**

Their maiden production entitled "Ankhen" is ready to go to the sets. "Ankhen" has a good cast consisting

# Two Box Office Hits!

NOW READY FOR RELEASE

With **KANTOSHI'S** Songs & Dialogues



Producer Director **P. R. PAREENJA'S**

## TARA

Nayan Tara  
Kuldeep  
Jawahar Kaul  
Majnu  
Miss Chand and many new faces

Now on the Sets at the Central Studios

## BASANTI

Starring:

Nirmala — Nayan Tara — Jawahar Kaul — Kesari — Shyama — Kanta Kumari — Janaki Das and Randhir — and many new faces.



Producer-Director

**R. D. PAREENJA**

Story, Dialogue & Songs:

**Aziz Kashmiri**

Music:

**Gulshan Shafi,  
Aziz Hindi, Vinod.**

World Distribution rights controlled by:

**R. D. PAREENJA**, Managing Director,

New Bombay Theatres Ltd.,

East & West Building, 55 Apollo Street, Fort, BOMBAY.

of Nalini Jaywant, Yashodhara Katju, Yakub and Bharat Bhushan.

**VARUNA FILMS (Bombay)**

Producers G. A. Thakur and K. N. Kapur have made headway with "Roomal" starring Nargis, Rehana, Jairaj, Indu, Jeevan, Badriprasad and dancer Cuckoo. "Roomal", as the name indicates, seems to be the keynote in the story and let us hope that our painstaking director Ramchandra Thakur adds a few emotional touches in his direction.

**SUPER PICTURES (Bombay)**

Producer-director Aspi is in earnest about "Sipahiya", the way we see him rushing on the sets. With a sensibly chosen cast consisting of Madhubala and Yakub, lyrics by Hasrat Lucknavi and music from C. Ramchandra, director Aspi might well succeed in making "Sipahiya" one of the best pictures of 1949.

**HIMALAYA PICTURES (Bombay)**

Lt. Col. Drona Sumsher Jung Bahadur Rana, the chief executive of the company, has disposed of the distribution rights of their three pictures, "Nazrana", "Naaz" and "Nazakat" for Delhi, U.P., East Punjab and Bombay. Director Jagdish Pant is reported to have made a good job of "Nazrana" and we can quite believe this of him with artistes like Kamini Kaushal and Geeta Bali to put the picture through. The other two, "Naaz" and "Nazakat" are in the script stage and will go to the



Recruit Sushil H. Dean of 330, Kitchner Road, New Delhi 4, is 20, 5'8", knows Hindustani and can sing.

sets soon. The lyrics are by Gopal Singh Nepali and the music by C. Ramchandra.

**VANDANA PICTURES (Bombay)**

Starring Raj Kapoor opposite charming Nalini Jaywant, director Jagdish Pant has made rapid progress with "Khoj". The story and dialogue are by Avtar Visharad, the lyrics by Gopal Singh Nepali. The musical score is given by K. C. Varma. The light side of the picture is looked after by comedian Gope and his screen partner Yashodhara Katju.

**VANKALWALA PRODUCTIONS (Bombay)**

"Jio Raja" featuring Agha, Prakash, Shanta Patel and Mumtaz and directed by Nari Ghadiali is more than half completed. The music for this stunt thriller is given by Nisar Bazmi.

**MADHUBAN (Bombay)**

Director K. Amarnath has gone ahead with "Surajmukhi" and with his love for serious work, he is bound to make a quick job of it. Producer Prashad has given him the necessary material in a picked cast consisting of Rehana, Shyam, Mumtaz Ali, Durga Khote, Gope and Yashodhara Katju. The music is by Husanlal and Bhagatram who often give catchy tunes as in "Bari Bahen" and "Pyar ki jeet".

**NEW BOMBAY THEATRES LTD. (Bombay)**

Producer-director Pareenja who is speed-crazy has completed "Tara" featuring Nayantara, Kuldip, Majnu and Jawahar Kaul. Added attractions of "Tara" are the dialogue and lyrics by Santoshi. Pareenja's next picture will go to the sets at the Central Studios shortly.

**SHOREY FILMS (Bombay)**

Producer-director Roop K. Shorey is busy directing the attractive Meena in "Ek thi Larki". Playing the role of the hero is Motilal and the supporting cast is led by Kuldip, I. S. Johar and Majnu, etc. The lyrics are written by Aziz Kashmiri and set to music by Vinod.

**POPULAR INDIA PRODUCTIONS LTD. (Bombay)**

After a long time Chaturbhuj Doshi is reported to have given an emo-



Producer-director D. D. Kashyap Famous Pictures is having a rare of luck, having given us "Chha Nargis" "Aaj ki Raat", "Pyaar jeet" and now "Bari Bahen"—all office hits.

tional story with plenty of appeal in "Ma ka dil". Producer Jawahar Lal Chaturvedi has engaged director S. M. Yusuf and stars Paro, Ullhas, Sharda, Kuldip Mirza Musharaf to add spice to "Ma ka dil". While the lyrics are by Abid Gulrays and Moti, the music is by Hansraj Bahel and Dhruv Khan.

**VARMA FILMS (Bombay)**

"Patanga" starring pretty Nalini Sultana, Yakub and Gope has been nearly completed at the Famous Studios and there is a rush for distribution rights. Two other pictures planned are called, "Ek Nazar" and "Sagai". "Ek Nazar" has Nalini Sultana as the heroine and C. Ramchandra to give music. The dialogue is by H. S. Rawail with lyrics and dialogue from Rajendra Krishan.

**HIND KAMAL PICTURES (Bombay)**

Their maiden picture called "Kamal" stars Surendra opposite Nayantara. Others in the cast are Madanpuri, Mohana, Munshi Kulkarni, Lalita Rao etc. The story is written by Y. N. Joshi. Popular lyric writer Gopal Singh Nepali composed the lyrics, set to music by S. D. Varma.

*Favourite*  
**FILMS'**



# ROOP LEKHA

FEAST OF MIRTH, MELODY & ADVENTURES

*Directed by:*

*Written by:*

MOHD. HUSAIN \* HASRAT LUCKNOVI

FOR TERRITORIAL RIGHTS CONTACT:

**L. B. LULLA ESQR.**  
WALKER HOUSE, LAMINGTON ROAD, BOMBAY 4.

OR

**FAVOURITE FILMS,**  
RANGMAHAL STUDIOS, DADAR, BOMBAY 14.



**K. ASIF'S**  
**HULCHU**  
**हलचल**

*Starring*  
★ **NARGIS, SITARA &**  
★ **DILIP KUMAR**

*Directed by*  
**S.K.OJHA**

*Photography*  
**V.N.REDDY**

*Screenplay*  
**HASRI**



-POONAWALA

Studio S. M. P.

*She sang his songs in sighs of love, But he wrote the words for another!*

JAGAT PICTURES PRESENTS

## "SHAIR"

Starring

SURAIYA, KAMINI KAUSHAL and DEV ANAND

Directed by - CHAWLA

BRARY  
MUSEUM  
ODEPNART

JAGAT PICTURES 143 FAMOUS CINE LABORATORIES MAHALAXMI - BOMBAY, 11.



**Madhuban's**



# SURAJMUKHI

*Kulkarni Art Studio*

*Music*  
**HUSANLAL BHAGHATRAM**

*Produced by*  
**L. PRASHAD**

**सुरजमुखी**  
*Directed by: K. AMARNATH*

**Starring:—REHANA, SHYAM, GOPE, YASHODHRA KATJU, HAFEEZ JEHAN, RANDHIR, RAMESH THAKUR & DURGA KHOTE.**

**Territorial Enquiries:—MADHUBAN, LILY COTTAGE, Chowpatty, Bombay 7.**  
*For Delhi, U.P., East Punjab —* **INDRAPRASTHA PICTURES LTD., Chandni Chowk, Delhi.**  
*Bengal Circuit:— — —* **—GEETA PICTURES, 6, Madan Street, Calcutta.**  
*W. Pakistan:— — —* **—FILMS DELUXE DISTRIBUTORS, Kutchery Road, Karachi I.**  
*C. P. C. I.:— — —* **—SUPREME GENERAL FILMS EXCHANGE LTD., Bombay & Bhusawal.**

# Shahin Pictures



MOTION PICTURE

PRODUCERS

## K H E L

PRESENT

## K H E L



Featuring :- **NIGAR SULTANA** ★ **DEV ANAND** ★ **H. MURAD** ★ **NEELAM** ★ **AMANULLAH**  
**SHREE KRISHNA** and **HAFEEZ JAHAN**

SCREENPLAY AND DIALOGUE: <b>ZIA SARHADI</b>	DANCE: <b>JAFF</b>	MUSIC: <b>SAJJAD</b>	ASSOCIATE PRODUCER: <b>AKHTAR HUSSAIN</b>	PRODUCTION EXECUTIVE: <b>SYED SAHEB</b>	PRODUCTION-IN-CHARGE: <b>KAISER OSMANI</b>
CASTING: <b>SAGHAR NIZAMI</b>	ART DIRECTOR: <b>B. N. TAGORE</b>	SHUMS AZIMABADI	PRODUCER & DIRECTOR: <b>S. M. NAWAB</b>	ARZU LUCKNAVI	PAUL PREMI & JAN NISAR AKHTAR PHOTOGRAPHY: <b>JOSEPH WIRSCHING</b>

Produced at:— **BOMBAY TALKIES**

OUR NEXT:  
**SHISHUM KE SAYE MEN**  
 AN ALL STAR CAST PICTURE  
 Writer and Director: **S. M. NAWAB**

☆☆☆ For particulars:— **SHAHIN PICTURES,**  
 Famous Cine Building, Haines Road,  
 Mahaluxmi, BOMBAY.

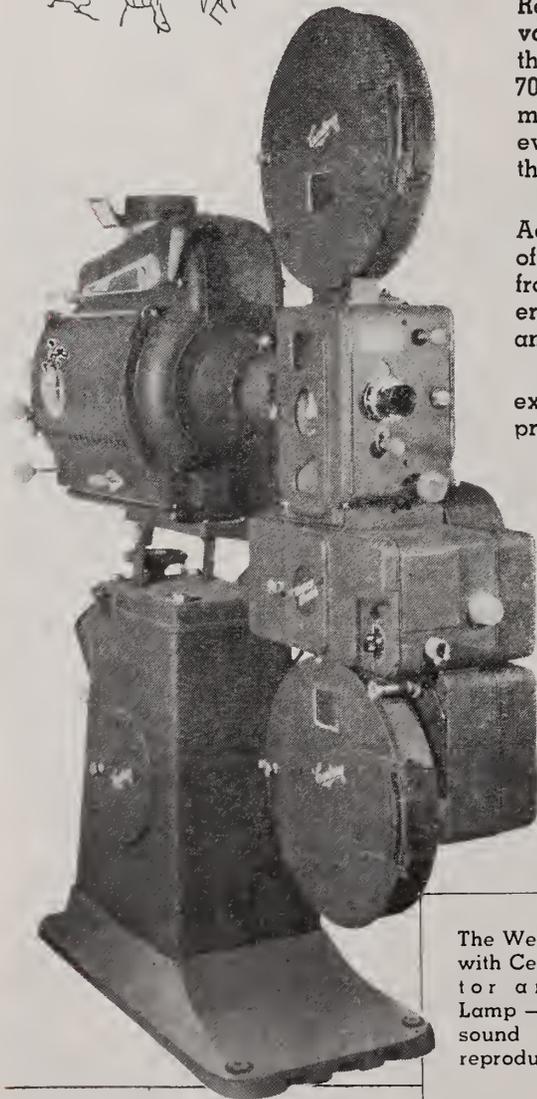


## IT'S WESTERN ELECTRIC FOR SOUND

Recording equipment to meet every studio requirement . . . variable area or variable density, 35 mm or 16 mm . . . from the medium priced portable series 500 to the magnificent series 700 de luxe . . . so versatile that even the latter can be mounted in a small truck . . . Western Electric caters for every possible need, including newsreel recording, for which there's a light, compact single-film system.

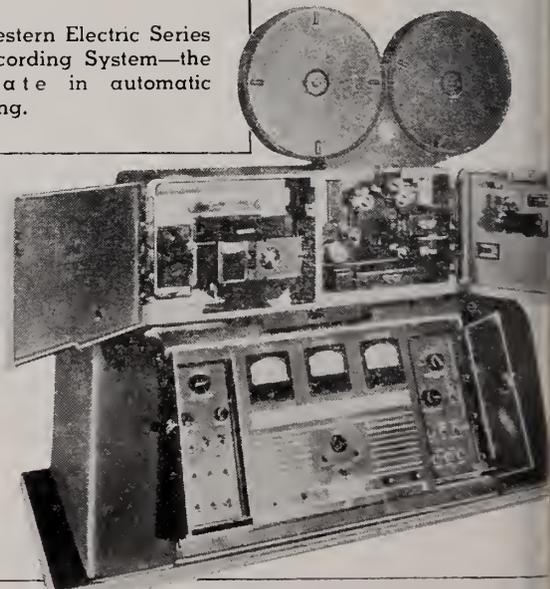
For cinemas of every size and shape, the Westrex Master, Advanced, and Standard models ensure superb reproduction of sound. With the new improved soundheads, amplifiers from 15 to 100 watts, and Western Electric back-stage speakers, the Westrex sound systems offer unrivalled flexibility, and meet all requirements.

And remember — a theatre is not *complete* without the expert maintenance and service which Western Electric provide for *all* makes of sound equipment.



The Westrex Master, with Century Projector and Ashcraft Lamp — for perfect sound and picture reproduction.

The Western Electric Series 700 Recording System—the ultimate in automatic recording.



**Western Electric Company of India** (The liability of the members is limited)



HEAD OFFICE:  
Metra House, P. O. Box No. 1232, Esplanade Road, Bombay  
BRANCH OFFICES:  
Calcutta — Madras — Delhi — Bezwada — Colo

**SUBSCRIPTION RATES**

The annual subscription, for 12 issues of "filmindia", from any month is :

INLAND Rs. 24/-  
FOREIGN: Sbillings 50/-

Subscription is accepted only for a collective period of 12 months and not for a smaller period.

Subscription money should be remitted only by Money Order or by Postal Order but not by cheques. V.P.P.s will not be sent.

# filmindia

PROPRIETORS

FILMINDIA PUBLICATIONS LTD.

55, SIR PHIROZESHAH MEHTA ROAD, FORT, BOMBAY.

Telephone: 26752

Editor : BABURAO PATEL

**ADVERTISEMENT RATES :**

The advertisement rates are as follows :

	Per Insertion
Full Page Inside	Rs. 400
Half Page Inside	Rs. 210
¼ Page Inside	Rs. 120
1/3 Page Inside	Rs. 150
2nd & 3rd Cover	Rs. 500
4th Cover	Rs. 600
1st Cover	Rs. 1,000
	Plus 6½ % Tax

The cost of the advertisement should be submitted in advance with the order. The advertisement will be subject to the terms and conditions of our usual contract.

Vol. XV.

AUGUST 1949.

No. 8.

## *Raping The Milch Cow!*

The impossible has happened.

Over 2200 theatres, all that India can boast of, were closed on the 30th of June as a protest against the crushing taxation imposed on the Indian film industry by the various provincial governments and the Government of India.

For the first time in the history of the Indian film industry was such a country-wide unanimity of protest and purpose shown and not a single cinema, counting even those owned and operated by foreign interests, was closed open in the entire country. The unique unanimity in this method of protest was due to the combined activities of fourteen different trade associations located in different parts of the country all of which unreservedly felt the need of recording a country-wide protest against the crushing impost of various taxes which have crippled the Indian film industry at present.

Like the rest of our countrymen, our film people had also thought that with the dawn of freedom in the country, their industry would receive all the help and support from their own governments to make it stable and indigenous. But like the rest of their countrymen, our film people have also been disillusioned by the various provincial governments which are manned by people who seem to take an almost sadistic delight in crushing on our people their own ultra-moralistic inhibitions by enacting one prohibitory law after another and thus poisoning the entire fabric of our society.

Like the rest of our countrymen, our film people had so danced to the unmusical refrain of our different national songs on the 15th of August 1947 and their minds became rheumatic clapping into power our different jail pilgrims as ministers of state.

Little did they dream that some of those white-patched patriots, who had once walked meekly to the British jails like so many sheep, would soon become many wolves and take a sadistic delight in biting off chunks after chunks of individual liberty from our people under the pretence of building an impossible utopia.

The Indian National Congress, once our nation's repository where millions of our countrymen banked their freedom-loving souls, has today become a frighten-

ing bedlam of power-crazy politicians scrambling for their wooden thrones to extract profits out of anything from molasses to a mountain. Sadism dressed in a shroud of pseudo-moralistic concepts is let loose all over the country. While millions of stomachs remain empty and millions more go half-naked, these empty stomachs and naked bodies are placed under new enactments imposing on them one abstinence after another and turning the country into one big colony of criminals.

Little men of yesterday have become the big Caesars of today, who in their utter intoxication of power, have lost sight of the real weal of the people and are feeding millions with words of laws and lies instead of with grains of wheat and rice.

Two years of freedom and we are more hungry today than ever before. Two years of freedom and we are more naked today than ever before. Two years of freedom and we are poorer today than ever before. Two years of freedom and we are less free today than ever before. Thanks to the sadism and the utter inefficiency of some of our little Caesars of the day!

When the entire country is in such a sorry and miserable plight, how can our much-maligned film people expect a better deal from our governments?

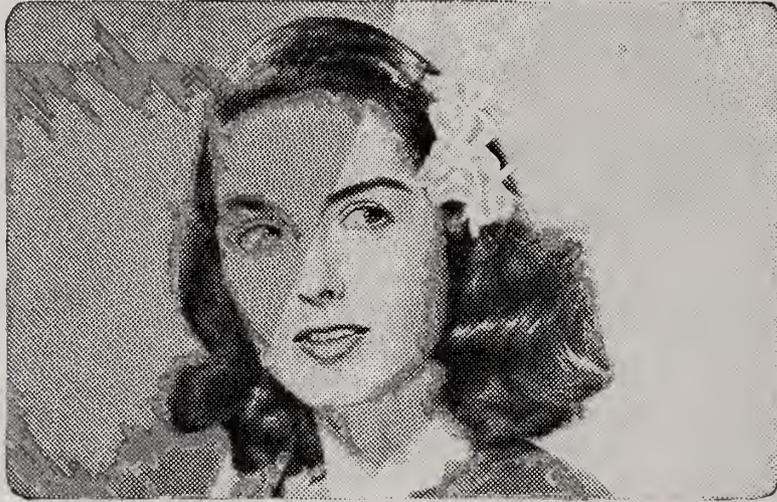
To lend a vindictive tenure to the several pseudo-moralistic abstinences thrust down our throat with the ramrod of law, the different provincial governments have turned the Indian film industry into a handy milch cow for new revenues. Bloodshot with power our rulers have lost the vision to see that there is no more milk left in the udder of their favourite milch cow and that her teats are now too inflamed even to be touched. Now they are raping the milch cow with new taxation and in place of milk they will soon collect the wages of their sin when the theatres begin to play pictures to empty houses.

Here is a list of taxes which the film industry is paying today:

1. An import duty on raw film at 3 pies per foot in spite of the raw film being an essential material.
2. An import duty of 10% on all cinematographic equipments and another ad valorem 30% duty on spare parts

LOW INTENSITY

"NATIONAL" HIGH  
INTENSITY PROJECTION



## WHAT A DIFFERENCE *HIGH INTENSITY* MAKES!

Brilliant, clear, "living" pictures on your screen mean better entertainment for your patrons, and that pays off at the box-office!

With "National" HIGH INTENSITY Carbons, your theater operation actually becomes *more* profitable because this type of HIGH INTENSITY Projection gives 50-100% brighter

light, increased fidelity for both black-and-white and color pictures that visibly helps your patrons to added enjoyment.

Get in touch today with your motion picture supply dealer for more details about stepping up the quality of YOUR projection with "National" HIGH INTENSITY Carbons.

# National

TRADE-MARK

**PROJECTOR CARBONS**  
FOR EVERY TYPE OF PROJECTION LAMP

Sold through Authorized Distributors by National Carbon Co. Inc., Foreign Department,  
30 East 42nd Street, New York 17, New York, U. S. A.

3. Sales tax on raw stock, machinery, make-up materials, setting materials, plywood, paint, coarse cloth, oils and all other items required for motion picture production. 4. License fees for laboratories and storage of films. 5. License fees for theatres. 6. Duty on consumption of electricity. 7. Tax on water consumed. 8. Sanitary tax, called Halalkore Tax. 9. Property Tax and other Municipal taxes. 10. Graduated tax from 1% upwards on film booklets. 11. License fees and advertisement tax by Municipality on outdoor poster publicity. 12. Provincial tax on newspaper advertisements. 13. Performance tax on theatres levied by different municipalities and governments varying from Rs. 1- to Rs. 10- per show. 14. Censorship fees of Rs. 5 per reel in provinces. 15. Additional censorship fees according to the whims of local authorities in different provinces. 16. Additional tax in the Madras Province from Rs. 2- to Rs. 5- per show. 17. Octroi duty on films collected by different municipalities and cities. 18. Import duty of Rs. 10- per film parcel charged by the Government of Madhyabharat. 19. Entertainment Tax on admission prices all over India varying from 33-13% to 75% according to the whims of the local ministers. 20. The usual income-tax, super tax

Add to these the different charges paid for police

assistance from time to time, the cost of the shows that are semi-officially demanded for one charity or another, the cost of free admission tickets which corrupt officials often demand and the numerous little presents, in cash and kind, which are the annual expectations of many subordinate officials, and imagine the weight of the crushing impost on our ever-struggling film industry.

Add to all these the losses incurred by "No Show" days due to communal riots in the past, and deaths of our national leaders and local fuhrers and the fall in collections at the box-offices due to a general slump in the country and greater poverty among the people, and it is not difficult to explain the economic crisis through which our film industry is passing.

Closing all the cinemas in India on the 30th June was a silent protest of our much harassed film community.

We do not think that the nation wide hartal will move the power-crazy sadists to sympathise with our film industry. It will take more than a mere hartal to wake up these bigots.

We must wait for the next elections. Till then let our film folks bravely pay for their crime of trusting a clique of politicians who no longer represent the people.



Double-Sided Neon Sign "Liberty", Double-lined red letters 4 ft. in height plus 500 ft. decoration tubing.

DECORATIVE ILLUMINATION  
WITH NEON & GLOW SIGNS

IS A "MUST" FOR

EVERY MODERN CINEMA & EVERY BUSINESS HOUSE  
DESIGNED & MANUFACTURED AT ITS BEST

By - **L. KANT & CO.**

318, CHARNI ROAD, (QUEEN'S ROAD - CHARNI ROAD CORNER)  
BOMBAY-4.



Double-Sided Neon Sign "New Empire" Double-Sided red letters 2 1/2 ft. in height plus 350 ft. decoration tubing.

NEW!

NOVEL!!

NEW!!!

**KANT GLOW-SIGNS**

SUPERB FOR SUCH DIRECTION BOARDS AS  
EXIT, BOOKING-OFFICE, FAMILY-CIRCLE,  
MANAGING DIRECTOR, MANAGER, GENTS etc.

Prices - Rs. 25 to Rs. 166 each.

Sizes - 1 1/4" dia. x 6" Length to 3" dia x 24" Length.



**OUR DIXIT IS NO MORE!**

To woo a living in this world, he made many faces but to meet his Maker he left with the only one he had brought.

**OUR DIXIT IS NO MORE!**

**- HE SLEPT INTO ETERNITY!**





Suraiya as she appears in Haldia-Nanda Productions "SINGAAR"

# Portrait of a SONG

Just a narrow strip of celluloid, a fraction of an inch wide — yet here is a perfect portrait of the pure, liquid notes which poured from the throat of the singer. Each little inflection, each subtle variation of tone and pitch — captured forever by the magic of the moving picture, ready to spring to golden-voiced life through the miracle of RCA reproduction!

The people who *know* — the people whose business it is to show films — all agree that when you buy RCA, *you buy the best*. For behind every RCA product are the years of intensive research that have made the name of RCA pre-eminent in the field of sound reproduction.

## PHOTOPHONE EQUIPMENTS SPECIALISE IN:-



**CINEMA SERVICE**—Branch offices and distributors, situated throughout India, offer the benefits of genuine RCA service to all cinemas.



**SPARE PARTS**—Always ensure that your replacements are made with genuine RCA spares. Protect your valuable equipment.



**16 MM. EQUIPMENT** by RCA—The ideal medium for instructional and entertainment films shown to smaller audiences.



**RECORDING EQUIPMENT**—9 out of 10 Indian studios have RCA recording equipment. The great films are made on RCA!



**THEATRE EQUIPMENT**—The majority of cinemas throughout India are RCA equipped. Everything from projection room to screen!



## PHOTOPHONE EQUIPMENTS LTD.

(AFFILIATED WITH RADIO CORPORATION OF AMERICA)

MAIN OFFICE: 9, MARINE LINES, BOMBAY

Sales and Service Office: 532, Sandhurst Bridge, Bombay.

### Distributors:

AHMEDABAD: 4129/30, Relief Road. C.P. & C.I.: Messrs. Rothi Brothers, Jawahar Road, Amraoti. DELHI: Cinefones (Delhi) Ltd., Behind Imperial Bank, Chandni Chawk. EAST PUNJAB: Cine Sales Service, Nigar Talkies Bldg., Ambala Cantt. MADRAS: General Radia & Appliances Ltd., 1-18, Mount Road. CALCUTTA: General Radia & Appliances Ltd., 10 Old Court House Street.



# Bombay Calling



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

## UP BLINDFOLD CENSORSHIP!

In response to our comments in the April issue of "India", the Government of Bombay have been trying to trace the Gaumont-British newsreels which depicted India as a "Hindu Dominion" and accused Pandit J. B. K. of pouring troops "to save the Hindu minority in Kashmir".

It is, however, going to be a fruitless search as the local distributors of these newsreels are reported to be destroying all the copies of all newsreels immediately after country-wide exploitation is completed. This may seem a slightly strange procedure to people who are used to the first screening of the Indian News Review shortly after the actual date of the news in it but the local distributors, who realize that news must be fresh news, are not anxious to store up tins with old news unnecessarily—merely to provide the Government with an opportunity to correct the blunders of their censors. Copies of these particular newsreels cannot therefore be found now but if their local distributors are in a mood to co-operate, typed copies of their commentaries can still be produced for the purpose of picking up and issuing a warning to the newsreel procurers.

As we never expect our censors to take the risk of working intelligently, we suggest a method whereby screening of all feature films and newsreels can be made more efficient.

We suggest that all the censor boards in India should insist on the producers and the distributors of Indian and foreign films supplying a typed copy of all spoken words, whether the dialogue of a feature film or the commentary on a newsreel, along with their indications for censoring. This will obviate the necessity of doing some wild guess work about the actual contents of the dialogue or commentary, either in English or Hindustani, by the members of the censor boards, most of whom can neither pick up nor understand fully the colloquial dialogue of American pictures or for that matter even of Indian pictures. The spoken dialogue in a motion picture is usually so fast that if a general impression is taken we can easily find out that our censors can hardly understand 50% of the Hindustani words and 25% of the American English. Apart from their understanding the idiomatic language and its sense and usage, I doubt whether our present censors can at all pick up with their ears 50% of the words that are uttered on screen.

During the British regime, the Bombay Board of Censors often called for typed copies of the dialogue of several American pictures and the censor inspectors often read these in advance before examining the pictures. This system seems to have been discontinued these days and once again blind censoring seems to have been introduced.

The present system of censoring is not at all an efficient way of doing the work. It is neither fair to the people for whom the censoring of films is being done nor to the producers who often suffer due to the ignorance of the censors of the idiomatic use of the language.

The censor boards must therefore insist on being given a copy of all dialogue and news commentary prior to censoring any pictures.

These scripts should be carefully filed at the censor offices for future reference.

Is this not a practical solution to the present blindfold censoring that is being done by people incompetent to judge the niceties of a language merely by the ear?

## INDIANS BLUSHING IN BURMA!

Way out in Rangoon, the Burmese people are laughing at Indians because of the inefficiency of the people who are in charge of the India Information Services, a department attached to the Indian Embassy in Rangoon.

Vijay Desai of Rangoon tells us that this Information department has been severely criticised for its



Suraiya plays another musical role in "Shair", a social story produced by Jagat Pictures and directed by Chawla.



# 16

# mm

# Production EQUIPMENT

## For Professionals and Amateurs

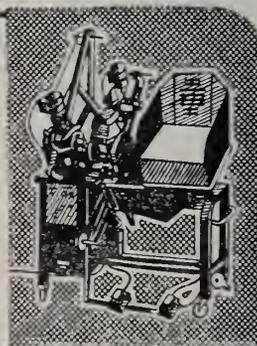


### 'AURICON-PRO' 16 mm. Sound-Recording Camera

Designed to the highest professional requirements, the "Auricon-Pro" 16 mm. Sound Camera provides a rock-steady picture while recording high-fidelity sound on the same film at the same time. This newest Berndt-Bach Camera is the result of years of experiment and incorporates all latest advances.

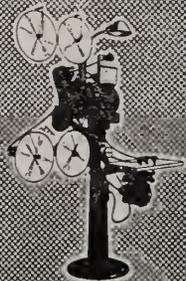
### New 16 mm. 'Moviola' Preview Machine

Helps film editors to see an image larger than is possible through the magnifier. Aids in synchronizing lip movements. Helps to see a picture on a small screen without recourse to the projector room.



### Bell & Howell 16 mm. Contact Printer

A semi-automatic printer designed for 16 mm. film production. Instantaneous light change for unequal density of consecutive scenes in the negative.



### Carlson Craft Reduction Printer

The Depue No. 1 filling all basic requirements. Reduces from 35 mm. to 16 mm. positive, makes contact prints from 16 mm. to 16 mm. positives, enlarges from 16 mm. to 35 mm. positive.



16, Old Court House Street, CALCUTTA 16, NEW QUEEN'S ROAD, BOMBAY. Tel: 26204-5 (2 lines).

**GENERAL RADIO & APPLIANCES LTD.,**  
Motion Picture Sound Engineers

1/18, Mount Road  
MADRAS (Tel: 86719)

Distributors for the  
East Punjab, U.P. & Delhi:

**UNION RADIO & APPLIANCES LTD.,**

72, Queensway,  
NEW DELHI (Tel. 8043)

Distributed in Pakistan by: **ELECTRONICS & FILM EQUIPMENTS LTD.,**

The Mall, LAHORE  
(Tel: 2408)

Gulshan-E-Nazrat Bldg., Victoria Road,  
Saddar, KARACHI (Tel: 7565)

Strand Road,  
CHITTAGONG (Tel: 108)

otic inefficiency by the Indian owned press in Rangoon. He says that a number of Tamilians, who do not even know Hindustani, are making a mess of their work and giving our country a bad name.

Apart from other blunders in the information service which this department is supposed to give, the film section, in charge of a Tamilian clerk not knowing a word of Hindustani, has become a favourite subject of ridicule among the residents of Rangoon.

It seems that this film section has not been supplied with a single 35 mm print of any documentary from India since last year and the 16 mm prints which are to be in stock cannot be shown because the department does not possess even a single 16 mm projector for silent or sound films.

With great difficulty, the film section could release in a measly week a documentary film on Gandhiji entitled the "Immortal Mahatma" as against the run of several weeks in Rangoon given to the film of Mr. Jinnah's funeral. This film was, moreover, purchased for Rs. 3,000—by a local distributor.

While there is absolutely no demand created for Indian documentaries by the people in charge of the film section in Rangoon, there is a great demand for Pakistan newsreels and documentaries due to the smart and efficient organization of the "Film and Publicity Division" of the Pakistan Embassy in Burma. Cinema owners are asking for newsreels and documentaries from Pakistan and paying good money for them.

It is useless to ask the question: What is Pandit Jinnah doing? Because we know that he is lecturing on wheat, votes, Kashmir and other fast disappearing commodities. But if there is someone else in the Ministry of External Affairs—some one with a little brain and imagination—he should look into this farce in Rangoon and set matters right before all the Burmese get an impression that Pakistan is a better run state than India.

To begin with, the idli-eating Tamilians, who do not know Hindustani, should be recalled and competent persons, knowing our national language and a bit of salesmanship should be sent to Burma. Several copies of newsreels and documentaries in 35 mm size should be sent there immediately, seeing that the commercial film is still being shown in this size and the theatres have not yet got the 16 mm equipment. Indian newsreels should be flown to Rangoon to give the Burmese a good flavour of our news before it becomes stale and putrid.

There is no sense in our opening dozens of embassies all over the world if we cannot send out the right kind of personnel and conduct our national publicity in a right manner. With such inefficiency in our foreign relations, we shall only succeed in illustrating what the British have been telling the world about us last 200 years.

#### SECTIONAL POSTAL & RAILWAY FRIENDS!

Apart from efficiency, honesty is the primary essential in all public services. There is so much of graft and corruption prevalent in the country these days that it has become very difficult to identify the present day politicians with their ancient traditions which, we are so fondly told, were hallowed and glorious.

Forgetting for a while the ministerial scandal of

molasses in Bihar or the Deo investigations in Madras, let us, as ordinary citizens, look at our postal department which manages to lose copies after copies of "film-india" from month to month whether you send them by ordinary post or by registered post.

When the subscribers miss their copies, they complain to us and we in turn complain to the postal authorities. The postal authorities promise to look into the matter and after looking into it for a month or two, they fail to produce the missing copy of "film-india". Similarly we never recapture the copies which escape from well-wrapped and well-tied post parcels. With the anxiety of a convict who is being taken to jail, these copies escape on the way somehow and never reach their destination. How come? (That is American).

The other day a Delhi daily reported about a large number of foreign periodicals never reaching the right hands but being sold by the wrong ones on the pavements of New Delhi. We are touched by the postman's sympathy for the refugees in Delhi who sell these pirated magazines and make a little money but is it necessary to sacrifice our primary honesty and national prestige to oblige the refugees?

Rafi Ahmed Kidwai, our Minister for Posts and Telegraphs, with his characteristic impulse promised to take all our letters by air to any town in India, bleeding us a little more in postage. But when our letters started flying they stopped arriving on land for days and sometimes for weeks and many went with the wind.

Very much same is our complaint with the railway parcels of "film-india". "Film-india" being hot stuff, the copies seem to need fresh air and many parcels reach their destination with seals broken and lighter in weight. When the agents complain about shortage in the number of copies, we complain to the railway authorities. They "look into" our complaint for a month but we never see the missing copies again.

We dare not brand the Congress regime as dishonest and corrupt. That will be staining the white cap and disturbing the sleep of Gandhiji. But we cannot afford to lose copies of "film-india" from month to month in the post and railways in this manner just because our postmen and railway men are so affectionately attached to the magazine.

Government aside, we are willing to come to a compromise with the postmen and the railway men directly: that in lieu of their honest services in delivering copies of "film-india" to our subscribers and agents in future, we are prepared to supply free copies of the magazine every month to the postal and railway recreation clubs in important towns so that the literary-minded postal and railway employees can read the magazine without losing their character.

Isn't that a fair deal?

#### COMMUNISTS AND FILM WORK!

When film actor Balraj Sahani was recently put under arrest and detention for Communist activities, Producer K. Asif wept like a child—not because Asif had lost his most favourite son but because Balraj was midway through an important role in Asif's "Hulchul" and over 20 days of shooting was needed to finish Sahani's work in the picture.

"Hulchul" had already cost over four lakhs of rupees and in the sequences already taken Balraj Sahani

had finished over 50% of his work. Asif was on the horns of a dilemma. He could not scrap Sahani's role without losing four lakhs of rupees nor could he finish the picture without 20 more shooting days for Sahani.

Had it not been for the sympathetic consideration shown by the police authorities, who allowed Balraj Sahani to go to the sets under police guard on every shooting day and return to his prison cell in the evening, Asif would not have been the producer of "Hulchul" any more. In fact, there would have been no "Hulchul" at all.

Asif's sad plight should provide an object lesson to other film producers who often engage important artistes without investigating their political leanings. We have quite a few people in our film industry—artistes, writers, directors and other workers—with the Communist background and it would be bad business to engage these people for indispensable jobs seeing that they are likely to be picked up by the police any day without a previous warning.

The Communists are on the war path and so are the police. Let not our producers pay the wages of this war by taking up people whose political activities are not approved by the state.

**CHANDULAL POCKETS ASOKA MEHTA!**

Chandulal Shah and Asoka Mehta, the Socialist leader of Bombay, went into labour nine months ago and have now brought forth the proverbial mouse in the shape of an arbitration award for the 2,500 employees of eleven film studios in the city.

The workers themselves do not like the award. They feel that they have been betrayed by the Socialist leaders. They feel that because the film producers had helped the Socialist Party to win a recent election with cars, petrol and funds, the Socialist leaders have played into the hands of Chandulal Shah and helped him to stab the workers in the back. Among other unfulfilled demands, they want to know what has happened to Chandulal Shah's tall promise to give the Ranjit workers a bonus of Rs. 2,75,000!-? We, personally, know of this solemn declaration by Chandulal Shah in the presence of over a thousand guests at the time of his production-centenary celebrations. Unless the Jam Saheb of Nawanagar was deaf at the time he can also be relied upon to have heard this tall declaration.

The workers have now formed a new union called the National Film Kamgar Sangh under the official aegis of the Indian National Trade Union Congress. Thus, precisely what the producers want has happened—a split among the workers themselves. The old game of playing one against the other will now begin and as usual the workers will be the ultimate losers.

The split among the workers is also an opportunity for the Congress-controlled I.N.T.U.C. to wean the workers from the influence of the Socialist Party. The workers' future is going to be a three-party game in future in which the workers themselves will have no say.

Coming to the award given by Asoka Mehta there is a lot in it for workers to be dissatisfied. The present remunerations have been illogically split into basic salaries and dearness allowances, thereby providing very little immediate relief to the workers. An efficiency bar has been introduced placing the workers at the absolute mercy of the employers. The classification of different

Here is the  
**RUNAWAY-GIRL**  
who creates history in Kashmir



★ MEENA ★  
IN SHOREY FILMS'

**EK - THI - LARKI**

Produced & Directed by: ROOP SHOREY

★ Starring: MOTILAL, Kuldip, Majnu, & John

Music: VINOD  
Songs & Dialogue: AZIZ KASHMIRI

— See for the first time —

The beautiful scenery of Kashmir to the accompaniment of Music & Songs.

— Contact: —

**SHOREY FILMS**

Kardar Studios, Bombay 12.

**SAROJ PICTURES LTD.**

360, Vithalbhai Patel Rd., BOMBAY 4.

workers has not been defined in detail with the result that even assistants to the recordist are termed as "coolies" and are compelled to work on the lowest scale of salaries with fixed annual promotions. The salaries of cameraman and the recordist have been fixed at the ridiculous figure of Rs. 150/- with Rs. 35/- as dearness allowance, while several cameramen and recordists in the industry are actually drawing anything from Rs. 400/- to Rs. 1,500/- per month. A similar mess has been made in the scales provided for the laboratory chief, editor and setting master.

The only good thing in the award is the 40 days' leave (Privilege 15, Sick 15, Casual 10) in place of the meagre 10 days allowed previously.

D. S. Thakur, the Secretary of the Filmi Mazdoor Union, is himself not quite satisfied with the award as it stands today but he feels that it provides a starting point for future demands. Let us hope that Thakur is telling us the truth with the general elections fixed next year!

In the meantime we congratulate Chandulal Shah for pocketing the bearded bird of the Socialists.

#### WILL HARDLY BELIEVE—

That Producer Mehboob took over the Liberty Cinema for five years by paying five lakhs cash keeping Mian Kardar gaping at the gates. Now "Andaz" can't till the push-back chairs cannot be pushed back any more and Liberty becomes just one more Indian Cinema.

That Mehboob's Liberty deal brought the two sisters Sardar Akhtar and Bahar Akhtar (Mrs. Mehboob



Bahar Akhtar, a bright little maid, brightens "Ma-ka-Dil", a musical story produced by P. I. Productions and directed by S. M. Yusuf.

and Mrs. Kardar respectively) almost to a duel and now old relations are settled in the usual political manner by dividing affections.

That Mian Kardar is these days carrying a 1949 calendar to find a release date for his "Dillagi" at Liberty under Mehboob. We suggest taking the 1950 calendar.

That the Liberty deal was a fine example of Muslim brotherhood between Habib Hussein, Mian Kardar, and Mehboob not counting the two beautiful sisters. What surprises people is the generosity of Habib Hussein in giving away the theatre for Rs. 12,000/- a week when he was drawing Rs. 30,000 per week. Is it to save the Liberty from being branded as "Evacuee Property", because Habib is reported to have been allotted some property in Pakistan?

That Chandulal Shah is also reported to be having a finger in the Liberty pie—probably to provide a Hindu label to a Muslim deal. Besides, if there is trouble under the new ordinance, the Hindu Chandu can always take over from the Muslim Mehboob.

That Habib Hussein is also reported to have sold his managing agency in the Bandra Talkies to Pai, Ex-secretary of the Censor Board. Has Habib, by any chance, decided to migrate to Pakistan?

That with his own brother-in-law cutting him out of the Liberty deal, Producer Kardar is having bad luck these days. S. S. Vasan of "Chandralekha" is producing a story based on "The Corsican Brothers", the very subject for which Kardar had made all the preparations.

That like Producer Kardar, Producer V. Shantaram, brother of V. Kashinath in turn brother of V. Avadhoot, is also having hard luck these days with "Apna Desh" behaving like an alien entity and Kishore Sahu being declared the best director of India.

That V. Shantaram, brother of V. Kashinath in turn brother of V. Avadhoot, is also worried about his wife, Jayashree, playing Goddess Parvati and Prithviraj playing Lord Shiva in "Shiv Shakti" with the Shaivite societies collecting their forces to launch an objection against human beings portraying gods and goddesses and thereby slandering and outraging the sanctity of the Hindu Trinity!

That the Hindu Sanatanists find justification for their protest in the fact that Christianity, Islam and Buddhism do not allow even their prophets, who were only human beings, to be used for the purposes of the screen. Islam does not even permit the Quran to be photographed.

That to add to all his worries, V. Shantaram, brother of V. Kashinath in turn brother of V. Avadhoot, was defeated at the recent annual elections of the Indian Motion Picture Producers' Association and could not become even an ordinary member of the Executive Committee, leave alone being the president. And all this in spite of his new khaddar uniform of national service! That is another Congress defeat!

That the results of these elections will reveal to Minister Morarji Desai the amount of popularity which his pet censor, V. Shantaram, enjoys among his own colleagues.

That the producers had to fall back upon old "gentle" Jamsu as their next year's president. That is how "new order changeth, yielding place to old" in India.



PREFECT SNOW



PREFECT COLD CREAM



PREFECT BRILLIANTINE



PREFECT TALCUM POWDER

# Prefect Team

FOR 1949



PREFECT SHAMPOO



ALSO

## Prefect

HAIR OIL, COCOANUT OIL, CASTOR OIL, TIL OIL, TOILET SOAP, SHAVING STICK AND CUP SOAP.

" PREFECT SOAP AND OTHER PREFECT PRODUCTS ARE IDEAL COSMETICS FOR ALL "

MODI SOAP WORKS, MODINAGAR, U. P.

That the still photographer of Wadia Movietone had suddenly to turn out a hundred copies of "gentle" Jamsu's intelligent new look to announce to the world his election as the president of I.M.P.P.A. for the year. Why didn't Chandulal Shah or Chuni Lall ever advertise their presidential elections in the past in this manner?

That Minister Morarji Desai will now find it rather difficult to convince "gentle" Jamsu who has studied his politics and arguments at the feet of M. N. Roy.

That "gentle" Jamsu will now officially protest against the proposed cuts in "Mela" which picture the literary authorities don't seem to have liked so much after reading the review of "filmindia".

That true to his natural desire of being noticed, "gentle" Jamsu issued his usual press statement about the situation etc. and gave his usual considered opinion about music and pictures without music. Journalists and the great ones at making fools of innocent people!

That Chandulal Shah and Bejon Bharucha flew to New Delhi and back after inquiring about Minister Diwakar's present health. Minister Diwakar thanked them profusely for their affectionate concern for his health and asked them to wait for the Inquiry Committee's decision definitely. Chandulal and Bejon returned happy and smiling—as usual, of course. The I.M.P.P.A. passed a resolution thanking both for going to New Delhi on their excursion and coming back safe and sound.

That the countrywide hartal, closing all the cinemas on the 30th June, does not seem to have impressed the Congress ministers at all. One of them is reported to have said: "Saroon thayun, lokona ek divasna paisa hi gaya!" After that what is the earthly use of blowing dust to accumulate on the theatre chairs?

That the Suraiya-Dev Anand team is not having a good sailing with the old Begums scowling and howling at the Maidens' Drive these days. But the cheque book is still with Suraiya and we must wait a little longer to see whether the girl has got some guts.

That some Rotarians in Bombay are reported to have fainted after the rambling speech of Censor Chairman Aiyar on the "work" of the Bombay Board of Film Censors. Aiyar, of course, told the Rotarians that Minister Morarji is pleased with the "work" of the Censor Board. Well, that is all that matters. In Bombay three million people do their best to please Minister Morarji and Aiyar can't be different.

That Censor Chairman Aiyar does not like nosy journalists checking up on the actual qualifications of Board members because his own qualifications would be exposed. But Aiyar shouldn't be so much alarmed. There is V. Shantaram with no academic qualifications to give Aiyar a superiority-complex. And as long as Minister Morarji smiles benevolently what are a few nosy journalists! One of these days, however, we are going to tell the charming story of Aiyar's appointment as the Director of Publicity.

That Minister Morarji Desai invited the Bombay cinema owners and asked them to stop blackmarketing in a month. He might have as well asked the thieves of the city not to commit thefts because policemen lost their sleep.

That in Karachi a boy and a girl had to pay Rs. 20/-



Ramola gets another good role to play in "Rim Jhim", a social story produced and directed by Kishore Sahu.

and Rs. 10/- respectively as fines for kissing in the street. That is a new avenue for revenue which the Bombay ministers must explore. If the Government bans kissing in streets, gardens and cinemas and imposes fines for the offence, a good part of the prohibition bankruptcy will be averted and public morality vindicated.

That Vijoo Bhatt of Andheri is reported to be busy grooming a new find, Indu Paul, to stardom. Andheri is a nice and quiet place to train stars.

That a number of film stars are likely to start their own productions to turn their black boards into white piles. Picture production does swallow a lot of black money.

That our white-stained capitalist Birla thinks that Indian films should be shown in America to promote better relations between the two nations. That proves that Birla has not seen an Indian film yet. If Indian films are shown in America, the Yankees will refuse to give us even the dollar loan which they have promised.

That "Baby" Nur Jehan is reported to be having trouble with Hubby Shaukat Hussein in Lahore. With the savings spent the "Baby" probably wants to return to her cradle of success but Hubby Shaukat hopes to become a minister in Pakistan some day.

That Minister Morarji Desai's police arrested Thakor Desai, his "jatwala" for alleged breach of rules for feeding people. But no one said anything when Morarjibhai himself deprived his chopdar of two meals and in broad daylight. Isn't that also an offence to deprive a poor man of his two hard-earned meals—and mango juice and rice at that?

Famous Picture "Behen", produced and directed by P. K. Kashyap is breaking all records and new ones at the Imperial Theatre in Bombay. The picture has settled a jubilee run. Why are thousands coming in sun and buying tickets? The producers are asking questions among themselves. But the answer is with the girls who pay to see "Behen". And they reply with silver.



It is a romance between a working girl and a medico—Shyama and Dr. Shyam.



The villain is made to accept his wife and child at the point of a gun by a good hearted uncle.



Seducing girls has become an art with Ajit and living on them has become his profession.

D.D. NERDY

**THE GUIDE**

x-office counters.  
no time to tell  
t to the produ-  
y just pay and  
themselves.

ntensely human  
vo loving sisters  
pealed to them?  
sacrifice of the  
er for her kid  
it has moved  
is it the liting  
the picture that  
ated them?

aman has tried  
these questions  
snapshots of a  
which is destined  
illions.

a, the younger sister, is a  
bubble of music and dance  
he meets her villain of life.



**WHY MILLIONS SEE  
BARI BEHEN?  
A FAMOUS  
PICTURE**

Kiran smiles in the 'first' flush of romance not knowing the sighs waiting for her.



Shyama also smiles in her early moments of romance but—



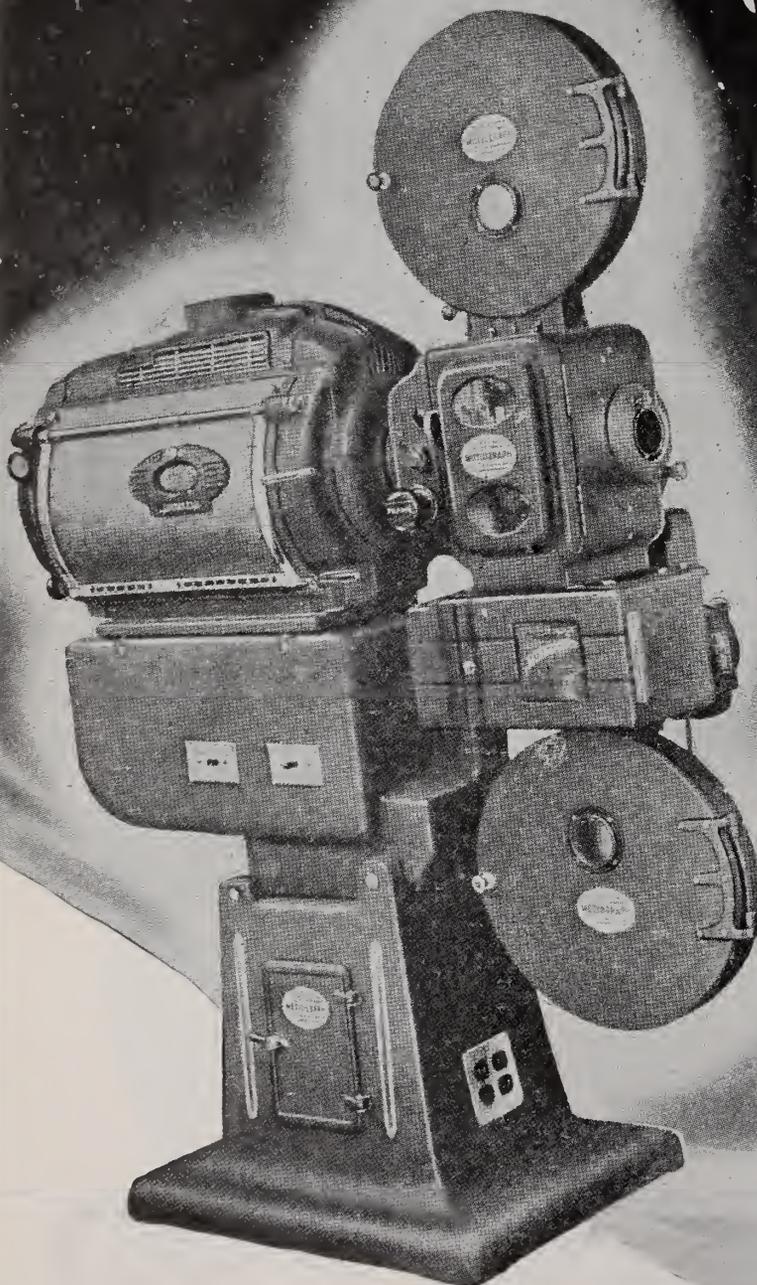
Dr. Shyam, a medico, knows no prescription for his heart trouble.

*In advance of its times....*

THE NEW

MOTIOGRAPH  
"MIRROPHON"  
SOUND EQUIPMENT

"ASHOK"  
&  
"REGENT"  
TALKIES.  
Amritsar



INTERNATIONAL TALKIE EQUIPMENT CO., LTD.

17, NEW QUEEN'S ROAD, BOMBAY 4.

Phone: 20892.

Telegram: "SOUNDHEAD"

**DELHI:**  
Chandni Chowk,  
DELHI.

**MADRAS:**  
18, Mount Road,  
MADRAS 2.

**CALCUTTA:**  
11, Govt. Place East,  
CALCUTTA.



# Editor's Mail

(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

**SATYANARAYANA RAO (Kurnool)**

What is the important difference between the dreams of the poor and the rich?

*The dreams of the poor go in search of food while those of the rich think of different purgatives.*

**RITHI PAUL SINGH (Simla)**

When a woman is in love, she goes into ecstasy. What does a man do when he falls in love?

*He pays for the ecstasy.*

**RAJAGOPAL (Mysore)**

What do film stars see in their mirrors?

*The terms of their next contract.*

When does a girl close her love affair?

*When her parents give her a licensed bedroom and a man all to herself.*

**AGDISH PRASAD JAIN (Hapur)**

Say something about Nayan Tara?

*A charming chameleon.*

What is the difference between a college girl and a school girl?

*They are little women on different sides of the keyhole.*

**OPAL CHANDRA BANERJEE (Barrackpore)**

How to handle an old man who stares at young girls?

*Ignore him. His desire dies with the smile.*

Name a god-forsaken place?

*Try Delhi! It is haunted by ill-clad refugees and white-capped devils.*

Do you write poems on a rainy day?

*No, I collect the rain in buckets and use it for washing my clothes.*

What is indispensable to you?

*God's grace! The rest can be replaced.*

I am a blind supporter of Jawaharlal. Are you?

*No! I don't believe in hero-worship though I admire Jawaharlal. I do not consider it fair to Jawaharlal to follow him blindly, when his life provides so much material to think.*

Have you ever met Pavlova, the dancer?

*I did and I fell in love with her. But then she told me she was a Russian. That settled our future.*

**MISS KUNDA SARANG (Bombay)**

What is prostitution?

*Commerce that started with the loose-leaf system of Adam and Eve.*

**MISS GANGU KUSHALPA (Mercara)**

What sensation does a full moon cause in you?

*She reminds me of a thousand idiotic film songs wickedly thrust on us under her aegis. I get nausea when I see the full moon these days.*

Does darkness frighten you?

*Only when it is lonely.*

May I know the list of pet names with which you are called?

*My wife calls me 'Babs', my father calls me 'Babu', my friends call me 'Baburao' and producers call me —. Never mind that!*

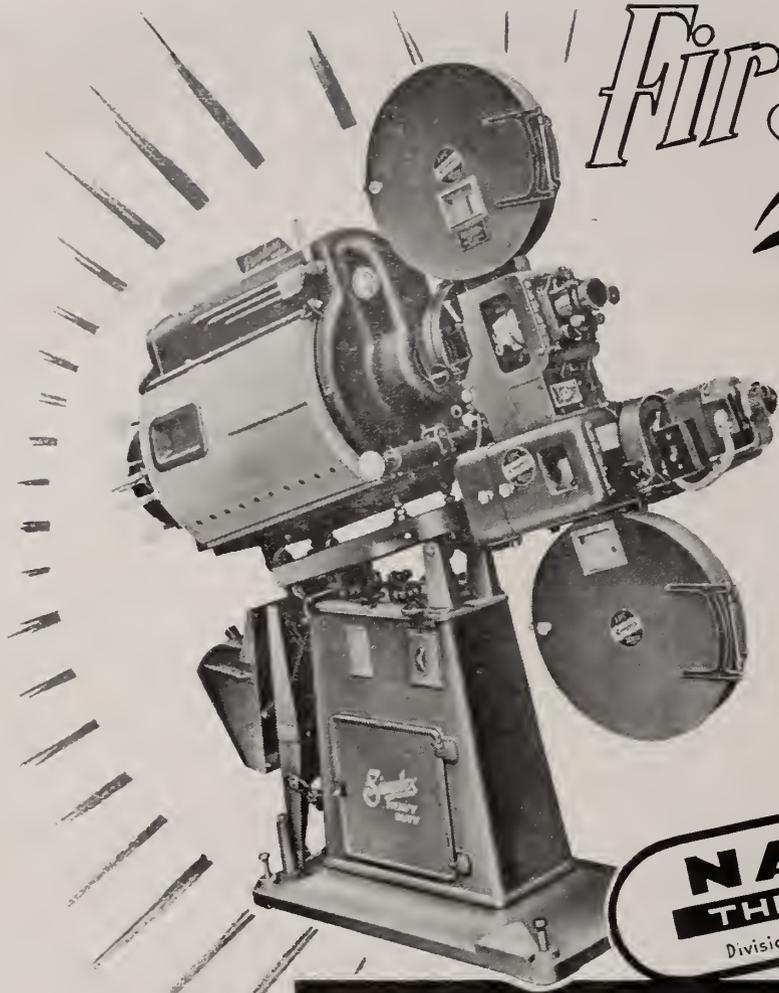
**K. T. RAMACHAR (Rayadrug)**

Do you know the name of the new Madras premier? It is P. S. Kumaraswami Raja. Does it frighten you?



Dilip Kumar, the most popular hero of the Indian screen, gives one of his happy-go-lucky performances in "Shabnam", a Filmistan hit now running at the Roxy in Bombay.

# First



FOR BEST  
PROJECTION!  
FOR FINEST SOUND  
REPRODUCTION!  
FOR PERFORMANCE  
AND  
DEPENDABILITY!

**NATIONAL  
THEATRE SUPPLY**  
Division of National - Simplex - Bludworth, Inc.

HAVE GREAT PLEASURE TO ANNOUNCE THAT...

## EVERGREEN PICTURES

15, New Queen's Road, BOMBAY 4

### EXCLUSIVE DISTRIBUTORS

in India for

*Simplex* ★★★★★ *Sound*  
FOUR STAR

THE WORLD'S BEST THEATRE EQUIPMENT

For South India:

Messrs. Evergreen (Bangalore) Ltd.

Subhadrabai Mansions.

53, General Patters Road,

MADRAS. 2.

EVERGREEN (BANGALORE) LTD.,

18/46 Papalah Street, Gandhinagar,  
BEZWADA.

Tele. Add: "EVERGREEN"

Telephone:

26952

20119

EVERGREEN (BANGALORE) LTD.,

2, Seshadri Road,  
BANGALORE.

Telephone:  
2608

Telegrams:  
"EVERGREEN"

For Bengal, Bihar, Orissa, Assam. & Purma:

EVERGREEN PICTURES CORPORATION  
11, ESPLANADE EAST, CALCUTTA.

Telephone: 6158  
Telegrams: "CINEFILMS"

Authorised Distributors :-

EVERGREEN (BANGALORE) LTD.

154, Kingsway  
SECUNDERABAD  
Deccan.

Tele. Add: PICTOR

For North India  
EVERGREEN PICTURES  
Chandni Chowk,  
DELHI.

For Indian States  
EVERGREEN PICTURES  
No. 1, South Tukarji  
INDORE.

Tele. "EVERGREEN"

## EVERGREEN PICTURES

SAKLAT HOUSE, 15, NEW QUEEN'S ROAD,  
BOMBAY.

Telegram  
"PICTOR"

*Tell me what is there before the postscript. At present the premier sounds like an after thought.*

**SS ANIMA CHATTERJEE (Bankura)**

Has death got age?

*Death is a birth of a moment and lives an eternity in that fraction.*

Have tears a language?

*Tears have words that hurt if their theme is anguish inside.*

Do flowers blush?

*Some of them even close their petals and refuse to show us their face.*

Is there any relation between begging and borrow-

*Begging is always honest. Borrowing is salesmanship.*

What happens when a girl ceases to blush?

*Nothing more happens! Everything has happened already.*

**S. INDIRA DEVI (Kanpur)**

What birthday present did you choose for Kamini

*I took myself to the party. That is more than Kamini ever expected.*

Why have you a soft heart for Nigar Sultana?

*She is a blue-eyed belle with a pretty face and lovely complexion. Isn't that enough to soften any heart?*



As ever, Nargis plays another sad role in "Roomal", directed by Ramchandra Thakur for Varuna Films.

I strongly recommend your "Grey Dust" to the editors of minor film journals for certain reasons?

*They don't need your tip. Twisted bits are already appearing in different periodicals.*

**T. L. KRIPALANI (Simla Hills)**

Differentiate between Gandhi cap of 1930, 1942 and 1949.

*In 1930 it was a slave's hope, in 1942 it became a warrior's helmet and in 1949 it is both the ruler's crown and the black-marketeer's camouflage.*

**RUSI BOMANJI MISTRY (Bombay)**

Government are contemplating prohibition of tea and coffee after liquor prohibition. What will be the next item of prohibition?

*They might put a meter in the marital bed to stop overindulgence and incidentally solve the population problem through punitive taxation.*

**P. S. DHANASHRI (Hyderabad Dn.)**

Name the actresses who generally stay at hill stations in summer?

*Popular actresses never have a summer. They are always in the spring of life, hopping from one studio to another.*

**L. MASSEY (Hathras)**

Being disgusted with the useless talk of women I have decided to marry a dumb girl. What do you say?

*Good idea but see that she is not deaf. Deaf women are as annoying as talkative ones.*

**MRS. MANAK S. KANTHAK (Bombay)**

What makes you refer to V. Shantaram as brother of V. Kashinath in turn brother of V. Avadhoot?

*That is the way they are. If I don't mention all the V's of Rajkamal in the same breath, we shall have another fratricidal war. Those V-brothers are publicity crazy.*

**O. SAROJINI (Vellore)**

How many types of beggars are there in our country?

*Politicians who beg for votes, ministers who beg for garlands, patriots who beg for funds and the starving who beg for a meal.*

What do people think when an old man marries a young girl?

*Let residents of Dalmianagar answer this question or ask that white-capped poet-politician, Balkrishna Sharma.*

How to hold a slippery wife?

*The slipper often holds a slippery one. It is an old and popular remedy.*

**S. PEREIRA (Bombay)**

Why do couples generally go for strolls in moonlight without watches on them?

*The moon is their dial on which the hours of romance turn into minutes of happiness.*

**MISS T. V. RAO (Madras)**

I am told that you are good at palmistry. How many actresses' palms have you read so far?

*I read their faces. Their palms they stretch before the producers.*

**MISS SUBODH M. DALVIE (Bombay)**

Man was born stark naked. Then why does he die all covered up?

*Under the shroud death is as naked as birth. We dress the dead to cover the sins of life.*

Does your magazine sell in Russia?

*It will if I print it in red ink.*

**K. N. RAO (Bombay)**

What is your opinion about the sky-scrapers of America?

*It is capitalism kissing the sky.*

**A. DEVA RATNAM (Bangalore)**

If I come to Bombay where can I easily see my dream girl Rehana?

*You will have to be Santoshi's guest.*

**H. NAGESH RAO MANAY (Bangalore)**

Can you name a leader who is free from egoism?

*The way Gandhiji often emphasized his humility and reiterated his non-membership of the Congress, even he could not be acquitted of egoism. Why talk of others?*

What has become of Nargis Art Concern?

*Out of the news since "Romeo and Juliet" committed suicide.*

**SARASWATI DEVI (Dehra Dun)**

What is the best part of "Geeta Bali"?

*Her sex-appeal!*

**H. VENKANNA (Kurnool)**

Which film actress' photo have you hung up in your room?

*I like blank walls more than blank faces.*

**SUNIL KUMAR MUKERJEE (Jubbulpore)**

On what grounds does India claim to become leader of Asia?

*On grounds of Nehru's fertile imagination.*

**JAWAHIR S. THANVI (Jodhpur)**

What is the difference between a slap and a clap?

*A clap is the tonic of the politicians while a slap is the food of the masses.*

**P. SARVESWARAR RAO (Masulipatam)**

Knowing that everything in this world is unreal why should most of the people take things seriously?

*This is a world of creditors in which the first reality is the debt we owe to others. It has to be paid before we leave this world. And paying this debt is a very serious matter.*

**N. L. DUTT (Arogyavaram)**

I get a red rose from a girl friend as a daily present. Red being the colour for love what should I conclude?

*Conclude the bargain. Don't wait for the rose to fade.*

**MRS. MONE (Bombay)**

Is it Morarji Desai's white cap or his stick that makes you sing his praise?

*Caps and sticks don't scare me. I praise Morarji when he does something good. I criticize him when I find him slow.*

How is it that you are the only Bombay journalist to like Bombay's Home Minister?

*I like him as a man. He is honest, sincere and earnest, though some of his views are antiquated. If he is sent on a world tour for six months and he cultivates a little sense of humour he will make an ideal Home Minister.*

If woman is 'honey', what is man?

*Money!*

**KHARAK SINGH (Kuala Lumpur)**

Suraiya and Nargis are seen in most films. Why does this spoil their career?

*They are running gold mines—not serving the nation. In what way do the Sikhs help India?*

*They give us soldiers, watchmen, carpenters, labourers, sportsmen and once in a while a politician.*

Are you a capitalist?

*Without any capital, though!*

Who are the aristocrats of India at present?

*The Nehrus of India!*

I would like to correspond with Nargis. Will you introduce?

*Write to her C/o Akhtar Hussein, Chartered Marine, Marine Drive, Bombay.*

**B. CHAKRAVERTY (Kasganj)**

Tell me how to please a sophisticated girl?

*Sophisticated types like Tarzans of the jungle—but the jungle is more important than the Tarzan.*

K. A. Abbas is a cheap writer!

*When did you discover that?*

**T. M. KANNAPAN (Trichinopoly)**

What explanation would you offer to a man who does not believe in God?

*It is stupid to convert an atheist. If he lives long enough he dies in the lap of God.*

**PRAKASH SHARMA (Delhi)**

Mr. Patel! How, when and from where did you contract this habit of picking holes in other men's coats?

*It is an inheritance from my father. He was a lawyer with a cross-examination which often empties the bladders of witnesses in the court.*

**D. WILLIAM MOSES (Tanjore)**

When does a man look twice at himself?

*The second look is a glimpse of the inferior complex in a man—his anxiety to present more than he can.*

**I. N. HAZARI (Bombay)**

Is it a crime to kiss a girl in public?

*Yes, girls between 16 and 60.*

What will happen to the race horses after 1953?

*They will be harnessed to our ministers.*



# 35mm

## POSITIVE FINEGRAIN

## SAFETY-BASE FILM

### IT'S FIRE PROOF

★ No government restrictions to comply with. ★ No fire-proof film vaults needed. ★ Extremely finegrain. ★ Makes best quality release prints. ★ Excellent for titles, too. ★ Slow-speeded for safer manipulation.

Why go to the expense of constructing fire-proof vaults, why run the risk of overlooking government restrictions when the GEVAERT Safety Base Positive Film has come to the market! Even studios equipped with fire-proof vaults use it because of its very fine grain, excellent tonal range, uniformly high quality, constant speed and perfect results. It is the right Positive Stock for the economy minded studio.

Distributors:—

**PATEL INDIA LTD.**

190, Hornby Road, BOMBAY.	5, Lindsay Street, CALCUTTA.
790, Wallajah Rd., MADRAS.	18, Rajpur Road, DELHI.

EVEREST

*chariots and our little men will become little Caesars.*

Can our Indian film producers give us a picture like "Johnny Belinda"?

*You will soon get its distorted bits in a dozen Indian pictures. The first one of the series will be "Paras".*

**K. V. GANAPATHY (Nagpur)**

How many parties do you attend every month? Most of the actors and actresses must be giving you dinner parties every month!

*The very first party I ever attended was at Kamini Kaushal's place and I hope it is the last. As a rule, I don't accept invitations for dinner because of my dietetic restrictions.*

Some of our ministers who were on the verge of insolvency have built bungalows and become owners of villages. How do you account for this?

*Don't make wild allegations. Name the ministers and get proofs and I shall see that the bungalows and villages are taken away. There is no sense in multiplying idiotic rumours.*

**PURUSHOTTAM RAJ (Kathmandu)**

What is the root of slavery?

*Not the strength of the tyrant but the cowardice of the slave!*

Where lies beauty—at heart or in face?

*A beautiful heart lends a glow to a beautiful face.*

**D. MUTHUSWAMY (Bombay)**

Why did Pandit Jawaharlal meet Bernard Shaw?

*Presumably to advertise Indian mangoes because we don't know where they scratched each other.*

Who's going to be the first President of the Indian Republic?

*It is difficult to get rid of Rajaji.*

What would you do if a beautiful film star is shipwrecked on an island with you? Say you are thirty and she is twenty-five!

*I am forty-five and that is hardly an age for day dreams.*

**GUNVANT DESAI (Navsari)**

Does anybody at Karachi worship the Mahatma's statue opposite the Governor General's residence?

*"But-parasti" (idol worship) is forbidden in Islam though "Peer Parasti" (saint worship) is practised generally. But the saint must be a Muslim.*

What are the achievements of the present ministries of health and education?

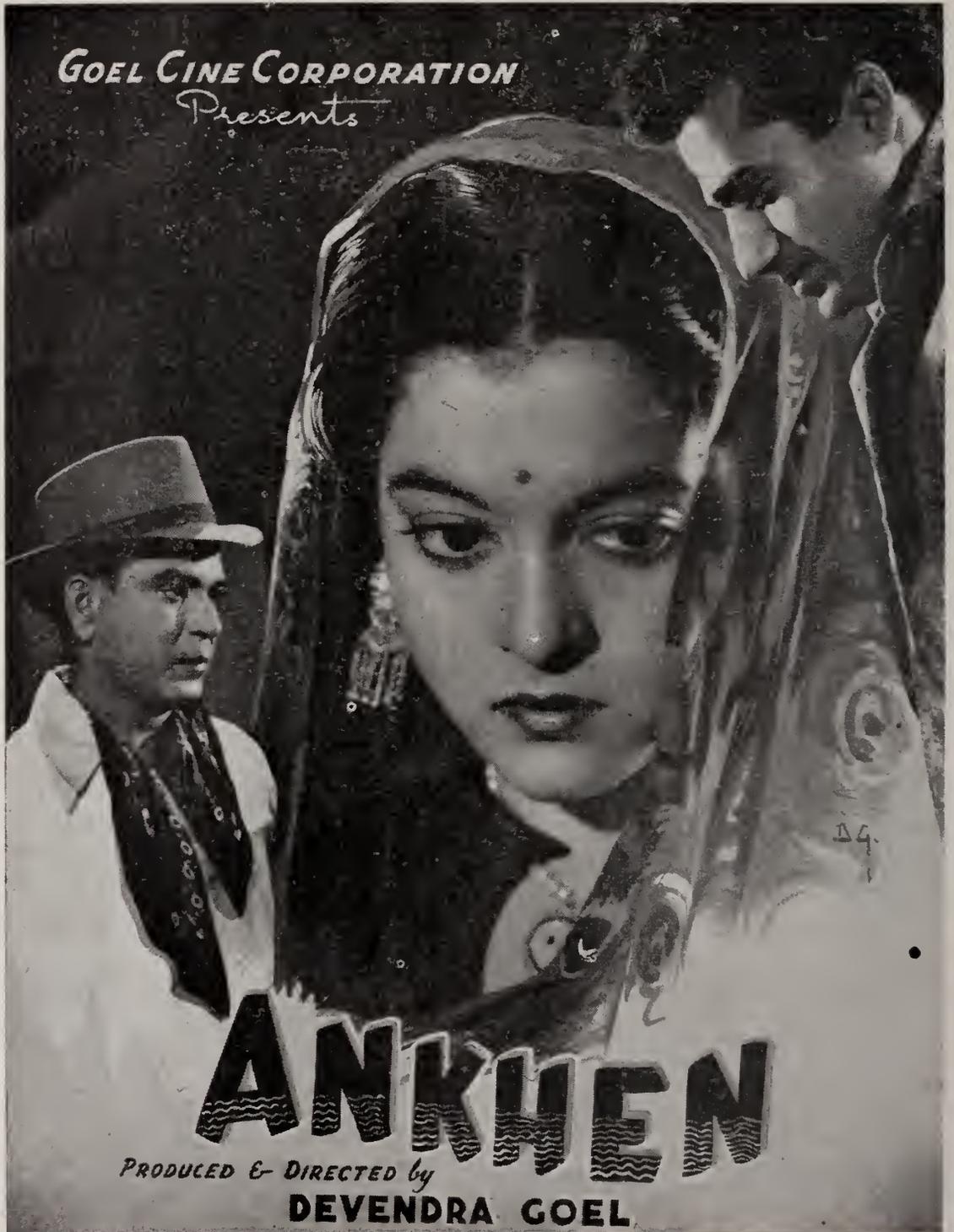
*One man dies every minute from tuberculosis in India and education has become twice more expensive these days.*

**P. N. KHOSLA (Dehra Dun)**

Do Americans carry umbrellas?

*Oh yes, they do! It has not yet begun to rain*

GOEL CINE CORPORATION  
*Presents*



# ANKHEN

PRODUCED & DIRECTED by  
**DEVENDRA GOEL**

STARRING :— NALINI JAYWANT ☆ BHARAT BHUSHAN  
☆ YASHODHARA KATJU ☆ BHUDO ADVANI &  
YAKUB and the new Star Discovery  
SHEKHAR  
MUSIC :—MADAN MOHAN \* STORY —S. NAZIRUDDIN  
Dialogue :—V. N. GAUR.

★ ★ ★

*Our Next: "SISKIAN"*

For Further Particulars :—

**GOEL CINE CORPORATION, Central Studios Tardeo Bombay. 7.**

*For Territorial Rights :—*

**BENGAL:— NEW JAI HIND PICTURES,  
CALCUTTA**

**DELHI & U. P.:— MOVIE MIRRORS, DELHI**

**C. P. C. I. :— JAI HIND PICTURES,  
BOMBAY**

**EAST PUNJAB :— SETHI FILM EXCHANGE,  
JULLUNDUR**

**Sind & Baluchistan:— PAKISTAN FILMS, KARACHI**

dollars in America. The Yankees have still to scrape them.

**FRESH NAKUL (New Delhi)**

What disease do the politicians usually suffer from?

*Stomach colic, constipation, liver congestion and piles! They can't digest their own lies.*

What is wrong with your old director friends—Bhambhaniya, Modi and Jayant Desai?

*Barua took his art to the doctor, Modi lost it in his marital bed while Jayant Desai handed it over to his banker.*

**G. TREEBHOOHUN (Mauritius)**

Can you name me a single producer whose primary motive is not money-making?

*To answer this I must name the dead—Himansu Rai. But when Rai lived he too chased Mammon.*

**YANTILAL RATILAL BHATT (Kandivili)**

Formerly whenever our leaders appeared on the screen, people clapped but now they don't. Why?

*Now people spit and spoil the theatre. Our present politicians are no longer popular leaders. Many of them are self-righteous tyrants who have turned the nation into a colony of criminals by enacting many new and vindictive laws.*

**PEROI (Kenya)**

Do we maintain any blood bank in India for transfusion purposes?

*The bank is a place where the surplus is deposited. In India the original veins are running dry.*

Did you meet Walt Disney? If so what have you to say about him?

*I met Disney and found him more modest than his Mickey. Success has not spoilt this great artist whose genius has kept the world gaping.*

**BINDRANATH ROY (Cuttack)**

Were you a nuisance at the age of 14? What were you doing then?

*I was playing with school books and studying cricket.*

**M. J. SANKHE, M.L.A. (Bombay)**

Are you an impostor?

*Critics never become impostors, but clappers do and they often wear white caps to misguide the world.*

What tickles you most?

*The fact that a Congress legislator like you cannot recognize an impostor when he meets one. Next time when you attend the Assembly session, watch the crowd of mountebanks around you.*

**S. HAKRAPANI (Bombay)**

Is Kamini's hubby an actor or a businessman?

*He is a Port Trust engineer with banking as a hobby.*

**L. S. SHRIWASTAVA (Rajnandgaon)**

Did you ever talk to Sushila Rani to get her again in the next birth?

*Don't you think that will be boring?*



It is a cruelty to put a charming girl like Rehana behind a chick curtain but there she is, stepping out in "Chilman", a social picture of O.S.S.

You don't altogether agree with Sardar Patel. Does it matter?

*It should to Sardar Patel who is a conscientious patriot because I am one of his intelligent voters. No politician can afford to ignore intelligent opinion too long if he hopes to win elections.*

**MISS L. RAU (Bangalore)**

Why does Jairaj, when singing, throw out his arms with such force every two seconds as though he were drowning?

*Music is deep waters for Jairaj and no wonder he struggles for the proverbial straw.*

**CAPTAIN PRATAP (Mussoorie)**

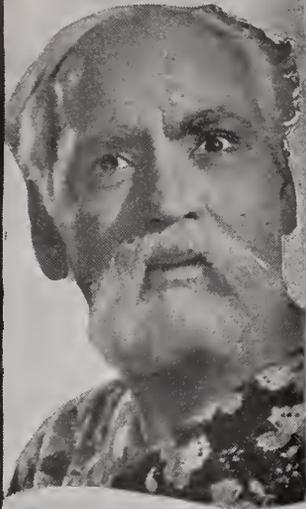
Would you like General and Madame Chiang Kai Shek, old friends of Pandit Nehru, to seek asylum in Delhi and start a Chinese restaurant?

*We have enough Chinese restaurants already—some of which need to be watched closely because of the Red dishes they serve these days. Some of our missing Communists might be found in them cooking the porridge.*

Should Stalin take a lesson from Truman and invite Nehru to Moscow?

*Stalin believes in counter-strategy. He has invited Pakistan's Liyaqat Ali Khan who is a nearer neighbour. Truman might now send a hurried invitation to Liyaqat.*

Oriental Pictures PRESENT



# THE

SHASHI KALA  
POORNIMA  
BHARAT BHUSHAN  
KUNWAL MEHRA  
HIMAT RAI  
CUCKOO *and*  
GYANI

Music by:-

**SNEHAL**

(*Sohag Raat* fame)

by — *Kidar Sharma*

**READY FOR RELEASE!**

*For Territorial Rights:-*

*Delhi & U.P. :- GOODWILL PICTURES, Chandni Chowk, DELHI.*

*East Punjab :- SAJDEH KHANNA & CO., AMRITSAR.*

*For other territories contact:-*

**VARMA FILMS,** Famous Pictures Ltd., Studios, Cadell Road, BOMBAY.



is new comer, Shyama, has a pleasant face to present in "Rooplekha", a costume story of Favourite Films.

Why are so many patriots being jailed in these days of freedom?

*To cure political insomnia.*

**VIL KUMAR KANWAR (Dehra Dun)**

Why are people so anxious to see film stars?

*They want to check up on their eyesight—to find out how their dreams of darkness face the glare of daylight.*

What do you think of a man of seventy marrying a girl of seventeen?

*An epicure! The girl's reaction, however, is more important than mine.*

Are Socialists popular in Bombay?

*Yes, but not because the Socialists are liked but because the Congressmen are hated.*

**SS S. LALVANI (Bombay)**

What is a girl to do if a boy keeps pestering her round everywhere?

*She should suddenly turn round once and ask him sharply about his intentions. Some one in the crowd will finish the rest of the inquiry. She can also inform the policeman but that is too conventional.*

What is the difference between 'Tata' and 'Ta-ta'!

*First means goodbye to your air farc, the second means goodbye to your friends.*

**JINDAR SINGH SETHI (Nabha)**

May I know your knowledge of mathematics?

*I am a wage earner. I know addition and subtraction, the only mathematics of middle class life. Capitalists know multiplication, division and ratio and proportion. Politicians know vulgar fractions.*

**V. K. FAZLUR RAHMAN (Bangalore)**

Whom would you choose if the choice is between Rehana and Begum Para?

*For what?*

What do you call a person who adorned his drawing room in 1946 with the photo of King George VI; in 1947 with the photo of Mr. Jinnah; in 1948 with the photo of Gandhiji and in 1949 with the photo of Pandit Nehru?

*A bread and butter patriot.*

Are our popular ministers still popular?

*Not with me, at least!*

What does motherhood mean to a prostitute?

*Continuous business if the little one is a girl—irritations if it is a male brat!*

What is the difference between a Nationalist Muslim and a Congress Muslim?

*A Nationalist Muslim can be a Socialist or a Communist but a Congress Muslim must be a spiritual heir of Azad—nothing less, nothing more.*

What do you think of our Government's plan to thrust Hindi on the masses?

*As idiotic as their other plans.*

**PRAN NATH CHHIBER (Delhi)**

What exactly does a man mean when he says to a young girl, "Darling, you are the sweetest thing on earth"?

*That he hopes to meet a sweeter one in heaven.*

What is the worst thing which a young girl can hurl at a young man?

*Herself! That inflicts a wound which needs a new dressing three times a day.*

**A. RAGHAVAN (Guntur)**

What is the difference between Christ and Christians?

*It is a gulf of one thousand nine hundred and forty-nine years.*

Have you ever scrambled to garland a minister?

*Not yet! God is still merciful to me.*

Sardar Patel said that he is not a capitalist. Well, what about his son?

*He is not a capitalist either. He is a princely wage earner.*

I sympathise with prostitutes. Don't you?

*Only with young and beautiful ones.*

**A. S. RAJA (Vizagapatam)**

Recently Dr. Pattabhi performed the opening ceremony of one of the costliest theatres in these parts. The show started with a newsreel of the Jaipur Congress. What do you say?

*More incense to the year's idol!*

**P. KANAKA REDDY (Waltair)**

What do girls expect to find at church?

*In old times they used to meet their future husbands. Nowadays they find their present lovers.*

**GULJAR SINGH (Singapore)**

How well will Sabu do on the Indian screen if he were to act in India?

*He might earn three rupees a day as an extra.*

**S. D. DATAR (Sholapur)**

Have you ever seen a white Negro?

*Quite a few! They only proved that blood had nothing to do with the colour of the skin.*

**OMESH CHANDRA WHIG (New Delhi)**

Please give us a life-sketch of Morarji Desai?

*Born in Bulsar when there were no lamp posts there. Stayed in G.T. Boarding in Bombay which had electric lights. Graduated from the Wilson College and took up Government service as a deputy-collector. Morarji is reported to have been a quarrelsome, argumentative and rowdy young fellow, headstrong and obstinate like a mule. Under Gandhiji's influence he improved fast to become our Home Minister today but Morarji still lacks sense of humour.*

Is there nothing in common between Hinduism and Islam?

*Only God and He is such a harmless fellow.*

**J. LAL THANVI (Jodhpur)**

What is the food of love?

*It is cooked in the bed of harmony.*

**K. G. MATHUR (Ghaziabad)**

Define a stone-hearted girl?

*Your rival's sweetheart!*

What do you think of bulky women wearing the Punjabi dress?

*Multi-coloured balloons.*

What is the difference between a Communist and a hungry man?

*The Communist is a hungry man who has had two good meals and is still hungry.*

What will love be like in the next century?

*It will be a rationed commodity with its germinal seed in state control.*

What was the effect of the comet on Sardar Chandulal Shah?

*He won the Derby and defeated the Congress candidate at a recent city election.*

Why don't some of our ministers step forward to marry a Harijan girl and give a practical example of Gandhiji's teachings?

*Aren't the Harijan girls already sufficiently depressed, suppressed and oppressed? Why punish these poor girls by throwing them into the dirty beds of politicians?*

Are thieves necessary in modern society?

*They help to balance our country's one-sided prosperity.*

Who is a sadist among our popular ministers?

*Most of them seem to be sadists the way they have deprived the people of the cup that cheers. Why are girl beggars increasing day by day?*

*To collect funds for the Socialists.*

Who is the next of kin of Nargis?

*She has a huge mother, two interfering brothers, a dozen nephews and nieces not to mention a score of moths who appear at dusk. And yet she is a very lonely damsel.*

Is it possible to avoid loneliness by going through love letters?

*Love letters, on the contrary, give an edge to loneliness and project the past on the horizon of the present.*

How is it that our national leaders are so poor in delivering speeches in public places?

*That is how they have hypnotized the nation with words that raise hopes which are never fulfilled. They ask us to eat words, wear words, live and die on words.*

Who is the real winner on the race course?

*The Government which makes profits without giving us a run for our money.*

Define good news?

*The defeat of a Congress candidate in the Chhatta elections recently. That defeat was the 1954 beacon of democracy.*

**MITTU ROW (Waltair)**

Would you take a hand if permitted to reorganize the South Indian film industry? How?

*That is improving only one man, Vasan, who I can give a correspondence course when necessary. The South Indian film industry begins and ends with one man and that is why it is hardly an industry.*

**M. K. ADVANI (Bombay)**

What will be the fate of Madrasis after the recognition of Hindi in Parliament?

*They will be once again relegated to their old position in Ram Rajya with a few Angads and Saravans of Ramayan acting as representatives of a district province.*

Compare "Apna Desh" with "Deccan Queen"?

*"Deccan Queen" never insulted the unfortunate refugee women by branding them as traitors to their country. If the refugees had a backbone, "Apna Desh" would not have been on the screen today.*

**MISS T. PAI (Bombay)**

Is dignity inherent or assumed?

*Assumed dignity is affectation.*

What is the percentage of idiots to geniuses in the film industry?

*The idiots of the film industry are outside the streets, people who pay for idiotic pictures.*

When do our nails remind you of claws?

*In clubs when I see the cats with pointed and painted nails.*

Isn't everyone secretly a Narcissus?

*With the only difference that the mirror has replaced the fountain.*

I love Napoleon!

*Quite safe! You won't have cradles.*

**N. VISWESWARIAH (Bangalore)**

Why do some people grow beards?

*Probably to hide the barber's itch or facial eczema.*

**A. RAMANATHAN (Poona)**

What will the Yankees do if they miss dollars?

*They will holler and won't let the rest of the world sleep.*

**P. JHUNJHUNWALA (Kanpur)**

What is the difference between the graves of mart- and traitors?

*The martyr's grave intrudes on us with its tombstone of memory while the traitor's is politely silent.*

Is pain palpable?

*Physical pain often screams while mental anguish sheds only silent tears.*

When is laughing a necessity?

*When ministers ask you to study under the municipal lamp post and mayors forget to put oil in the lamp.*

When does a widower remember his wife?

*When mere memories can't warm a cold bed.*

**SS K. L. KUMARI (Vizagapatam)**

Is marriage necessary for every girl?

*Men never insist on the ceremony.*

**NTA SYAL (Delhi)**

Is Raj Kapoor handsome?

*No, but he is not repulsive either.*

**E. BHASKARAN (Madras)**

Why don't the Indians call their wives as 'darling'?

*They do so in the cities but they never mean it.*

What do you think of Madras politics?

*Is there anything to think about them? They are so obvious.*

**A. I. KAJI (Bombay)**

What is a sense of humour?

*The toleration shown by our people towards the idiotic speeches of our leaders.*

What would happen if barbers go on strike?

*We shall all become education ministers like Maulana Abul Kalam Azad.*

**MORRIS NELSON (Agra)**

Who is the most non-violent actor we have?

THE POPULAR INDIA  
PRODUCTIONS LTD.

Presents

# मा का दिल



Starring

\* PARO \* ULLHAS \* SHARDA \* MIRZA MUSHARRAF  
\* KULDEEP \* W.M.KHAN \* SADIQ \* PRADIP  
\* JASWANT

# MA-KA-DIL

Directed by	Music by	Dialogues by	Produced by
S. M. YUSUF	HANSRAJ BEHEL	HASRAT	JAWAHIRLAL
	&		
	DHUMI KHAN	LAKHNAVI	CHATURVEDI

Territorial Rights:

C.P.C.I.: M/s JAMNADAS & Co., Bhusawal.

Bengal: UNITED PHOTOPHONES LTD.,  
56, Bentinck Street, Calcutta.

Punjab & N.W.F.P.: QAISER FILMS,  
23 McLeod Road, Lahore.

Bombay Agency: KAMAL FILM DISTRIBUTORS,  
Kamal Talkies, Sandhurst  
Road, Bombay.

Contact :-

THE POPULAR INDIA PRODUCTIONS LTD.,  
245, FAMOUS CINE BUILDINGS, HAINES ROAD,  
BOMBAY II.

Never more Lovely!



Never more **DRAMATIC**



Never more **SMILING**



Never more **SERIOUS**



Never more **EMOTIONAL**

as in **VARUNA FILM'S**

# Roomal

Starring **NARGIS: REHMAN: JAIRAJ**

D.O. NEROY

Cee Gee

with **JEEVAN — INDU — MAJNU — CUCKOO — BADRI PRASAD — RAMESH THAKUR — ZILLO — URVASHI — JANKIDAS — DEEPAK — PITU**

Directed by **RAMCHANDRA THAKUR** — Produced by **G. A. THAKUR & K. N. KAPUR**

Music by **HANSRAJ BHEL**

C. P. & C. I. rights **KAPURCHAND & CO, BOMBAY**

Bengal rights **KAPURCHAND LTD. CALCUTTA**

World rights: **FILM PRODUCTION & FINANCE CORP. LTD.**

POST BOX 6095. COLABA BOMBAY.

*Karan Dewan. His most violent act is an occasional sneeze.*

**R. NADGONDA (Dharwar)**

Do you know, Mr. Patel, the postal envelope now costs two annas?

*I know and the weight of the extra postage has made its journey slower than before.*

**S. AHLUVALIA (Delhi)**

What is there honourable and noble about a soldier?

*His willing consent to give his life for his country. Do you know that soldiers always die young?*

**IAHZADAKHAN ZAROBWAL (Bombay)**

Could you tell us why Dilip Kumar was not invited to Kamini Kaushal for her birthday party?

*His absence was suggestive but I am told that Dilip is a boy of retiring disposition and does not like crowds.*

What was the exact time and place when you first met your wife-cum-secretary?

*At 8-30 p.m. on the 15th of January 1942 at the Wayside Inn on Rampart Row, Fort, Bombay, India. Let me know what the future has in store for us.*

**LEELAVATI MENON (Madras)**

Do you think the creation of an Andhra province would end this ministerial tussle in Madras?

*More provinces—more ministers—more tussles. I would like to see all the provinces turned into as many Commissioner's districts and ruled from the Centre with a single legislative assembly. We shall then have some peace, unity, uniformity and efficiency. The present provincial autonomy is making a mess of our freedom which the ever-hungry Chinese may roll one day on their red tongues.*

**VELJI (Jamshedpur)**

Should a girl marry a man who snores during sleep?

*A snoring man is better than an empty bed.*

Why do Hindus take off their shoes before entering temple?

*To keep the street dirt out of the temple and not to trade in old shoes for new ones.*

**GHUNATH DAS (Darbhanga)**

Please name the producer who is kind and sympathetic to his workers?

*Chuni Lall of Filmistan who distributed a lakh of rupees to his workers very recently.*

Hon'ble Thakin Nu returned with hope. What hope?

*Same hope which China's Chiang entertained.*

**YANTILAL K. DOSHI (Bombay)**

How is it that brothels are still flourishing opposite the Congress House in Bombay with the Congress Government in power?

*Probably to prove that white-capped Congressmen can remain saints with sin facing them. It*

*sounds like an illicit distillery in the lap of the prohibition police.*

**A. DE' CRUZ (Nagpur)**

How many more times you expect to marry?

*These Congress laws have cut short an enterprising career.*

Could you tell me the exact number of times you laugh per day?

*I am not so extravagant as to laugh every day. The last time I laughed was when I saw Shantaram standing like a Congress volunteer beside Minister Morarji. Previous to that the sight of Chandulal Shah in an English suit while on way to Geneva gave me a severe stomachache laughing for days.*

**S. K. AGARWAL (Lucknow)**

What is a college romance?

*Usually a theory for a future domestic laboratory—sometimes an actual rehearsal of the future experiments.*

**S. C. SIVANANJAPPA (Sangenahally)**

In which role has K. A. Abbas succeeded: as a journalist or as a platonic lover?

*Judged by the money he earns, Abbas is a successful journalist. Platonic loving is an honorary pastime.*

**ARJAN D. BHARWANI (Ootacamund)**

Why is Sardar Patel called "Vir Hanuman"?

*Because he was the first lieutenant of our "Ramnam" saint.*

Why has twenty-three months of freedom failed to produce even an Indian national anthem?

*We are trying to describe our freedom before we sing about it.*

## Request To Readers !

We have received several complaints about agents demanding more than its price for "Grey Dust", Baburao Patel's unique and wonderful book.

The price in India is Rs. 10/- per copy and Rs. 12/- per copy in Pakistan, Burma and Ceylon. Readers are requested not to pay more as they can always order copies directly from:

**SUMATI PUBLICATIONS**  
55, Sir Pheroza Shah Mehta Road,  
Fort, Bombay.

*N.B. Remittances should be made by M.O., as copies will not be sent by V.P.P.*

What is the difference between Stalinism and Communism?

*Stalinism is the fascist form of Communism.*

How is it that after so many years of hard and intelligent work, your bank balance does not show big figures?

*Journalism is not a textile mill for turning cloth into currency.*

Why does the entertainment tax vary from province to province?

*In the present Congress Raj it is dangerous to use the word "why". The ministers themselves do not know why they are doing what they are doing these days.*

**SHANKER G. MAKHIJANI (Curacao)**

Has Government of India done anything for the Sindhi refugees in India or are they only given hopes?

*Don't worry about the Sindhis. They are doing fine and have turned their erstwhile hosts into refugees now. You can't use DDT against the Sindhis so they grow and multiply fast.*

**SHEEL C. JAIN (Delhi)**

Are women really the source of inspiration?

*Yes, they drive you to work to pay the grocer, the milkman, the servants, the landlord, the dhobie etc.*

**A. N. SHIKHARE (Bombay)**

What is the last refuge of a defeated politician?

*A defeated Congressman becomes a Socialist. A defeated Socialist becomes a Communist. After that there is no defeat. Every one becomes a Stalin. What is the result of morality going out of politics?*

*We get prohibition laws, anti-bigamy laws and other vindictive and pseudo-moralistic measures. The morality of politics lies in combining the largest measure of freedom to the individual with the least amount of interference from the State.*

**MADAN SURAJ SOLANKI (Jodhpur)**

Is garlanding a proof of real greatness?

*Greatness of heart of the man who garlands, seeing that those who are garlanded so often turn out to be narrow-minded bigots.*

**A. ABDULLAH (Dibrugarh)**

I saw Suraiya in "Omar Khayam". She is so ugly?

*Don't say it loudly. Her producers will hear.*

**SUSHIL KUMAR (Hyderabad Dn.)**

Can we call death our own?

*You need not be unnecessarily affectionate because death won't disown you.*

What is a virtuous woman to her husband?

*A silent prayer for his soul!*

**V. N. MATHUR (Delhi)**

Generally young girls of today desire to choose only those persons who want to become henpecked husbands. Why?

*Henpecked husbands are symbols of peace and harmony and never ask embarrassing questions.*

**A. V. NARASIMHAN (Hyderabad Dn.)**

What is temptation?

*To drink whisky during complete prohibition in defiance of the State laws and doctor's orders.*

What is your value in the money market?

*Only the man who borrows has a market value. I live within my income.*

What will you do if some one sets a price on your head?

*If the price is attractive I shall collect the price and deliver the head.*

**ANVERALI A. C. (Secunderabad Dn.)**

Are you a good chaperon for girls of college going age?

*I have no time to waste on these teenage temptresses.*

Can a woman become a prophet?

*Every housewife is, the way she preaches.*

**KAILASH NATH (Laskar)**

What is the reason for the present-day increase in crime?

*Politics, poverty and prohibition.*

The other day I saw a Sikh sitting in the barber's shop. Can you tell me why he was there?

*He must be reading old newspapers.*

What is wrong with the Congress nowadays?

*There is nothing right with it. The Congress is no longer a people's organization.*

Should cabinet ministers always fly?

*It is all the same to us whether they fly or crawl as most of them never arrive anywhere.*

**A. KOTESWARA RAO (Tenali)**

Why do people enjoy stage dramas more than cinemas?

*In a stage drama people feel the hot breath of the living artiste and the moisture of human tears.*

**A. N. RAMACHANDRA RAO (Madras)**

The world is fast passing out of the investment and dividend stage. Why?

*Because too many dividends were being paid to too few people and too many sweated to do it.*

**S. S. RANE (Bombay)**

Why is man ambitious though he knows he is mortal?

*That is precisely why he is so ambitious, squeeze in a long career within a short span.*

**D. D. TUNGIKAR (Hyderabad Dn.)**

What is polygamy?

*A virtue of Hindu gods but a crime of Congress raj.*

Babu Rajendra Prasad is not given any ministerial post. Why?

*He sits up in the night and sleeps during the day. The Secretariat will need an asthmatic clerk to keep pace with Babu Rajendra Prasad.*

Do you want to improve society from within or without?

*Heavens, no! That is the self-arrogated job of our Congress ministers. I want to sell only "film-india".*

**WANT SINGH AHLUWALIA (Delhi)**

What is the function of money in love?

*It is food for Cupid.*

**NORANJAN DUTTA (Titaghur)**

Is peeping a sin?

*If what you see is also a sinful act.*

**SHAKUNTALA (Mysore)**

Why is the price of coffee powder increasing day by day?

*Might be because Narsu, the South India coffee man, needs more money for motion pictures.*

What opinion do you hold about Vijaylakshmi dit?

*She is too old for my opinion. Call her Mama Pandit and solve the problem.*

Why have the lady students in Mysore started throwstones at the ministers' cars?

*Those ladies probably want to drive those cars and thus run the state.*

**NASH RAADZ IRANZ (Singapore)**

Does a modern woman like to become an early mother?

*She doesn't because motherhood is an orthodox profession but when she risks a husband, accidents must happen.*

**RABHAKAR (Madras)**

What do politicians lack?

*They lack everything we expect of them.*

**JAYARAMAN (Trichinopoly)**

When another member of the British Commonwealth of Nations, is daily adding insult to injury, why Nehru tie India's lot with the British?

*Nehru has a new neighbour who still feeds the British bull dog and in doing so threatens India's security. An old enemy is always a lesser risk than a new friend.*

**HATIA (Meerut)**

If you meet a girl in the street and she smiles at what will you do?

*I'll hit back with a bigger smile. I am not a man to take things lying down.*

**RUDDIN AHMED (Ranchi)**

What impressed you most in America?

*I saw people running, chasing, bending, stretching, shouting, struggling and working all the time. It is difficult to find an American in bed unless it is a hospital bed. In India—alas!*

**RAJAN (Bombay)**

Which part of their body is most highly prized by us?

*They respect all parts except the tongue which they turn and twist unmercifully.*

Who is the most beautiful film star—I mean, with cosmetics?

*From the present active lot—Madhubala. She has figure, features, womanliness and modesty.*

**CHAMPA LAL BOTHARA (Jaipur)**

I want to give you something as a gift. Please let me know your choice?

*Send me a nice 4 carat pink diamond. That is the best a jeweller like you can give. Don't back out now.*

Have you saved something for the future?

*Nothing much in worldly possessions but the goodwill of a million readers makes me a millionaire.*

**C. K. NATARAJ (Chalapuram)**

We are living in an age of terror?

*Yes, terror of our politicians who are wrongly called patriots.*

**MISS G. A. INDRA (Bombay)**

Is horse racing a clean sport?

*Very much so! It cleans you out.*

Is woman an income reducing agent?

*Had she been only that men could have purchased their peace of mind with money but she is a lot more.*

**VINOD S. KAPUR (Simla)**

Why do you hate Communism if you are not rich?

*I like Communism as a political doctrine but I disapprove of the violent methods used by the Communists.*



Smartly rigged up Sitara makes "Hulchul" a thrilling motion picture and gives K. Asif a new reputation as a producer.

What is Nigar Sultana's address?

*Mamajiwalla Cottage, Mahim Bazaar Road, Mahim, Bombay. But approach carefully as Nigar has a rare temper in spite of her attractive smile.*

What do you think of Dilip Kumar's usually open mouth?

*Must be a hungry bloke collecting the studio dust on his tongue.*

**K. N. SUBRAHMANYA (Mysore)**

Pandit Nehru is reported to have presented mangoes to George Bernard Shaw. What does that mean?

*That mangoes are better than our politicians.*

**G. JAGANNATH PATNAIK (Jeypore)**

I am an ale-house politician. What are you?

*An arm-chair grumbler.*

**V. P. SHAH (Bombay)**

Do Communists ever lead a peaceful life?

*Only when they sleep, I guess, if they sleep at all.*

**V. A. ABRAHAM (Bombay)**

Do you think the Socialist Party is ripe to take over from the Congress?

*When the Congress itself is not qualified enough to rule efficiently, how can you expect this little step-child of the Congress to take over?*

**B. KISHEN RAO (Bolarum)**

Nehru kissed Lady Pamela, Rajaji embraced Lady Mountbatten but Sardar Patel kept quiet. Why?

*The Sardar embraced the princes and they disappeared into his large heart.*

**MISS ASHA KUMARI (Dehra Dun)**

What sort of women do film actors fall for? Not the good type, let us hope!

*With the exception of a few uneducated rotters most of our film actors are decent married folks who don't believe in chasing other women whether actresses or from the "good type" you presume.*

**RAMZANALI CALCUTTAWALLA (Secunderabad Dn.)**

I am crazy about Kamini Kaushal. I want to write to her; what is her address?

*Mrs. Uma Sood, C/o B. S. Sood, Gate Side, Clarke Bunder, Mazagaon, Bombay.*

**S. M. SRIVASTAVA (Meerut)**

Why is the U.P. Government ready to spend Rs. 10,000/- to remove monkeys?

*Do the monkeys collect a bigger crowd than the Congress ministers? If that be so, the monkeys must be shot because crowds are the essential vitamins of the Congress organization.*

**MITHU M. WADHWANI (Bombay)**

Is there anything peculiar about your dog, Moti?

*He is handsome, intelligent and loyal. How many human beings deserve this compliment?*

**KRISHAN KUMAR KALRA (Bombay)**

They also love who stand and stare?

*But they tire their eyes and legs.*

**K. NAGARAJA RAO (Kurnool)**

Why are the Mountbattens so much interested in our country?

*Their first cousin is the Prime Minister of India.*

**BISHAN SAHAI (Ghaziabad)**

Bombay's Home Minister recently declared that the government would banish all forms of gambling. Does this apply to marriages also?

*No, nor to the privilege of voting for the Congress in the next election.*

**MISS PARPATI PANJWANI (Bombay)**

Is your mind a magazine of knowledge?

*A magazine takes its contents from outside the mind. Thought is the product manufactured inside the mind.*

**P. N. RAMACHANDRA (Mysore)**

Have beautiful women got beautiful souls?

*Women are not known for their souls.*

**RAJ KEJDIWAL (Kanpur)**

Can you tell me why Suraiya is becoming bulky by day?

*She is competing with her bank account.*

Do you approve of smoking by the so-called cultured girls of India?

*I hate Indian women smoking, drinking and doing the rumba.*

**K. G. S. KRISHNA (Bombay)**

What is the place of Communists in India and how do they fall in line with the government's policy towards them?

*If we must have Communism, let it come peacefully and constitutionally and not riding on the back of a bronco from Moscow, kicking and killing people without rhyme or reason.*

**HALIMA BEGUM (Secunderabad Dn.)**

A Muslim friend argues that Islam is 99% Communism. What do you say?

*I disagree. The brotherhood in Islam is not an equality in spoils as in Communism. In Islam all human beings are equal in the eyes of God. In Communism all human beings are supposed to be equal from the view point of the state. There is a difference between God and a state. Islam insists on charity. Says the Holy Quran "Practise 'salat' and pay 'zakat' to the poor and bow down with those who bow down" (Holy Quran, Ch. II 43). The words 'zakat' and 'poor' imply that the rich must give charity to the poor. In Communism the rich and the poor don't exist. In my opinion, there is 99% disagreement between Islam and Communism.*

Acharya Vinobha Bhave, Mahatmaji's disciple, travels only first class and is not afraid of public criticism. How do you like that?

*Who is to ask him after Gandhiji's death? He never travelled that way when Gandhiji lived.*

**D. P. OROSKAR (Bombay)**

In an article about Pandit Nehru published in the English weekly "Life" (international edition) of

y 28th, the author writes "Modern India has the nd largest movie industry in the world. It is patro- d by subconscious India. Sixty per cent of its pro- ds deal with this world of racial myths, magic and asy". Is it true Mr. Patel?

*No! The writer is misinformed. Hollywood produces a greater percentage of myths, magic and fantasy than India does. And Hollywood produces in addition a number of perverted problem dramas. As regards the filmgoers, their mental age is about the same all over the world.*

**UMAR (Patiala)**

What would you do if you go to Kashmir?

*Take a houseboat and flirt with girls, if there are any good looking girls around. I won't write stupid articles about Sheikh Abdulla and sell them to penny papers.*

When writers write, whom do they write for?

*They write for their grocers but don't admit it even to themselves.*

Which is the costliest picture produced?

*Rajkama's "Bhool"! It was the most expensive mistake of the year seeing that it brought in no returns.*

**ATARAJAN (Poona)**

Are there University degree holders amongst our actors?

*Quite a few but the box-office does not recognize these degrees.*

**RAJENDRA SINGH (Agra)**

Do our film stars ever get jealous of each other?

*Jealous? That is hardly the word. They would bite each other if they only got the chance.*

Why are memorials not raised for our dead film stars?

*Memorials are built for those who serve selflessly. Do you know how much our stars eat, drink and waste when they live?*

**RAO (Bombay)**

We have hardly any female directors in our industry. Isn't the fair sex suitable for such work?

*Somehow when a woman starts doing this work, she remains neither fair nor female.*

"Honesty is the best policy." Which is the worst?

*Honesty again, and again!*

**M. NAIDU (Voyalpad)**

What is it that you like most in our white-capped technicians?

*Their humility in bending their heads before garlands.*

Why do school teachers make the best wives?

*Leela Chitnis was a school teacher and in spite of two marriages she is a lonely soul today.*

How to reduce ugly fat?

*Neither medicines nor exercise can do this. Keep away from the dining table as much as possible and the trick is done. The scientific approach is to lessen carbohydrates and fats and concentrate on proteins.*

**VASUDEV RAO (Bangalore)**

How do you avoid the insurance agents?

*I show them the old policies and ask them to lend me money to pay their premiums.*

What are the highlights of your life?

*My life has had no highlights. It has been one long gruelling session of work.*

What is horse sense?

*The sense which Chandulal Shah displays in picking up Derby winners.*

**VASANT VARDE (Bombay)**

What was the beginning of your success?

*Six failures one after another before I realized that people would pay to read what I wrote.*

**NIRMAL (Rewa)**

Do the husbands of our actresses live on earnings of their wives?

*What else do they marry actresses for?*

### 25 PRIZES EVERY MONTH

In response to the demand of numerous readers, Filmindia Publications Ltd., have decided to give copies of Editor Patel's book "Grey Dust" as prizes for questions which are considered interesting or elicit interesting replies in "Editor's Mail".

The prize scheme has therefore been revised as follows:

1st Prize: Rs. 90/- and one copy of "Grey Dust"; 2nd Prize: Rs. 70/- and a copy; 3rd Prize: Rs. 40/- and a copy; 4th Prize: Rs. 30/- and a copy; 5th Prize: Rs. 20/- and a copy and 20 Consolation Prizes of one copy of "Grey Dust" each.

A reader can ask as many questions as he likes. Questions should be neatly written or typed if possible. Unless the letters are signed, they won't be considered.

In awarding prizes the Editor's decision shall be final and absolutely binding and no correspondence will be entertained.

The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by money order while the copies of "Grey Dust" will be sent by registered post.

### PRIZE WINNERS FOR AUGUST

1st Prize to T. L. Kripalani (Simla Hills); 2nd Prize to Gopal Chandra Banerjee (Barrackpore); 3rd Prize to Miss Gangu Kushalpa (Mercara); 4th Prize to Miss Anima Chatterjee (Bankura); 5th Prize to Miss Kunda Sarang (Bombay) and 20 consolation prizes to the following:—C. Satyanarayana Rao (Kurnool); N. Rajagopal (Mysore); Jagdish Prasad Jain (Hapur); Rusi Bomanji Mistry (Bombay); P. Sarveswarar Rao (Masulipatam); Miss T. V. Rao (Madras); Miss Subodh M. Dalvie (Bombay); K. R. Rajan (Bombay); H. Venkanna (Kurnool); Miss L. Rau (Bangalore); Pran Nath Chhiber (Delhi); A. Raghavan (Guntur); K. G. Mathur (Ghaziabad); Miss T. Pai (Bombay); M. Velji (Jamshedpur); Jayantilal K. Doshi (Bombay); P. N. Ramachandra (Mysore); Champa Lal Bothara (Jaipur); K. N. Subrahmanya (Mysore) and B. Kishen Rao (Bolarum). Money Orders and copies are being sent to all the prize winners.



**HINDUSTAN CHITRA**

*Present*

*In the wake of the roaring  
success of their*  
**"SAWAN AYA RE"**  
*yet another hit*

# RIMJHIM

*Written and Produced by* **KISHORE SAHU**

*Directed by* **RAMESH GUPTA & SUSHIL SAHU ...**

*Starring*

**KISHORE SAHU · RAMOLA · MUBARAK**

**MOHNA - JANKIDAS - AMIR BANU - ANANT PRABHU - JUGNU**

*Music Direction*

**KHEMCHAND PRAKASH**

*Lyrics*

**BHARAT VYAS**

*Shangri-la*

OUR NEXT  
UNDER PRODUCTION  
**TESU - KE - PHOOL**

*Produced at M&T Studios ANDHERI.*



**KISHORE SAHU—**

*India's ace director Kishore Sahu is also an excellent actor. Here he is, playing a comedy role in "Rim Jhim", a social comedy, featuring Ramola in addition. The picture is produced by Kishore Sahu for Hindustan Chitra.*

IT'S A

Music  
KHURSHID ANWAR

Photography  
RAJNIKANT

Audiography  
CHANDRAKANT

Songs  
MADHOK-SHAKIL  
NAKSHAB



Si

A HA

JAIRAJ

Produced by  
R.B. HALD

HALDIA-NANDA  
PRODUCTIONS  
DADAR-BOMBAY

OF THE SEASON!

DEESOME ROMANCE  
ATED BY MIRTH & MUSIC!

YA & MADHUBALA

*in*

r's Greatest Heartache

# gaar

NANDA PRODUCTION

FEATURING

GH·MADAN PURI·RANDHIR

RGA KHOTE

*Directed by:*

J. K. NANDA



OUR NEXT  
"MEHFIL"  
ON THE SETS NOW



*REHANA—*

*Masses love Rehana because of her verve and charm. Here she is in one more popular picture, "Chilman", produced by O.S.S. and directed by Chaugzy.*

MUSIC LIKE LOVE enchants  
the HUMAN HEART

●  
*Here they come together!*

The "beloved bad-girl" of  
the screen, Sweet, Gay,  
Romantic

★ **REHANA**

and "the bad gentleman"

★ **YAKUB**



in

LOTUS PRODUCTIONS'

# DILRUBA

A "LOTUS-ORIENT" PICTURE

●  
Contact :-

**SAROJ PICTURES LTD.,**

360, VITHALBHAI PATEL ROAD,  
BOMBAY 4.

O. S. S.

*Presents.*

Scintillating.....**REHANA**



in

# CHILMAN

with :- PRATIMA ★ SHANTI MADHOK ★  
HAMID ★ SHARIF ANWARI ★  
NAZIR (Kashmiri)

*Directed by* — **CHANGEZEY**

*Supervision* — **VAJAHAT MIRZA**

*Territorial Rights*

U. P. Delhi :- JAGAT FILM DISTRIBUTORS DELHI

FOR OTHER TERRITORIES :

CONTACT PERSONALLY :

**Mr. D. B. DIVEKAR**

BOMBAY FILM LABS. DADAR,  
BOMBAY

OR WRITE TO :

**A. N. CHOWDHRI**

183, KALINA, SANTACRUZ,  
BOMBAY, 25

Veer Studio

ADARING DRAMA OF TWO PRIVATE DETECTIVES INVOLVED IN A NOTORIOUS CASE IN WHICH THEY WERE DOUBLE GROSSED BY A BEAUTIFUL DAMSEL.



LOTUS PICTURES  
*Present*



SHANTA PATEL  
*in*  
**SUMITRA**  
*with*  
MAHINDRA DATTA, SUKUMAR, RAMKUMAR, SALONI  
& KAMRAN



*Story & Direction*

*Produced by*

**BASANT KUMAR**  
*Photography* - ERUCH DARUWALA

**ERUCH DARUWALA & ABDUL MAJID**

*Music by* - H. N. SUBAM

For Particulars Contact : **LOTUS PICTURES**, Supreme Studios, Amboli Road, ANDHERI.

# “Chhota Bhai” Revives New Theatres’ Old Glory!

## *Kartik Chatterjee Deserves A Salute!*

“Chhota Bhai” takes you back to the golden age of the Indian movies when the New Theatres of Calcutta gave us one beautiful picture after another and in doing so lent rare art and purpose to entertainment.

We are so rudely disappointed with the spate of rotten pictures turned out from the studios these days that despite the proverb that one swallow does not make a summer, we still cling to the fond hope that “Chhota Bhai” is the precursor of a series of beautiful creations from New Theatres.

“Chhota Bhai” is a beautiful experience in which one forgets the usually dirty environments of a rotten theatre and lives with the modest and unobtrusive characters of a story which has more in it than the mere antics of a high-spirited, self-willed boy.

The story is a provocative essay in child psychology and an eloquent lesson for parents and guardians entrusted with the care and upbringing of problem children. Taking the too simple, and a little dull story, “Ramer Sumati”, written by the late Sarat Chandra Chatterjee, Kartik Chatterjee, the director of “Chhota Bhai”, has made a picture which, in its human appeal and social purpose, far surpasses the original work of the great author. It is like putting life into clay models and creating a vivid world of ideals and emotional conflicts.

### LOVE AS CURE

It is all about Ramlal the young step-brother of Shyamlal a middle-class wage-earner. Ramlal is an orphan entrusted to the care of Narayani, Shyamlal’s wife. Narayani seemed to love Ramlal more than she did her own little son Govind. Probably because Ramlal was an orphan, possibly because he was a step-child in the family and certainly because everyone else hated

### CHHOTA BHAI

Producers: **New Theatres Ltd.**

Language: **Hindustani**

Story: **S. Chatterjee’s “Ramer Sumati”**

Music: **Pankaj Mullick**

Songs: **Prakash, Ramesh & Rajendra Krishna**

Photography: **S. Mazumdar**

Audiography: **S. Ghosh**

Cast: **Molina, Shakoor, Rajlaxmi, Paul Mohinder etc.**

Released At: **Minerva, Bombay**

Date of Release: **3rd June 1949**

Directed By:

**KARTIK CHATTERJEE**

Ramlal. Narayani protected the boy with all her love. To the boy, Narayani was the only goddess of his little world.

Ramlal nursed almost a very keen sense of justice and fairness and tried to mend the ways of the world with his impetuous and childish methods of retribution which made him a terror among the people of his village.

Incidents after incidents, which look like so many pranks of a spoilt and self-willed child but which are in fact expressions of the inner conflicts of a high-spirited child, contribute to portray the character of Ramlal who is hated by every one but his ever-loving, always-understanding Bhabhi. Though the world around including her own husband, sees such a lot of evil in the little boy, Narayani, with her eternal motherly love, cannot see anything bad in him. It is this loving faith of Narayani that ultimately helps the boy to adjust himself to the expectations of the world and assume normal behaviour.

After showing a series of childish pranks in an indirect manner, the director brings Digambari, Narayani’s old, shrewish mother, to portray a direct conflict and lend the story its intimate soul.

Digambari creates numerous embarrassing and heartrending situations in which the soul of the little boy gets its callous hammering from a cruel world till it cannot bear any more and the climax is reached when the little rebel relinquishes his struggle in the loving lap of his Bhabhi.

### MOLINA’S SUPERB PERFORMANCE

The production values are in keeping with the old standard of New Theatres—the standard we have learned to love. Without a single crazy angle, the photography is at once beautiful and effective. The Hindi dialogue of Mohanlal Bajpai is perfect with the solitary exception of the word “Langhan”, used twice by Digambari, which only educated Hindus can understand. Pankaj’s music does not at all intrude but mixes well with the emotional pattern of the story. Only the last song of the boy looks detached enough to be an after thought. It is, however, very effective.

It is a pity that a superb artiste like Molina is not seen on the screen more often these days. In the role of Narayani, she lives the role of an ideal mother, the greatest poetic solitaire of the world. No one could have done better.

Both the boys, Shakoor and Khurshid, in their respective roles of Ramlal and Govind, do extremely well as maiden artistes. Rajlaxmi is good as Digambari in spite of her diction of Hindustani having the round Bengali tone. Mohinder gives a good stoic performance as Shyamlal, the middle-class drudge.

In short, “Chhota Bhai” is a picture worth going a long way to see. And it is worthy of the old reputation of New Theatres. Thanks to Kartik Chatterjee, whoever this guy is!

*Did you dust your  
grey matter with  
“Grey Dust”?*

SCRE

Filmistan's 'Sha...  
a liltng enter...  
is at last on the r...  
at the Roxy cine...  
Bombay. Tear...  
page from the...  
scarred histor...  
Burma during...  
Japanese occup...  
Director B. Mit...  
given us a th...  
tale of sighs and



Whatever the danger, human beings still need entertainment. Here is Kamini Kaushal giving one of her popular dances.



Cuckoo is caught by a crowd of clowns but not for long. Once she gets going on the screen, people go crazy with her grace and rhythm.



"Shabnam" seems to be a dance lover's paradise the way several impressive dances are executed. Here is Paro adding grace to entertainment.

D.D. NEROY

PS

7 punctuate the  
s' people in fran-  
rch for safety  
elter. Producer  
Vkerjee seems to  
e placed all the  
h resources of the  
an Studios at  
sposal of the  
to make the  
at once thrill-  
d entertaining.

# SHABNAM

— ON —  
THE SCREEN  
A  
FILMISTAN PICTURE



Kamini Kaushal and Dilip Kumar, well-matched in all respects, become ideal lovers of the screen and lend a strange realism to the romance which surprises people.



Cuckoo, that pretty poem of curves and contours, sends a million hearts perambulating when she swings her hips to the rhythm of music.



And "Shabnam" is not without its grim drama with Jeevan becoming a menace to two young girls.

MOONLIGHT PICTURES LTD.,

*Presents*

“NIGAR SULTANA” AND ? (TOPMOST ARTIST)

IN

# “PAHALI MULAKAT”

SUPPORTED BY

REHMAN, RAMSINGH, RAMESH SINHA AND GOPE

*Producer:*

**SHYAM SUNDAR JATINDER NATH**

*Direction:*

**ANANT THAKUR** (PUGREE FAME)

*Music Director:* PT. HUSANLAL BHAGAT RAM

*Songs & Dialogue:* RAJINDER KRISHAN

*Dance Director:* PT. GIAN SHANKER



DELHI, U.P. EAST PUNJAB RIGHTS CONTROLLED BY:—

**M/s STARLINE PICTURES LTD.,**

Chandni Chowk, DELHI.

*For particulars:—*

**MOONLIGHT PICTURES LTD.,** BOMBAY  
Chandni Chowk, DELHI.

*For correspondence:—* **MOONLIGHT PICTURES LTD.,**  
302, Hotel Astoria, Churchgate, Bombay.

# "Char Din" Presents A Pretty Suraiya!

## Sadiq's Direction Saves A Poor Story!

If the story of "Char Din" had been thoroughly criticised prior to its shooting we would have without doubt got more logical, more dramatic and certainly more purposeful a picture than at present. As seen on the screen "Char Din" presents a clumsy story which in spite of expensive presentation fails to appeal. The producers seem to have spent rather lavishly on the picture but the story was hardly worth the trouble seeing that similar stories have already appeared on the screen so many times before.

It is a story of a rich England-returned heiress who, obsessed by the Western way of life, keeps demanding all the freedoms for the fair sex. Her reversion to the Indian way of thinking, of course through the magical touch of love for a tall man, provides the entire dramatic material of the story.

### FARCICAL SEQUENCES

Rai Saheb, a wealthy businessman, returns home with his daughter Shakuntala after seven years' stay in England. Rai Saheb is shown as having absorbed the right things from the West while Shakuntala has evidently picked up the wrong ones.



"habnani", produced by Filmistan, is an intriguing story that sustains interest till the last. Here is Kamini Kaushal with Jeevan in a fireside situation.

### CHAR DIN

Producers: Ratan Pictures  
 Language: Hindustani  
 Story & Dialogue: Azim Bazidpuri  
 Songs: Shakil Badayuni  
 Music: Shyam Sunder  
 Photography: Ratanlal Nagar  
 Audiography: S. B. Thakar  
 Cast: Suraiya, Shyam, Jayant, Badri Prasad, Randhir, Om Prakash & Cuckoo  
 Released At: Roxy, Bombay  
 Date of Release: 27th May 1949  
 Directed By: M. SADIQ



Producer-director M. Sadiq saves a poor story from failing at the box-office.

Shakuntala is soon on her toes addressing crowds of women and making them rebels. With one lecture of hers, we see wives leaving their husbands in odd costumes and Muslim begums tearing off their purdah.

There is a pandemonium among the men who lose their wives with an ease that suggests that they did not even deserve to hold them. They all rush to Rai Saheb and complain about Shakuntala's teachings. It is

planned to enlist the help of Deepak, a poet and writer, as a cure for Shakuntala. How Deepak is qualified for this job, we are not told. Deepak and Shakuntala soon clash and part. Now an old learned Brahmin, called Panditji, is brought in. Shakuntala tolerates him but his teachings fall on deaf ears.

Shakuntala now tries to run an insurance company and as expected makes a mess of it. But the story writer shows a greater ignorance of an insurance organization than Shakuntala does with the result that all these sequences are reduced to a farce.

Deepak appears at the office of the insurance company and takes some photographs of the women there in a hand to hand fight. Shakuntala decides to destroy these photos and in trying to do so is trapped in Deepak's cottage. Now begins a sequence of shrew taming which kindles sparks of love on both sides.

### BAZIDPURI'S BHAGWAN!

Shakuntala now becomes the traditional Hindu cow too quickly. She accepts silently her father's choice of a husband for her. Her wedding to a stranger is soon fixed without a word of protest from Shakuntala. Deepak quits the scene and Shakuntala soon goes chasing him supported by Panditji.

God (Bhagwan) now takes a hand in Bazidpuri's story and discovers

a previous wife of Randhir, the betrothed. Bhagwan drops her in the lap of His priest to be used at the very last moment.

The last moment is the wedding time when Panditji produces Randhir's first wife and supports the Congress government's anti-bigamy law in an impassioned speech. Randhir is chased out and Deepak is put in his place and married to Shakuntala.

The story is flimsy and illogical. The writer has introduced most of his characters without portraying their social and personal background. Shakuntala's reversion to the old Hindu way of life is too sudden. The rebellion amongst married women is too farcical to contribute to the theme. Rai Saheb's character does not carry conviction in the story. There are two limping characters in the story unnecessarily. They lend their limp to the tempo and make the picture slow. The hero, who is supposed to be a writer, poet and man of ideals, is shown as a crank and with this complexion he does not help the theme. In fact, almost all the characters in the story are portrayed in too frivolous a strain to become dramatically effective. Thanks to Azm Bazidpuri!

**GOOD CAMERA WORK!**

The picture is produced on a lavish scale and you can see a lot of money sprinkled over the wedding scenes and other sets. Deepak's house is an attractive set. Photography is attractive. Suraiya has been intelligently photographed and looks almost pretty in parts. The music is poor and so are the lyrics which have words and sentiment alien to the Hindu characters of the story. A qawwali, however, is well sung. Cuckoo's dance is as graceful as her person. Sadiq's picture presentation is very attractive. In fact his good direction saves the story from being completely boring.

From the players, Suraiya makes a good impression as Shakuntala, the heroine. The cameraman has given her face a new complexion and moulding. She should hire this camcraman for her future pictures.

Suraiya's "modern" costumes, as designed by Maison Vienna, are to say the least clumsy and idiotic. The square-shouldered coat which she

carries looked stupid, so did the short jacket.

Om Prakash, in the role of the "Holy Father" as Randhir calls him, gives an excellent performance without the unnecessary limp. Shyam has hardly anything to do as the hero except carrying himself about and keeping himself handy.

Jayant fails to convince as Shakuntala's father. His poise and make-up needed age. Randhir overacts as the West-struck youth. Badri Prasad's limp takes the knavish

aspect out of his role. A straight portrayal would have suited him better.

In short, "Char Din" is quite good time-killer and the star-cast likely to attract crowds.

Did you dust your  
grey matter with  
"Grey Dust"?

★ ★  
AWAIT THESE TWO HITS FROM

**RANJIT—**

★ ★  
**NATZAMIRIE**

A Spectacular Musical  
Extravaganza

*Starring:*

**SASHIKALA, AGA JAN, SATISH,  
SHANTI MADHOK**

*Director:* PRAHLAD DUTT



**BHOOL  
BHOOLAIYAN**

A Smart Musical Comedy

*Starring:* **AGA JAN, ZEB KUREISHI,  
PESSI PATEL, LAILA**

*Director:* TAIMUR

★ ★

*World Distribution Rights controlled by:*

**FILM DIVISION,  
THE MOTOR & GENERAL FINANCE LTD.,  
Patel Chambers, French Bridge,  
BOMBAY.**

# "Anokha Pyar" Presents An Old Story! Bad Recording Kills The Music!

This picture is called "Anokha pyar" (Uncommon Love) but its entire uncommon aspect begins and ends with the title. The story is more than merely common. It is, on the other hand, boringly familiar.

"Anokha Pyar" is the old romantic prescription in which two girls fall desperately in love with the same boy and keep sighing and singing with the pendulum movements of their hero till one of them throws up the sponge at the end and the other throws her arms round his neck.

### A FANCY FLOWER-GIRL!

Though common in its main plot, the picture is yet uncommon in other respects. It has, for instance, a beautiful young flower girl, all alone in the world, selling flowers to invisible customers and living on her visible earnings with smart and very visible costumes. She has in addition enough surplus to lend a little money to the local barber.

This flower girl meets only odd characters like the barber, the goon and a couple of other crazy people. In the town where she lives there are no other women except her rival, Geeta, and her two old aunts. It is evidently a town of seven men and four women with a maid thrown in for grace. And yet the town has a book publisher with a printing press that turns out a best-seller within a short time and with its sales makes the author rich enough to hire a big house and buy a car. And they say that India is an illiterate country. As if to make up for the shortage of men and women in the main sequences of the story, the producer introduces a small crowd of disreputables in a party which the publisher gives to the young author.

The picture has a six-foot wide river, it is called a blood-thirsty river, which either begins or ends at the ruins of some old palace with which the setting man stops the fur-

ANOKHA PYAR	
Producers:	Ambica Films
Language:	Hindustani
Story & Dialogue:	Zia Sarhady
Lyrics:	Zia, Behzad, Shums etc.
Music:	Anil Biswas
Photography:	Jal Mistry
Sound:	R. Chatterjee
Cast:	Nargis, Nalini Jaywant, Dilip Kumar, Sankatha Prasad, Kesarbai, Amir- bai etc.
Released At:	Super, Bombay
Date of Release:	3rd June 1949
Directed By: M. I. DHARAMSEY	

ther course of the river by placing the ruins athwart instead of alongside.

### LOVE WITH BOTH EYES!

All the row is about a hungry-looking young writer, Ashok, whom Bindiya, the flower-girl, discovers on the riverside—the same six-foot wide river mentioned above. To throw this hungry-looking man into the arms of his ultimate lady-love, the story writer brings a goonda on the scene. The goonda delivers a neat one on the hero's eye and the hero becomes temporarily blind. Bindiya takes Ashok to a near-by doctor who has a daughter named Geeta. After four blindfold days Ashok opens his eyes on Geeta and falls in love with her with both eyes open. That starts it on both sides.

Bindiya also falls in love with Ashok without, of course, Ashok knowing it. The doctor now kicks the bucket to inject some pathos into the story. The pendulum of love now starts swinging to and fro to the sad rhythm of sighs and songs. Both the girls sigh and sing at regular intervals making the whole screen

wet with tears. Refusing to go unnoticed, the hero also raises a wail or two on his own and makes the story quite pathetic till he nurses the idea of committing suicide. But the audience is not so lucky as to see the floating corpse of the hungry-looking hero.

The two girls, Bindiya and Geeta, with their strange love for an odd man, arrive at an understanding and decide to save the hero who keeps looking into the river but doesn't jump in. Geeta ultimately claims Ashok and Bindiya goes out of block for good.

To say that the story is stupid is to put it modestly.

### SONGS OR ONIONS?

With the exception of the photography, which is very attractive in parts, there is hardly anything to commend in the picture. Anil Biswas has given us a rehash of all old tunes and even these are badly recorded. In fact, bad recording has killed the old music completely. Probably it deserved to die because of its age. The different Muslim lyric writers have let out Urdu and Persian sighs through the mouths of Hindu characters. They emit the foul breath of onions through the young lips of Bindiya and Geeta. The solitary lyric of Gopalsingh Nepali is the only appropriate composition in the picture.

From the players Nalini Jayawant, though still too chubby, makes a praiseworthy attempt to stage a comeback in the role of Bindiya. Nargis is very well photographed and gives a subdued performance as Geeta. Dilip Kumar could have given a better performance but he seems to have missed his favourite heroine, Kamini Kaushal. Kesarbai and Amirbai, the two aunts of the heroine, tickled the audience with their antics.

Well, if you do not mind seeing an old story once again, you may like "Anokha Pyar". It has a star-cast that draws the crowds.

Did you dust your  
grey matter with  
"Grey Dust"?

LIBERTY ART PRODUCTIONS

# LEKH

A MANECK MOVIES RELEASE

From  
THURSDAY

11th

A  
U  
G  
U  
S  
T

1949



From  
THURSDAY

11th

A  
U  
G  
U  
S  
T

1949

AT  
?

SURAIYA challenges you for her SONGS  
SITARA challenges the industry for her  
KATHAK classical DANCE

AT  
?

BOMBAY

MOTILAL challenges all for his ACTING  
CUCKOO as captivative as ever

SHOLAPUR

Music By:  
KISHUN DAYAL B.Sc.

Directed by: G. RAKESH

Songs By:  
QAMAR JALALABADI

*If you see "Lekh" you would  
never be suspicious in your  
MARRIED LIFE*

*For Booking of Bombay Presidency:*

**MANECK MOVIES,**

4/C, PURUSHOTTAM BUILDING, TRIBHUVAN ROAD.

BOMBAY 4.

# "Dil-Ki-Duniya" Draws Crowds At Kamal!

## Mazhar Khan's Masterly Performance!

It was a happy surprise to see another picture from Mazhar Khan. Quite a few people had thought that Mazhar Khan has had enough of motion picture production to be up and doing once again. But in "Dil-Ki-Duniya" he is back again with a vengeance with all his flair for something new and dramatic.

Mazhar is a very sincere and conscientious producer. He always strives to give something different, something sensible and something ambitious. He never uses the usual frivolous and poisonous box-office prescription to regale the idiotic masses to make mere money.

"Dil-ki-Duniya" is a picture in keeping with these ideals of its producer. Not that the picture is anywhere near being perfect but it has in it seeds of thought and versatility in addition to the picture having well-balanced production values.

### MISUNDERSTOOD MAN!

It is a story of a lone man who has suffered much in life and seen his affectionate attachments being torn away from him one by one. The last one whom Lalaji loses is his only grown-up daughter who dies suddenly whilst singing to the rhythm of Lalaji's sitar.

Lalaji cannot get over this shock and he sees a glimpse of his daughter in every young maiden of his village. Half-crazy with the grief, which he keeps green by peering in the face of every damsel he sees, Lalaji is soon misunderstood as a vicious old man with a weakness for young women. The village folks, wallowing in the muck of their own filthy thoughts and veiling their vision with shades of their own sins, condemn this afflicted old man as a sex-obsessed maniac and describe him as a menace to society. Little did they realize that the old man was searching for a daughter to cover up with the affectionate love he had for his own departed one and in doing so quench the thirst of his utterly heart.

One day the ever-searching old man meets Lalna, a street dancer,

<b>DIL-KI-DUNIYA</b>	
Producers:	<b>Noble Art Productions</b>
Language:	<b>Hindustani</b>
Story & Songs:	<b>Zia Sarhady</b>
Music:	<b>Pt. Gobindram</b>
Photography:	<b>Saju Naik</b>
Audiography:	<b>Allaudin</b>
Cast:	<b>Munnawar Sultana, Gita Bali, Mazhar Khan, Jaswant, Madan Puri etc.</b>
Released At:	<b>Kamal, Bombay</b>
Date of Release:	<b>14th May 1949</b>
Directed By:	
<b>MAZHAR KHAN</b>	

and in her sees the glimpse of his own daughter. When Lalna's own father dies, she shifts herself to Lalaji's house to live as his daughter.

The old man is happy again but the villagers twist this comradeship to suit their own evil minds and plan punitive measures against both, Lalaji and Lalna.

Lalna has in the meantime fallen in love with Anil Kumar, a wealthy young man, whose married life is vitiated by his scheming brother-in-law who has helped to alienate the wife from her husband.

Unhappy and miserable in his own home, Anil meets Lalna on the hill near the village and snatches some hours of bliss in her company. The town starts talking now as all towns do but Lalaji doesn't yet hear the scandal.

Pretty soon the villagers smash Lalaji's shop and home and compel him to take up work in Anil Kumar's household. There Lalaji meets Neena, Anil's wife, and with his experienced eyes he sees the tragedy of a broken home.

Very soon, Neena's brother makes an attempt to poison Anil to appropriate his wealth. But fate holds the poison cup in the wrong hand and takes it to the wrong lips, killing Billo, the young sister of Neena. The brother now quits the field in fear, leaving Neena alone to face her destiny.

At this stage Lalaji learns of Anil's love affair with Lalna. He comes home a sad and miserable man and

talks to Lalna about Anil's young wife. He points out to her the folly of building her love nest on the ruins of a married home. The girl goes to the hill top to meet her lover for the last time and there she succeeds in convincing Anil of her disloyalty. Anil rushes back to his waiting wife but Lalna does not return home in time.

Lalaji rushes to her rescue despite the steep climb and the waters of a burst dam rushing out in a death dealing fury. Though the dam suddenly appears in the story to help Mazhar Khan revive the memories of his work in "Padosi", the rushing waters provide a dramatic ending to the story when they drop the final curtain on the physical existence of Lalaji.

It is a pathetic ending.

### MAZHAR'S PET ROLE!

The picture is very well produced, with the exception of the crazy-angle shots which Mazhar uses without any psychological reason. The music of Pandit Gobindram is very attractive. The photography is pleasant throughout. The dialogue is philosophic and beautiful in parts. Mazhar Khan's direction is very good.

Mazhar Khan, who takes the camera most of the time, plays the part of grief-stricken Lalaji. Mazhar Khan delights in such cranky, melodramatic roles since the one he played in Debaki Babu's "Sonehra Saisar". He gives an excellent performance in the present role too and takes thundering applause whenever his fingers deftly move over the sitar.

Munnawar Sultana looks pretty in this picture, thanks to Saju Naik. She plays Neena with the requisite dignity and emotion; Geeta Bali plays Lalna and gives a smart performance in addition to a smart dance.

Jaswant, evidently a new boy, plays Anil Kumar. His little figure, puerile poise, jerky movements, and blank face—all shriek out in a chorus his utterly amateurish effort.

Well, "Dil-ki-Duniya" is a melodramatic affair which may appeal to the crowds all over the country. It has attractive music in addition.

Did you dust your  
grey matter with  
"Grey Dust"?

TO BE RELEASED ALL  
OVER INDIA



# ĀEEYE

*Produced & Directed by*

**YAKUB**

FOR PARTICULARS:—

INDIAN PRODUCTIONS

CENTRAL STUDIOS TARDEO—BOMBAY 7.

# AT HOME AND ABROAD

## OUR AMBASSADOR TO HEAVEN!

At 10 p.m. on the night of Tuesday 28th June, Dixit, ace comedian of the Indian screen, took his usual injection, wished his doctor good-night and went to sleep.

At 4 a.m. in the morning of 29th June, he woke up in heaven. Dixit leapt into eternity. When his young nephew, who had been his son and heir, dropped in at five in the morning to see whether his uncle wanted anything, he found Dixit dead. The doctor said that Dixit had died of heart failure an hour earlier.

For eleven long months, Dixit, the man who had brought smile and sunshine into the lives of millions of his fans, lay groaning with severe heart pain and dropped big chunks of his weight from month to month, till he had become a fourth of his old self. Showing his thin, shrunken legs to Baburao Patel on his last Sunday Dixit had said "People paid for my fat. Now all the fat is gone and with it my star value."

Manohar Janardan Dixit, Dada Dixit as millions called him, was born at 11.5 p.m. on the 12th of November 1906 at Sinnar in the Nasik District where his father was a district judge. After a scrappy education and a number of frustrations in his early youth, Dixit took up the

screen as a career and for the first time appeared before the camera on November 14th, 1929. The picture was called "Sparkling Youth" and was produced by Navjivan Studios. By June 1948, Dixit had worked in over 75 pictures—4 silent and the rest talkies—his last being "Pugree", produced by All India Pictures.

Dixit had good friends and no foes. And that is a great compliment in these times of man eating man. A superb artiste, with a new face for every mood, Dixit will never be replaced on the Indian screen. Philosophic and scholastic in his approach to life, Dixit could quote verses and paragraphs from Sanskrit and English classics with an ease that surprised professional scholars. (For his complete biography read Filmindia January 1947 issue).

As the news of Dixit's death spread, all the studios in Bombay were immediately closed as a mark of respect for the great artiste. His funeral was attended by all in the film industry and as human flesh disappeared into smoke, many a touching tale was told and retold of Dixit's loving idiosyncrasies which had kept the industry giggling behind the screen for 20 long years.

We mourn a friend and may he take his wit to the other world to

punctuate its ascetic virtue with some earthly humour!

## SHANTARAM DEFEATED!

Bombay, June 22.

At the annual elections of the Indian Motion Picture Producers' Association, held on Tuesday the 21st June, the following office bearers were elected:—Mr. J. B. H. Wadia, (popularly known as 'gentle Jamsu') President; Mr. C. J. Desai, Vice President and Mr. M. A. Mughni, Treasurer.

The following 11 members were elected for the Executive Committee: Mr. Chandulal J. Shah; Mr. Chuni Lall; Mr. S. J. Bhat; Mr. K. M. Modi; Mr. J. G. Mehta; Mr. R. G. Pandya; Mr. Jaimini Dewan; Mr. Mehboob; Mr. M. Bhavnani; Mr. C. D. Desai and Mr. Harish.

Mr. V. Shantaram and Mohanlal T. Shah who stood for the election were defeated.

## MARRYING MUMMY!

Hollywood, June 20.

Hollywood's 'most eligible bachelor', film star James Stewart (41) will be bachelor no longer. Mrs. Gloria Hatrick Mc Lean, a former New York model, has hooked him.

Jimmy and Gloria will be married as soon as Jimmy is free from his acting commitments. Mrs. Gloria Mc Lean was once married to Edward B. Mc Lean Jr., of Washington. She has two children.

## CASTE SYSTEM IN AMERICA!

Hollywood, June 25.

Believe it or not, 'Jim Crow' exists even in the realm of motion pictures in America, the self-styled champion of democracy. According to the attractive Negro singing star, Lena Horne, there is a lot of racial prejudice in Hollywood.

Says Miss Horne, "The Negro race is making great advances. What happens to me isn't important. I had lots of trouble when I first bought a house here in 1941. But when I moved a little while back everybody was nice. A lot of my neighbours told me they refused to sign petitions against me because they were getting 'tired of all this nonsense'. Most of the night clubs are friendly. A few might let me in only because I'm Lena Horne. But if they refuse admission to my friends, I won't go in either."

Experience has taught Miss Horne to be contented with her lot. Without bitterness she says, "I learned



No wedding among the upper hundred in New Delhi can be solemnized without the distinguished presence of Pandit Nehru. Mere priests are not enough. Here they are from left to right: Mrs. Indira Gandhi, Mr. Jagan Dhamija (Bridegroom), Devika (Bride), Pandit Nehru, Mrs. Sarabjit Singh and Mr. Sarabjit Singh.

long ago not to want anything too hard; then you are not disappointed when you don't get it. So I go on appearing in technicolour musicals. The studio has to give me singing scenes—ones that won't be missed when Southern movie houses cut them out. And they always do. They even black out my name in the advertisements. I can't shake hands with a white person on the screen. And I can't play straight roles in anything but all Negro pictures. But the worst thing about 'Jim Crow' is the inconvenience. We hate driving across town to eat when there's a restaurant right round the corner. We hate having to live in a restricted neighbourhood that's miles from our work. It's just a darn nuisance. But there are more important things than restaurants".

At the moment, five studios are trying to make movies with Negro themes and this says Lena Horne is the best thing that has happened to her people in the last 300 years. "Hollywood has a great influence around the world. We've come a long way in the past few years. But this will do more good than anything. The intelligent people have already abandoned their racial prejudices and the unintelligent ones will also do the same if the pictures become big successes. We don't care if they practise tolerance just to be stylish. It's the results we care about".

"Liberty, equality and fraternity," screams the Statue of Liberty from the Hudson River. The old dame must blush after what Lena Horne says.

**BANNED!**

Delhi, June 27.

According to a recent report, the Commander-in-Chief of the Army has issued instructions to the effect that film music should not be played on military brass bands.

This was long overdue as playing silly, meaningless film songs had become a craze and the military band players were no exception to this.

In the meantime, the Defence Headquarters have advertised for good martial tunes to buck up the 'Jawans'.

**CRY, BABY, CRY!**

Massachusetts, June 25.

The Fine Arts Theatre in Massachusetts, U.S.A., has been furnished with a "cry room" for babies. The

room is sound-proof and glass-walled and mothers with crying babies can sit there in peace without having to listen to the angry comments of other filmgoers. The mothers can watch the screen through the glass-wall and listen to the sound track over a public address system loud enough to be heard over the screams and screeches of several babies.

This is, however, not the first of its kind in America. Memphis theatres have similar "cry balconies".

But what about India? When are we going to give our little pipers "cry room"? To keep pace with our speed of production, we shall have to set apart several theatres for the piping brats.

**FESTIVAL OF FILMS!**

Edinburgh, July 15.

The third International Festival of Documentary Films will be held at Edinburgh from August 21st to September 11th. The festival is now

*Two Box Office Hits!*

NOW READY FOR RELEASE

With **SANTOSH'S** Songs & Dialogues

Producer Director **P.D. PAREENJA'S**

**TARA** Story

Nayan Tara  
Kuldeep  
Jawahar Kaul  
Majnu  
Miss Chand and many new faces

*Now on the Sets at the Central Studios*

**BASANT**

*Starring:*

Nirmala — Nayan Tara — Jawahar Kaul — Kesari — Shyama — Kamal Kumari — Janaki Das and Randhir — and many new faces.



*Producer-Director*

**R. D. PAREENJA**

*Story, Dialogue & Songs:*

**Aziz Kashmiri**

*Music:*

**Gulshan Shafi, Aziz Hindi, Vinod.**

*World Distribution rights controlled by:*

**R. D. PAREENJA**, Managing Director,  
New Bombay Theatres Ltd.,  
East & West Building, 55 Apollo Street, Fort, BOMBAY



section of the thousand widows of our Kashmir Jaws—each of whom received Rs. 51/- for the loss of her husband. Rs. 51,000/- collected from the public were distributed to these widows. Sardar Baldev Singh and General Jappa, of course made speeches. When the rupees are spent, the widows can still live on the words.

petitive but a much prized certificate is issued to all films selected for exhibition.

during the three weeks, seven or eight Sunday performances of outstanding feature films will be shown at the Caley Picture House and seven weekday performances of short films in the Monseigneur News Theatre.

Last year, 26 countries participated and 130 films were shown. One of the year's outstanding films was "The Children" made by Henri Storck of Belgium. This year, Henri Storck reported to have made a fine film about child delinquency for exhibition.

The Ministry of Information and Broadcasting in India wants to prove that it is still living, it should send the selected documentary films for exhibition at the International Festival.

Further enquiries should be addressed to Film House, 6-8 Hill Street, Edinburgh, 2, the headquarters of the Edinburgh Film Guild, the organisers of the Festival.

**BREAKING THE BACK!**

Madras, June 17.

In keeping with the relentless taxes imposed on the film industry by the different provincial governments, the Government of Madras

have levied a new tax on each cinema show in the province with effect from July 1st 1949 in addition to the present entertainment tax.

At first the rates proposed were: Rs. 5/- for each cinema show in Madras city, Rs. 4/- per show in theatres within the area of major municipalities, Rs. 3/- per show in theatres within the area of small municipalities and Rs. 2/- in other areas. This was expected to bring in a revenue of Rs. 14 lakhs to the government.

However, a Select Committee of the Madras Assembly intervened and their recommendations have been accepted by the government although the expected revenue from this source will be only Rs. 5 lakhs.

**"LOVES OF CARMEN"**

Gauhati, June 25.

The Governor of Assam has in exercise of the powers conferred upon him under Section 7, sub-section (7) of the Cinematograph Act 1918 (II of 1918), declared the film "The Loves of Carmen" as an uncertified film in the whole of the province.

"The Loves of Carmen", produced by Columbia Pictures, was banned by the Bombay Board of Censors some time ago.

What about West Bengal and other provinces in white caps?

**HULLO, MORARJIBHAI!**

Cawnpore, June 20.

For not collecting entertainment tax on tickets sold, the license of the Ipcine cinema was cancelled by the authorities.

Minister Morarji Desai of Bombay should adopt this technique to drive home a few lessons in right showmanship. What about suspending the license of the Liberty Cinema for showing "Loves of Carmen", an uncertified film?

**A POPULAR WEDDING!**

Bombay, June 20.

Perhaps the most popular and best attended wedding in the film industry during the last ten years took place on June 19th, when Snehalata, the eldest daughter of Director J. K. Nanda, was married to Madan Mohan, a commerce graduate from Cawnpore.

The College Street in Matunga was completely blocked to traffic with the Singhs, Sethis and the Kapoors—all acting as hosts to a huge crowd of friends and hefty Punjabi relatives of Director Nanda.

Eldest of his five daughters, with Snehalata's marriage, Director Nanda fulfils only a fifth of his fatherly obligations! And a fifth is reported to have cost over 60 thousand rupees. After that girls can't blame the boys for being in demand. May God bless Snehalata and may she improve on her father's record of doll-darlings!

**A & U OF FILMS!**

Delhi, June 19.

The Governor-General has given his assent to the Cinematograph (Amendment) Bill which was passed by the Central Legislature recently.

The amendment provides for two kinds of certificates—"A" certificate, authorizing exhibition to adults only and "U" certificate, authorizing unrestricted, universal exhibition.

As soon as the provincial governments make arrangements to issue the two types of certificates, the Cinematograph (Amendment) Bill will come into force.

**OUR CENSORS TO NOTE!**

London, June 15.

According to a recent census in England, British mothers voted for "old fashioned" slapstick comedies, musicals and pictures depicting the British way of life and true patriot

TRIBHUVAN IS PROUD TO PRESENT  
THE GREATEST MYTHOLOGICAL  
OF OUR TIME



**RAJAMATA**

**TRIBHUVAN PRODUCTIONS**

**NATIONAL HOUSE, APOLLO BUNDER, BOMBAY.**

August, 1949

1. They wanted more films dealt with craftsmanship, religion or those based on children's books. Level films, educational and documentary films and films on nature were liked.

Films showing drunken brawls, torture, war atrocities and destruction of human life and property were not liked. Such films like "No Ords", "Forever Amber", "Bright Rock" and many 'westerns' were considered unsuitable for children. On the other hand, Mickey Mouse and "Henry V" were considered as being just the sort of thing for children.

It is high time Indian children were also prevented from seeing horror and gangster films and the morbid pictures we see so often in Hollywood pictures.

#### ART AND COMMUNISM!

Washington, June 15.

With Communism spreading far and wide, it is not surprising to find several film stars being connected with the Communist party.

The Federal Bureau of Investigation received information saying that Hollywood actors Frederic March, Ward G. Robinson and eight other personalities were members of the Communist party.

How about hauling up Indian film artists who get mixed up with Communism instead of confining themselves to art? Balraj Sahani is already in jail but there are more.

#### MORARJI LEFT BEHIND!

Nagpur, June 20.

An amendment proposed by the C.P. Government to the C.P. and Bihar Entertainments Duty Act, makes it obligatory on the part of cinema managements to pay the entertainment tax on concession tickets also.

The proposed amendment reads: "The proprietor may admit any person to an entertainment at a concession rate subject to the condition that the proprietor would be liable to pay the same amount of entertainment duty as would be payable had the holder of the concession been admitted on full payment to the class to which he is entitled."

Another amendment to the Entertainments Duty Act says that complimentary tickets issued to members of the families of the proprietor,

distributor and owner of the film will be exempt from entertainment tax. The maximum number for exemption under this class has been fixed at 3% of the total seats provided in the class to which they are admitted. On all other complimentary tickets, the managements have to pay entertainment tax.

The C.P. Government seems to be stealing a march on Minister Morarji Desai.

#### MUSICAL FAIR!

Benares, June 17.

The All-India Vikram Parishad is holding an "international musical and theatrical fair" in Benares in December in memory of King Vikramaditya of Ujjain.

Mr. Sampurnanand, Education and Labour minister of U.P. has invited different artists, musicians, dancers from all over the world through their respective foreign embassies in India.

The Parishad is 6 years old and was founded by the late Pandit Madan Mohan Malaviya, founder of the Benares University.

The Parishad should, at least, serve as an incentive to our ever lethargic Ministry of Information and Broadcasting by presenting something attractive at the fair.

#### THE FREE IRISH!

Dublin, June 15.

At Dublin, Mr. P. Mc Gilligan, Minister for Finance, announced in his budget speech, the removal of all import duties on newsreels and also the complete exemption from entertainment taxes on motion picture admissions in areas where the population is less than 500. The measures came into force from June 1st onwards. This will cost the Irish government about Rs. 400,000/- annually.

In India, the government is literally fleecing the film industry by levying new taxes every day.

#### MORARJI'S JATWALLA!

Bombay, June 14.

Thakorbhai H. Desai, proprietor of Goodwin Pictures Corporation, Bangalore, was arrested in Bombay for alleged breach of the order against serving food to more than 24 persons.

## RAMTIRTH



## BRAHMI OIL

(SPECIAL No. 1)

- ENDS BALDNESS
- REMOVES GRAY HAIR
- INCREASES MEMORY
- STOPS FALLING HAIR
- ENSURES EYESIGHT
- IMPARTS SOUND SLEEP
- USEFUL TO EVERYBODY

In all Seasons

Rs. 3 8 Big Bottle—Rs. 2/- Small Bottle. (Sold Everywhere).

Send M. O. for Rs 5/5/- for Big Bottle and Rs. 3/7/- for Small Bottle (including postage and packing charges) as no V.P.P. is sent.

**SRI RAMTIRTH YOGASHRAM, BOMBAY 4,**

**KHANJAR PRODUCTIONS** Present

# BHAGWAN

*The Master of HUMOUR*  
IN A *Different* YET *Pleasing* STORY

## CHHUPE RUSTOM

*abounding in Music,  
Romance, Laughs & Thrills*  
with

**BABURAO, VASANTRAO  
LEELA GUPTA & others**

*DIRECTED by:* **BHAGWAN**



*Written & Produced*  
**MUNSHI KHANJAR**

*Music by:*  
**SHYAM BABU PATIL**  
*Photography*

*Prod. Executive*  
**Remember Only!** Pt. **R.D. MISHRA ; SHANKER A. PATEL**  
**BHAGWAN** and **MUNSHI KHANJAR** for Treat in Screen

*OUR NEXT!*  
**CHIDYA GHAR**

FOR PARTICULARS APPLY :—  
**KHANJAR PRODUCTIONS ;  
JYOTI STUDIOS KENNEDY BRIDGE, BOMBAY**



Kishore Sahu seems to have made Ramola a secretary and taken romance to the office in "Rim Jhim", a social comedy of Hindustan Chitra.

It is alleged that Desai gave three inner parties at the Pransukhlal Jafatlal Swimming Bath Club on February 27th and 28th and on March 1st to celebrate the wedding of his son, and more than 24 guests were served each time.

Desai was released on bail.

#### WHAT ABOUT BOMBAY?

Lucknow, June 18.

The U.P. Government propose to go ahead with their rural education plans. For this purpose, 25 mobile film units will be utilized with every single film unit for two districts. One mobile film unit consists of a projector, some educational and information films, a van, loud-speaker and other paraphernalia.

#### MARCH OF BENGAL

Calcutta, June 15.

The Government of West Bengal have also made out an ambitious scheme of imparting education to illiterate adults and children in the province through the help of films.

They will establish a film library containing different types of educational films on historic places, lives of great men of India etc.

At present, however, they need laws against Communism

#### CELLULOID FOOD!

Lucknow, June 15.

To help Prime Minister Pandit Jawaharlal Nehru in his enthusiastic "Grow More Food" campaign, the U.P. government began the shooting of their first documentary film in the village of Dhakni, Hardoi district.

Evidently the shooting of the film offered an opportunity to the officials for a motor trip. Mr. C. B. Gupta along with Mr. Bhagwan Sahai, food commissioner and Mr. M. L. Tewari motored to Hardoi to witness the shooting of this great film.

Haven't we enough films from the Ministry of Information and Broadcasting to make our eyes sore and is the government going to fill empty stomachs with only celluloid?

#### WELL DESERVED!

Bombay, June 16.

In order to push the films produced by the Ministry of Information and Broadcasting down the throats of the exhibitors, the Government of Bombay have inserted a new clause in the cinema license providing for the compulsory exhibition of such films of approximately 2000 feet in length by the licensee at each performance for such periods and on such conditions as the Assistant Controller

of Distribution, Films Division, Ministry of Information and Broadcasting, Government of India may specify.

#### RATHER FLATTERING!

Bangalore, June 24.

During the Budget discussion in the Mysore Legislative Council on Friday the 24th June, Mr. H. C. Dasappa, Minister for Finance and Industry, revealed that a few American film manufacturers have approached the Mysore government for starting a raw film manufacturing industry.

#### MORE GRIST!

Bombay, June 14.

The members of the Film Advisory Board were kept busy reviewing the films, newsreels etc. made by the Films Division, Government of India.

In spite of the high cost of maintaining the Films Division, it seems that the Government cannot produce a sufficient number of films. So 16 documentaries are proposed to be purchased from the film industry in addition to the 36 documentaries and 52 newsreels produced by the Films Division annually.

#### RUPADARSINI

Artist M. R. Acharekar who had once revealed his genius in designing the artistic sets of Kardar's "Shah Jehan", has now published a beautiful monograph called "Rupadarsini" (Rekha Publications, Dadar, Bombay 14) priced at Rs. 15/- per copy.

"Rupadarsini" is a miniature university in anatomical art for the advanced student. The book, which has numerous pencil drawings of the human form, both ancient and modern, provides an enlightening and comparative study in art expression which, through ten centuries to the present day, seems to have retained its traditional grace and glory.

It is a book which every student, whose pencil aches for curves and contours, must buy.

*Did you dust your  
grey matter with  
"Grey Dust"?*

**ONE OF THE MOST EMOTIONAL STORIES  
EVER CONCEIVED FOR THE SCREEN.....**

WITH A MAGNIFICENT CAST -

**MUNAWAR SULTANA ● NAWAB ● JAGIRDAR ● JILLO BAI ● CUCKOO and OM PRAKASH**



STORY & DIALOGUE: AZM BAZIDPURI ★ SONGS: SHAKIL BADAYUNI  
ART: MAJID ★ DANCES: KRISHNA KUMAR

**RATAN PICTURES, SHREE SOUND STUDIOS, DADAR, BOMBAY.**

*DISTRIBUTING AGENTS:-*

- |   |  |
|---|--|
| 1. U.P., DELHI & EAST PUNJAB: Jagat Talkies Distributors, DELHI.    | 2. BENGAL: Dinesh & Co. Roxy Chambers, BOMBAY. |
| 3. SOUTH INDIA: Kapurchand & Co. BANGALORE CITY.                    | 4. C. P. C. I.: Kapurchand & Co. BOMBAY.       |
| 5. WESTERN PUNJAB & FRONTIERS: Tahseen Pictures, LAHORE. (Pakistan) | 6. SIND & BALUCHISTAN: Evernew Pictures,       |
| 7. OVERSEAS: International Distributors, BOMBAY.                    | LAHORE. (Pakistan)                             |

# Woes & Echoes

(This is the readers' forum—as and when space permits. From the producer to the lay filmgoer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5. Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

## YOU ARE RIGHT!

It's a strange thing to notice that some of our producers are still very careless about minor details in a picture. In "Lahore" I saw Karan Singh being tried in a court with only four persons present.

Did such things ever happen in any city like Lahore? If we remain careless about such details, how can we ever compete with foreign films? Is it because of such idiotic mistakes that we do not like to see Indian pictures?"

BOMBAY. *Jal. B. Nariman.*

## CASHING SENTIMENT!

The Diamond Theatre showing Indian pictures here is an awful one yet we have to patronise it as this is the only way by which we can see our Indian pictures. There are not enough fans. The broken chairs are not repaired. And old pictures are shown here two days at a time and revived several times to get the money for the theatre owners. Can we change this state of affairs in our town?"

H. Nash Raadz Iranz.  
CHENNAI.

## VIJOO'S RAMBAAN!

Thanks for your unbiased criticism of "Ram Baan" that refrained from spending my hard earned moneys on such a stupid and rotten picture. Here in Kanpur, it was with great effort that the exhibitor could show this film for a few weeks and then too in the concluding days with almost empty houses. The public seems to have realized the old tricks of "Vijoo" and in future they will not give the same reception to his mythical products.

It is high time that Bhatt(ji) should now sit quietly and contemplate over the fate which awaits him."

PUR. *T. P. Jhunjunwala.*

## YES, THANKS TO MORARJI!

In U.P. people who use the complimentary passes have to pay the Entertainment Tax before they enter the cinema. Isn't a system like this prevalent in Bombay? Do all the complimentary pass holders get in free?"

PUR. *J. D. Singh.*

## LOT MORE!

"The other day I had been to see Kardar Productions' "Dillagi". It seems to have become a craze with our film producers to use Suraiya in every alternate picture they produce. A picture needs more than mere Suraiya and Naushad's worn-out music to become a success."

*Pooran Chandra Pande.*  
LUCKNOW.

## FIND A MAN!

"We feel rather unfortunate that we do not find criticisms and reviews of Bengali pictures in your reputed "filmindia". Your magazine provides us with information regarding the Hindi pictures only. Filmindia as its title implies, should give a candid view of the Indian screen as a whole and not a part thereof. I do not understand why Bengal should miss your unique and helpful criticism.

"The productions of the Calcutta studios, of late, are straining our nerves beyond the limit of toleration and hence the need of your masterly pen to give a corrective. You may, however, speak of the local film journalists who can help us in this line. But they are worse than worthless. I do appreciate your difficulty in giving reviews of the Bengali

films from Bombay. But I think you can appoint some one reliable in Calcutta."

CALCUTTA. *Birendra Ch. Gupta.*

## ME

"If any one reads your magazine continuously for three or four months she is certain to be wedded to "filmindia" all life. After that it is impossible to 'divorce' filmindia on any account. Mr. Patel! Can you tell me the reason for this?"

TANJORE. *Mrs. William Moses.*

## "APNA TRASH"

Yesterday I had the saddest experience when I went to see Shantaram's "Apna Desh". The picture is nothing but trash and a jumbled piece of fantastic ideas. It charges the refugees with anti-national and treacherous activities which no one can ever dream of. I wish you would protest vehemently that such pictures which serve no useful purpose and malign our nation should be banned. It is really surprising how Shantaram could have thought of producing and directing this picture."

BOMBAY. *Hazari I. N.*

## HOW CAN YOU?

"I was a regular reader of "filmindia" when I was in Bombay. But



Dixit never woke up from his sleep of the 28th June and next day his friends accompanied him on his last journey in this world.

YEAR'S BEST

IN ENTERTAINMENT !

HIND KAMAL PICTURES'

# KAMAL

STARRING

☆ SURENDRA ☆ NAYAN TARA ☆ JEEVAN ☆ MADANPURI ☆  
☆ MUNSHI KHANJAR ☆ MAHENDRA & MOHANA ☆

Directed by

SURYA KUMAR

MUSIC

K. VARMAN

STORY

Y. N. JOSHI

SONGS

G. S. NEPALI

*For Territorial Rights:-*

BOMBAY: **M/s JAIMA FILMS**, Girgaum, Bombay 4.

U.P., DELHI, EAST } **M/s BHARAT PICTURES LTD.**,  
PUNJAB & C.P.C.I. } Akola & Delhi.

SOUTH: **HINDUSTAN FILM DISTRIBUTORS**,  
Hyderabad - Deccan.

— OUR NEXT —

“ASHRAM” & “NIRUPA”

*Contact:*

**HIND KAMAL PICTURES**

42, WALKER HOUSE, TRIBHUVAN ROAD, BOMBAY 4.

When I came here, last November, I thought that in a big city like New York I won't be in need of "filmindia" as I can have many other magazines.

"But after one month I realized that I just couldn't do without filmindia. I feel just as if I was missing something. So I wrote to my friend in Bombay and once again I am receiving your magazine regularly. Can't we forget our 'filmindia' even in America?"

NEW YORK. *Roop Vaswani.*

**REHANA'S JOCKEYSHIP!**

"As an owner of racehorses you are, no doubt, aware of the fact that takes years of training to become a skilled rider, and none can ride a race without a licence, be he a professional jockey or an amateur rider. Yet the director of "Chandachandni" expects us to believe that when a village girl, who has ridden only buffaloes and has never known what it is like to be on a horse's back suddenly decides to ride in a race, the Stewards do not seem to mind it, and what is more she beats Bahadur and Chavan in a close finish! Well done lovely Rehana, I shall keep a few mounts for you if you will care to ride at Lucknow.

"The director betrays gross ignorance in the training sequences as well. The photography is so crude in the racing sequence that however hard one may try to whip one's imagination one cannot help but realize that Rehana is riding anything else but a horse."

LUCKNOW. *B. Khanna.*

**BLUSHING TOO EASILY!**

"I am a loyal reader of "filmindia". While I greatly enjoy your wise and witty answers in the Editor's Mail, sometimes I don't approve of the way you behave towards some of the female readers. To quote a very recent example, in June issue "filmindia", you have called Miss. Ira Samuel of Cuttack "darling". I can't say how Miss Samuel took it but personally speaking, I actually blushed when I read it.

"Darling' is a word which is used only by people who are very intimate with each other. In the present case, I wonder if you know anything at all about Miss Samuel and the obvious fact that she is a "filmindia" reader. Our civiliza-

tion, greatly though it has advanced, has yet to reach that stage where men are allowed to address young girls—and unknown too!—as 'Darling'."

("Darling" is a term of affection which can be used for any one from

a dog to a daughter. It need not necessarily smell of sex. Ed.)

SIMLA-2. *Miss Uma Vasudev.*

**MORARJI ALWAYS KNOWS BEST!**

"After "Shah Jehan" we had hopes of Mian Kardar giving us some sensible and polished social pictures.

# Sleep Tight... Wake Bright!



WITH  
A  
**FAVRE-LEUBA**



★ All JAZ Timepieces carry the bird trade mark and are imported only by Favre-Leuba & Co., Ltd. and sold at their showrooms or by their registered dealers.

Go to sleep peacefully in the certain knowledge that your JAZ ALARM will call you. Wake up to the gentle but insistent notes of this famous Alarm. No. 8445. Plain Dial Rs. 24/8. No. 8445. Radium Dial Rs. 26/-. Other models available from Rs. 32/- to Rs. 72/-. Ask for illustrated booklet.



FAVRE-LEUBA & CO., LTD., BOMBAY & CALCUTTA

**K.B. LALL**  
*Presents*



**K.B. LALL'S**  
*Next*

**Angrai**  
AN ALL STAR CAST

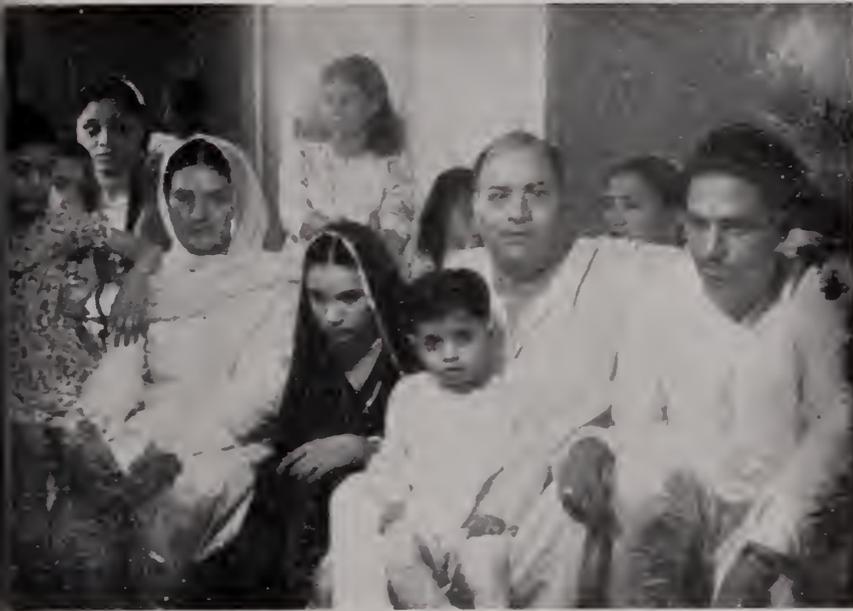
*Music:*  
HUSSANLAL BHAGATRAM

**हंसते आंसू**

*Music:*  
**GHULAM MOHAMED**

FEATURING:  
**MADHUBALA**  
**MOTILAL \* GOPE**  
**MIRZA MUSHARAFF**  
**JANKI DAS**  
&  
**NIGAR SULTANA**

**AKASH CHITRA**  
FAMOUS CINE LAB. & STUDIO, MAINS Rd. MAHALAXMI BOMBAY



at the best attended wedding in film circles. Here they are: Mrs. J. K. Nanda, nehlata, the bride, Mr. J. K. Nanda, father of the bride and Mr. Madan Mohan, the bridegroom.

is latest presentation "Dillagi" has added insult to the injuries of "Natak" and "Dard".

"The work of Kardar in this picture is a huge fiasco. His direction is amateurish and lacks all common sense. His hero remained behind prison bars for a long time but his sentiment remained that of a gentleman instead of the uniform of the prisoners with the prison number.

"Again in the villages in which drama is depicted we find not even a single cattle, animal or human beings except the hero, heroine and some others connected with the story.

"Has he adopted his trade mark of 'High, Higher and Still Higher' for such an erratic and sexy film in which we come across dozens of be-tching village belles flying kites, torturing their limbs, passing vulgar and obscene remarks about strangers without any sense of modesty?

"Is this our village life, Mr. Patel? Will Mr. Morarji answer this question?"

(Mr. Kardar has already shown this picture to the Home Minister privately. Editor.)

ANPUR. T. P. Jhunjhunwala.

#### HULLO, KEKI MODI?

"The Plaza theatre, owned by the Western India Theatres, Ltd. who have a chain of theatres in different parts of India, is the worst theatre

of New Delhi. For the whole of the Lower Stall (Rs. 1-2-0 class, which is the minimum) consisting of about 180 seats, there are only 2 fans, one on each side of the wall. Though we can see some devices for air-cooling, the management is not paying the least attention to make it work. And about the seats themselves, the less said the better. Stuff-

ed with coir and covered with leather, the seats make the body ache in any posture and the filmgoer deserves to be congratulated for his monumental patience in undergoing this torture for the sake of the film! Due to all these draw-backs, it is most uncomfortable to sit inside the theatre and see a film, much less enjoy it! Has not the management enough money to attend to this most pressing necessity? And what are the health authorities doing?"

K. S. Sankara Narayanan.  
NEW DELHI.

#### WELL, MORARJIBHAI?

"'Ghar Ki Izzat' was screened at Colombo a few days ago. A song by the heroine has been made an instrument by the producer to introduce Mahatmaji's funeral shots in the film. It is not untrue to say that I, and every other Indian who was unfortunate enough to see the film should have, felt like leaving the theatre the very moment these shots were shown. Our film censors headed by the Hon. Mr. Morarji Desai evidently did not consider the introduction of these shots, quite inconsequential to the main theme of the picture, as exploitation of Mahatmaji's name on the part of the producers.

"It is absolutely essential that the censor code should prohibit unneces-



These are our women volunteers for army training. The two on the right need a course in proteins and vitamins first before they strengthen our army. General Cariappa himself gives a maiden's smile to suit the occasion. He doesn't however, see the third girl holding her tongue inside with firm lips.

SPELL IT BOX-OFFICE

ASPI'S

# Sipahiya

Starring

YAKUB

MADHUBALA

A G H A

and HUSN BANU



MOZELLE EXHIBITS

C. RAMCHANDRA'S *Music*

For territorial rights:-

SUPER PICTURES, Famous Cine Lab., Mahalaxmi, Bombay.

ry songs with national sentiments  
d that the censors should dis-  
urage producers from exploiting  
ch shots to tickle mass appeal. If  
ndhiji had foreseen such exploi-  
ions, he would have certainly  
ued an appeal to those concerned  
t to film any of his activities and  
doubt, our Nehru and Patel would  
ve taken pains to respect his ap-  
al. Can't Morarji Desai act on  
s supposition?"

LOMBO. K. Swaminathan.

**THEY PAY AND READ!**

"Filmindia—the very name, its  
fourful cover and the brilliant pic-  
es on the art paper, inside form  
rash opinion in a new reader's  
nd that it is an advertisement  
um of film fans. But once you  
through it, especially the edito-  
ls and the "Editor's Mail", it  
comes a veritable book of know-  
ge and wisdom.

"I lay particular stress on the  
torials which deal with burning  
ics of the day like those of the  
e issue and advise every polit-  
n in power to read the magazine  
ularly."

RA—B. N. Rly. G. Raman.

**CENSORS AND GIRLS!**

Since I came out of the picture  
se after witnessing Amiya Chak-  
erty's "Girls' School" I am won-  
ing what this film has to do with  
women's educational institutions?  
re is not a single scene depict-  
how our rustic Indian girls are  
ght to become 'good mothers.



Pundit Nehru is a god to the little  
ones and he never loses his temper  
with them. Here is one cheeky tot  
with India's Prime Minister at a New  
Delhi wedding.

good wives and good sisters' though  
the headmistress of this "Girls'  
School" uses this phrase so gene-  
rously.

"Nowhere do we come across a  
single shot showing the newly ap-  
pointed young teacher and the head-  
mistress taking the class but none-  
the-less we see a good deal about  
their Leila Majnu 'affairs'. I shudder  
to think of the consequences that  
might follow if all the unmarried  
teachers begin to act in this manner."

KANPUR. T. P. Jhunjhunwala.

**DILLAGI. AFTER ALL!**

"On 12th June 1949 I went to see  
"Dillagi" produced by Mr. A. R.  
Kardar. It seems that Kardar who  
once produced a beautiful picture  
like "Shah Jehan" has completely  
forgotten that art and wants to make  
box-office hits with Suraiya alone.

"The way this picture has failed  
our producers should realize that  
they can now no more cash on  
Suraiya. Picture making requires  
good education and talent which  
producers like Kardar seem to lack.  
Suraiya, in this film, looks a wooden  
person and this girl who has neither  
good looks for the screen nor any  
talent for acting should only restrict  
herself to music.

"The photography of the film is  
very dull and barring a couple of  
catchy tunes from Naushad the pic-  
ture is a boredom for two and a half  
hours."

NEW DELHI. M. P. Bhatia.

**L-o-n-g-e-r**  
**mileage**  
on  
**Firestone**  
*De Luxe* **CHAMPION TYRES**



# REHANA

*The Star*  
of  
**STARS**



**VARIETY**  
★ *Productions*



# LA★JAWAB

*Producer :-*

**ASHA BISWAS**

*Music :-*

**ANIL BISWAS**

*Director :-*

**J. P. ADVAN**

Besides Rehana the cast includes:-

**DAVID, SOHAN (of Majboor fame), KULDIP, KAVEETA, PRAN, PRAVIN  
IFTEKHAR, PREM DHAWAN & RANDHIR.**

*LYRICS & DANCES :*

**PREM DHAWAN**

*PHOTOGRAPHY :*

**SARPOTDAR**

*SOUND :*

**PUSALKAR**

*For particulars contact :-*

**VARIETY PRODUCTIONS**

225, Famous Cine Laboratory Bldg., Haines Road, BOMBAY.



is the happy village situation with even the horse smiling and happy from Roomal", a Varuna social film featuring Nargis, Jairaj and Badri Prasad and directed by Ramchandra Thakur.

**JOB FOR MORARJIBHAI!**

"I fully agree with your suggestion to the Government appearing in the editorial for the month of June to have a better check on the sale of film booklets and the tax being collected on the same.

"But what about the cheap song booklets of almost all the leading firms being sold at the rate of one anna per copy outside the theatres? These booklets are published by some venturesome publishers known as Mirzas, Sultans and Buranpurwalas from Falkland Road, Bhendi Bazar and Charni Road, not only from Bombay but by Mohamad Ismail and Yusufs from Sholapur and Poona as well.

"There can be no two opinions about these rag booklets are a disservice to the film producers and their fans in as much as they are not only unauthoritative but invariably contain a huge number of misprints and are usually covered with an objectionable block having no relation to the particular film. These booklets are sold in thousands all over India day and night according to the popularity of songs in a film.

"Due to the wide and illegitimate circulation of such booklets, and at a low price of one anna, both the producers and the Government are being deprived of their rightful income for the last several years as

obviously no tax is paid or collected on these booklets.

"It is said that some of our producers desired to take legal steps against these unwarranted publications but so far they have failed to take any effective action against the Mirzas, Sultans, Yusufs, Mohamad Ismail and Buranpurwalas.

"Can't the Government do something to stop this racket which is losing them so much revenue?"

BOMBAY, 4. R. K. Chinchlikar.

**USUAL MONEY-MAKING GAME!**

"Hankering, to see the typical Indian phase of life, goads me to the local cinema, where Indian films are projected. Almost a year has passed since I last saw a reasonable, good entertaining picture portraying a true-to-life story.

"It is simply surprising to note that an average Indian dialogue-writer forgets the fundamental basic factor which governs the utterances of various characters on the screen. In order to glorify the sequences the writer puts high idioms, punctuated with high-flown metaphors and similes, in the mouths of simple illiterate innocent characters. Thus, we find an average peasant girl, leading a rural life and unaware of the modern conventions of society, uneducated and thus ignorant of flashy eloquence, bursting into rhetorical outbursts loaded with literary gems. It sounds all unnatural and unconvincing. The sentiments of a peasant girl are simple and thus should be translated into simple language.

"In Hollywood pictures we do not find the utterances, of the ordinary class of people portrayed on the screen, loaded with philosophical sentiments symbolic of a novelist or a journalist.

"Apart from this, whenever, I see educated artists like Prithviraj, Jairaj, Surendra and Ashok Kumar cast in cheap unconvincing stories, I marvel at the intellect of these



Bhagwan, our popular stunt hero, is between Shyama and Gulnar in a romantic struggle in "Rooplekha", produced by Favourite Films.

MUNAWAR SULTANA



IN  
**PYAR-KI-MANZIL**

STARRING:-

REHMAN ★ GOPE ★ RAMESH SINHA ★ PRATIMADEVI ★ NIRANJAN SHARMA ★ JANKIDAS

Directed by: KEKI MISTRI

Produced by: SHARAF

Production Chief: A. K. SAWANT

Music: HUSANLAL BHAGATRAM

PARTICULARS:-

**S. T. F. PRODUCTIONS,**  
TARDEO, BOMBAY 7.

Why in the name of rational natural faculty do these artists reap imitators moving to and the made-to-order sets of the ed film directors?

High time Mr. Patel, that these stress the demand for good acting true-to-life roles which enhance their fame on the tent of filmdom."

*Ishwardutt B. Sharma.*  
BASA.

**INDEED!**

Last month I happened to see a dozen pictures and it was a joy to find Suraiya acting in all of them. It seems our producers are doing nothing else to offer to their audience save Suraiya.

Thank God, Suraiya could not play herself like God Krishna because we would have been bored to death. That's a consolation, any-

thing done with these monotonous "Nargises", "Nargises" and "Dilips". But new faces with new angles and fresh action."

*P. Parikh*

**BETTER LATE!**

Mr. Patel, last week I went to see "Grahasti". It was a horrible picture. I wish your review of this picture had come out earlier. I do not think that you nursed a grudge against those producers and directors whose pictures you criticised, now I know I have been wrong. My sincerest apologies to you Mr. Patel and from now on the "film-views" will be my guide provided your views come in time. This "Grahasti" affair came out a bit too late."

*Dora Samuel.*

**A PAYING MISTAKE!**

'Girls' School' has been released in Umar Talkies here. When I went to see this picture, I was very surprised to hear a character in the story say that having passed his examination he had to prepare for the examination. To make sure I went to see this picture thrice, but I made the same mistake again and

*Gurbachan Singh.*

**AGREED!**

I went to Hubli to see a picture 'Deccan Cinema'. Its surtitles are very dirty. The atmosphere of the theatre is like a kitchen

of an old house. The screen has many patches. The fans need a man with a long pole to give them a start. The chairs are useless for sitting. Even the 1st class chairs have no arms.

"And the sound? Alas, neither songs nor dialogue can be heard. Such theatres must be closed because of their uselessness to the public."

*H. Hemakesari.*  
DHARWAR.



Is Suraiya all ready for a quarrel? Is Dev Anand worrying her in "Shair", a Jagat picture?

**WISE BUSINESSMEN!**

"I congratulate the Gramophone Company on their wise decision to withdraw from sale records of songs banned on the screen on grounds of morality. It is ridiculous that while the film censors ban songs as morally harmful to the public, these songs

are played everywhere on the gramophone. Ironically enough, they become more popular than others on account of their very objectionable nature. Hence the decision of the Company is indeed gratifying."

*Abdul Rasheed.*  
BANGALORE.

**AS GOOD AS THEM!**

"Mr. Patel, I wish to tell you that the picture "Matlabi" which was banned by the Bombay Board of Film Censors ran here successfully for about three weeks.

"It is matter of pity that the Government allow such rotten pictures to run overseas.

"Africans are generally fond of such stunt pictures, especially of Bhagwan, because they contain vulgar dances and disgusting actions of Bhagwan.

"The theatre owners are cunning enough to keep such pictures on the last days of the month when the Africans get their salary. While people like me hate such pictures what do you think Africans think of Indians?"

*A. M. Mamujee.*  
TANGA.

**HULLO, CHERIAN!**

"There are four theatres in the town of Kottayam two out of which are not functioning and the other two are owned by Mr. M. M. Cherman. This is a monopoly town and Mr. Cherman shows whatever rot he likes and never a good Hindi picture.

"As soon as he finishes a Tamil programme, he screens some English picture for one day—you know it is cheap business—and then begins another Tamil torture which lasts for weeks. The idea of showing Hindi pictures does not occur to him it seems!"

*P. E. Jacob.*  
KOTTAYAM.

**ASK TAX INSPECTOR!**

"In Kirkee there is a cinema house known as Maya Talkies and it is under a Sindhi. I noticed a peculiar system here.

"The door keeper in the third class collects the entire ticket and does not return its half part meant for the purchaser.

"What do you think he does with the whole ticket?"

*Abdul Kadar.*  
KIRKEE.

ON THE MIGHTY WINGS OF MUSIC  
IT COMES

A MUSICAL MYTH — A TALE OF TALENT & EGO  
& ANGUISH

# BAIJU BAVRA

The story of a man who shattered the musical  
genius of Tansen

*Lyrics*

**Narendra Sharma**

*Story & Dialogue*

**Pandit Sudarshan**

IT IS A MAIDEN OFFERING  
AT THE  
ALTAR OF ART  
FROM

**CHITRAVANI LTD.,**

---

MANAGING AGENTS:—

**RAMESH & CO.**

Chitravani Ltd., Kashmere Gate, DELHI.

# PICTURES IN - MAKING -



**T PICTURES (Bombay)**  
 Producer Lala Jagat Narain seems to have come off with flying colours. "Sunehre Din" now running in all the big towns all over India. Apart from its entertaining story, a couple of musical numbers have proved popular. What perhaps explains its success is that more than half of "Shair" has been completed and the distribution rights in five territories have been sold. "Shair" has a galaxy of stars—Suraiya, Kamini Kaushal, Devdas, plus attractive dances from all over India. Two other pictures ready to go to the sets are called, "Ek Nazar" and "Gauna". "Gauna" will be directed by Amiya Chakrabarti. "Ek Nazar" by Satish Nigam. He has already done "Sunehre Din".

**POUS PICTURES LTD. (Bombay)**  
 With every day adding to the popularity of "Bari Bahen", it is no wonder to see crowds still flocking to the box-office and scrambling for tickets. Evidently Producer G. D. Rao Pai carries the box-office receipts in his pocket and comes

out with one hit after another. Work at the studios is progressing rapidly and "Hamari Manzil" featuring Prem Adib and Nirupa Roy will soon be ready. "Galyachi Shapath" in Marathi is also nearing completion and the script work of their ambitious picture, "The Life of Swami Ramteerth" is in hand.

### FILMISTAN LTD. (Bombay)

"Shabnam" has become the latest craze of filmgoers and is doing excellent business at the Roxy, Bombay, where it is running to packed houses. Producer S. Mukerji, another of our box-office fiends, has given all the necessary ingredients to entertain the people. "Shabnam" has one of the popular screen teams—Kamini Kaushal and Dilip Kumar, with eye-filling dances by Paro. At the studios, director Ramesh Saigal is busy with "Samadhi" starring Ashok Kumar and Nalini Jaywant. As for director Santoshi, he has decided to make "Sargam" a feast of song and dance with Rehana's curves to emphasize word and action. Najam Naqvi has

not yet christened his picture though it is ready to go to the sets.

### HALDIA NANDA PRODUCTIONS (Bombay)

Director J. K. Nanda is never tired of talking about "Singaar", the picture with an emotional theme. Director Nanda has taken all pains to frame it attractively and we do hope "Singaar" clicks at the box-offices. Madhubala, Suraiya and Jairaj are all reported to have given fine performances and the lilting tunes by Khurshid Anwar will certainly add to the entertainment value of "Singaar". "Mehfil", the second of Haldia Nanda productions, has also a moving story and will go to the sets shortly.

### NATIONAL THEATRES (Bombay)

Ever-active producer K. Asif is completely at home in the Rang Mahal Studios, which he has taken over recently. Work is going on smoothly and "Hul Chul" is bound to be ready soon if K. Asif continues with his present speed. "Hul Chul" has popular Dilip Kumar starred with Nargis and Sitara, with S. K. Ojha directing it.

### HINDUSTAN CHITRA (Bombay)

Producer-director Kishore Sahu is all smiles since the release of "Sawan aya re" which has earned praise from critics and filmgoers alike. Kishore, however, is not a man to rest on the oars and leaving complacency behind, he is labouring hard on "Rim Jhim" to make it another beautiful motion picture. Once again we have petite and versatile Ramola as the heroine, Kishore as the hero, pretty Mohana for sex-appeal and Mubarak to put over a nice character role.

### RATAN PICTURES (Bombay)

"Char Din" had a good run at the Roxy and seems to have been liked by many filmgoers owing to the fine direction of M. Sadiq. At the moment, director M. Sadiq is busy working on "Sabak" with a cast headed by vivacious Munawar Sultana, and character actors like Om Prakash, Nawab and Jagirdar.



truck is doomed for the rest of its life with so many women fiddling with it. Watch these women cadets taking army training—all conscious of the oil on their faces and none with a grease-spot on the face. If this truck starts running again it will make front-page news.



NOT IN THE 36 YEARS OF FILM MAKING  
IN INDIA A PICTURE LIKE THIS ..

SHANTI  
LOK-CHITRA'S

# Gopimata

Produced & Directed by  
**MAHESH KAUL**



★ **RAJ KAPOOR**  
★ **TRIPTI MITRA** ★ **LATIKA** &  
★ **BABY ZUBEIDA**

**गोपीनाथ** گوپى ناتھ



Western Pakistan Agents :

**YACOOB AHMED BROS. (Pakistan) Ltd.**  
**HEMANI MANSION, Opp. Municipal Office,**  
**Bunder Road, KARACHI.**

All rights with :

**PEARL PICTURES LTD.,**  
**Botawala Building, 11 Elphinstone Circle, Fort, Bombay**

**DIAN NATIONAL PICTURES (Bombay)**

Producer Hiten Choudhary, director Shahid Lateef and story writer Anant Chughtai are all bent on making "Arzoo" one of the best pictures of 1949. A lot of "Arzoo" has already been shot and the distribution rights for the South, Bengal, C.P., and Pakistan have already been worked out. "Arzoo" has the ever-pretty Kamini Kaushal with her perfect screen partner. Dilip Kumar. It is expected that itself should make the picture interesting. The lyrics are by Sajid Ali, set to music by Ghulam Husnalal and Bhagatram.

**ADHUBAN (Bombay)**

Producer Prashad is supervising director K. Amarnath and helping him to make "Surajmukhi" an attractive picture. "Surajmukhi" has popular stars like Rehana, Shyam, Kamtaz Ali, Durga Khote, Gope and Ghoshdhara Katju and catchy music from Husnalal and Bhagatram.

**FAVOURITE FILMS (Bombay)**

Shooting at the Rang Mahal Studios, director Mohamed Hussain has made a good bit of "Roop Lekha", starring Shyama, Gulnar, Bhagwan and Arvind Kumar. "Roop Lekha" is reported to be a good musical comedy and we have no doubt about the comedy part of it seeing that Bhagwan is featured in it. Distributor Lulla has sold off quite a few territorial rights.

**RAJ MAHAL PICTURES LTD. (Bombay)**

"Chandni Raat" starring beautiful Naseem has been a success at Calcutta but Bombay filmgoers will be denied the pleasure of seeing this picture as it will take some weeks before it is shown at the popular Liberty cinema. Director Ehsan, however, hopes to go one better in "Jeeb Larki" with attractive Naseem as guide and inspire.

**S.S. PRODUCTIONS (Bombay)**

Director Changazey has made good progress with "Chilman" starring Ghulam Husnalal. The screenplay is by Ghulam Husnalal and if the name is familiar to a story. "Chilman" would contain an out-of-the-way theme. Others in the cast are Ghulam Husnalal, Shanti, Madhok, Hamid etc. The distribution rights for U.P., Delhi, and East Punjab are with Rajmahal Talkies Distributors.

**GOEL CINE CORPORATION (Bombay)**

Producer-director Devendra Goel is one of those who believes in putting speed into his work. No wonder, "Ankhen" is three-fourths complete and according to some who had the fortune of seeing the rushes, it is supposed to be an altogether different type of picture. "Ankhen" has co-operative technicians like Keki Mistry and Dada Kothare to enhance its production values and an interesting cast headed by Nalini Jaywant, Yakub, Bharat Bhushan, Yashodhara

Katju and a new find Shekhar. The lyrics are by Pandit Bharat Vyas, S. K. Deepak and Raja Mehandi Ali.

**SHAHIN PICTURES (Bombay)**

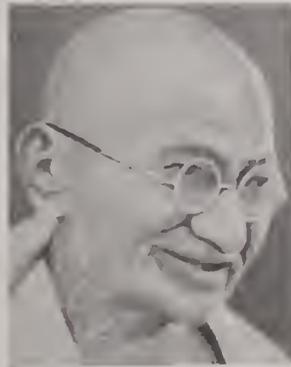
With pretty Nigar Sultana starring in "Khel" and an enthusiastic producer-director like S. M. Nawab, "Khel" threatens to become a good motion picture. Work has already started at the Bombay Talkies Studios. Others in the cast are Dev Anand and Hafeez Jehan.

**AKASH CHITRA (Bombay)**

Producer-director K. B. Lall is a

# THOSE INSPIRING WORDS

OF BAPUJI CAN BE HEARD IN EVERY HOME



## MAHATMAJI'S PRAYER SPEECHES

ON

'HIS MASTER'S VOICE'

RECORDS IN SPECIAL ALBUM

- ★ RAM NAM ... .. N 20085
- ★ JUSTICE ... .. N 20086
- ★ HINDU RELIGION ... .. N 20087
- ★ SELF PURIFICATION } ... N 20088
- ★ CHARKHA } ... N 20088
- ★ COMMUNAL UNITY ... N 20089
- ★ VIOLENCE & POWER ... N 20090

• Our proud privilege to present these  
and

• Your proud privilege to possess these



# THE GRAMOPHONE CO., LTD.

• CALCUTTA • BOMBAY • MADRAS • DELHI •

busy man these days shooting "Hanste Ansu" starring Nigar Sultana and Madhubala. Some of the dance sequences in this picture are reported to have been taken in an original manner and that is one of the reasons why "Hanste Ansu" should appeal to filmgoers.

In the meantime, the paper work of "Angrai" is almost ready and has two fine stars like Nargis and Madhubala to add to its attraction. The music of "Angrai" has been entrusted to Husnalal and Bhagatram.

#### HIMALAYA PICTURES (Bombay)

"Nazrana" has made good progress at the studios under the active supervision of Lt. Col. Drona Sumsher Jung. Director Jagdish Pant is reported to have made "Nazrana" interesting, with coquettish Kamini Kaushal and talented Geeta Bafi giving their best performances. The script work of "Naaz" and "Nazakat" are ready. One of our best lyric writers, Gopal Singh Nepali, is also reported to be writing catchy words, set to music by C. Ramchandra.

#### SUPER PICTURES (Bombay)

Director Aspi, one of our modest and hard-working directors, is satisfied with the results he has achieved in "Sipahiya" starring Madhubala and Yakub. The lyrics are by Hasrat Arzu Lucknawi and the music by C. Ramchandra.

#### ALLIED ART PRODUCTIONS LTD. (Bombay)

Director Mahesh Kaul is shooting "Har Singaar" at the Famous Cine Studios. "Har Singaar" has talented artistes like Madhubala and Dilip Kumar. Their next in the script stage is called "Lehren" and will feature popular Suraiya.

#### VARUNA FILMS (Bombay)

Working steadily every day, director Ramchandra Thakur has done more than half of "Roomal". The two producers, G. A. Thakur and K. N. Kapur have selected a fine cast consisting of Rehana, Nargis, Jairaj, Jeevan, Cuckoo and Badri-prasad.

#### VARMA FILMS (Bombay)

"Patanga" is almost complete at the Famous Studios and stars attractive Nigar Sultana. Quite a few distributors are trying to get the rights of "Patanga". "Ek Nazar", their next, has Rehana as the heroine and H. S. Rawail as the director.

#### HIND KAMAL PICTURES (Bombay)

"Kamal", their maiden social, has Nayantara featured opposite Surendra. The story is by Y. N. Joshi and S. D. Varma is in charge of music.

#### INDIAN PRODUCTIONS (Bombay)

At the Eastern Studios, character actor Yakub plays an entirely different role—that of a producer-director and he seems to be doing it well. We do hope, however, he shows the same flashes of intelligence in his direction that he does in acting. "Aeeye" features favourites like Sulochana Chatterjee and Nigar.



Through ages women carried their burden in the front. Now they are carrying the load on the back. Here is one from the Girls' Division of the National Cadet Corps with a Morse message transmitter.

#### PEARL PICTURES LTD. (Bombay)

Shanti Lok Chitra's maiden picture, "Gopinath", written, produced and directed by Mahesh Kaul is with this firm of distributors. It is scheduled for release immediately after "Chandralekha" at the Royal Opera House, Bombay. "Gopinath"

stars Raj Kapoor, Tripti Mit Latika, Anwari and Baby Zubei

#### NEW BOMBAY THEATRES LTD.

(Bombay)

Shrewd producer-director R. Preenja has disposed of most of the territorial rights of "Tara" featuring Nayantara, Kuldip, Majnu and Jawahar Kaul. Santoshi has written the dialogue and lyrics. Preenja is busy with his next picture at Central Studios.

#### SHOREY FILMS (Bombay)

Producer-director Shorey with Meena and others, is reported to have gone to Kashmir for the outdoor shooting of "Ek thi Larki". Attractive Meena plays the heroine supported by Motilal, Kuldip and I. Johar. The lyrics are by Az Kashmiri and Vinod is setting the to music.

#### RANJIT MOVIE TONE (Bombay)

"Pardesi Mehman" is running at the Swastik Cinema, Bombay. "Bho Bho laiyen", starring the Kureis sisters, Zeb and Laila and directed by Taimur Behramshah is awaiting release.

#### S.T.F. PRODUCTIONS (Bombay)

Produced by Mr. Sharaf, "Py ki manzil" is making good progress at the Central Studios. We can rely on director Keki Mistry to give us an emotional picture if his direction in "Meri Kahani" is any indication. Director Mistry, in addition, is an excellent cameraman and he has pretty Munawar Sultana to photograph. Others in the cast are Rehan and Gope. An additional attraction is the musical score by the popular team—Husnalal and Bhagatram.

#### KHANJER PRODUCTIONS (Bombay)

Hitherto a screenplay writer, Munshi Ratanlal Khanjer has donned the producer's cap and begun his new picture, "Chhabe Rustum" Bhagwan, our well-known comedian will not only star in it but direct it as well. The music is by Shyam Babu Pathak. We wish all luck to Producer Khanjer in his new venture.

Did you dust your  
grey matter with  
"Grey Dust"?





**K. ASIF'S**  
**HULCHUL**

**हलचल**

*Starring*  
**NARGIS, SITARA & DILIP KUMAR**

*Directed by*  
**S.K.OJHA**

*Sound*  
**AKRAM SHEIKH**

*Art*  
**S.N.D.**

BEING PRODUCED AT  
**RANG MAHAL STUDIO**  
MAIN ROAD DADAR, BOMBAY





DECEMBER  
1949

REGD. No. B 3517

INLAND Rs. 2  
FOREIGN Sh. 4

LIBRARY

THE MUSEUM  
OF MODERN ART

Received:

*Now Entertaining  
Millions!*

JAGAT PICTURES

PRESENTS

## SHAIR

Starring

SURAIYA, KAMINI KAUSHAL  
DEV ANAND, AGHA, CHANDU

Directed by  
CHAWLA

Produced by  
GHULAM MOHAMED

JAGAT PICTURES

THE FAMOUS CINE LABORATORIES

MUMBAI, BOMBAY



Madhuban's

# SUDRAJAT MUKTI

D. B. NERDY

kum k  
ART

RELEASING SHORTLY

Contact: MADHUBAN MOVIE MAKERS, LILY COTTAGE, CHOWPATTY, BOMBAY 7.

**Shahin Pictures**  
PRESENT

**AFAZ JEHAN**

*WHAT* a picture! Class, sophistication, sparkle and polish for the high-brows; sentiment, heart-interest, movement and homely appeal for "us folks!" ALL OF IT together to appeal to the widest class of picture-goers in the country —

**DEVANAND**

**NIGAR**

# KHIL

PRODUCER & DIRECTOR  
**S.M. NAWAB**

ASSOCIATE PRODUCER  
**AKHTAR HUSSAIN**

MUSIC  
**SAJJAD**

**ANWAR**

PRODUCER - DIRECTOR  
**S.M. NAWAB**

NEXT

# HUBAB

*Story adaptation from Thomas Hardy's* **WOODLANDERS.**



**D.D. NEROY**

contact :

**SHAHIN PICTURES,**  
Famous Cine Bldg., Haines Road, BOMBAY II.

DEEPAK, Hyderabad



HIND, Calcutta



SHREE, Bangalore



LIBERTY, Bombay



ALAKA, Poona



EROS, Bombay

# 1096\* CINEMA OWNERS

AGREE... *there's nothing to beat*

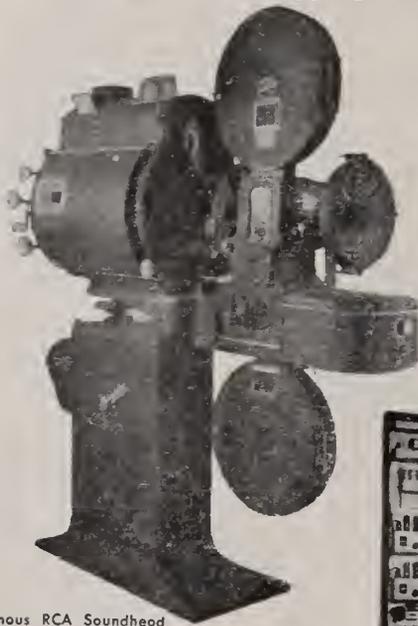
## R. C. A. SOUND SYSTEMS!



ANANDA TALKIES,  
Madras Presidency



KRISHNA CINEMA,  
Calcutta



The famous RCA Soundhead incorporates the RCA Rotary Stabiliser for purer sound — less flutter, less wow!



Foder Box of PG-234 amplifier rack.



Highly flexible RCA Speaker Systems suit every theatre size — every theatre shape!

\* As at 1st January 1949 — still going up!

1096 of India's leading cinemas — over half the total — use RCA Sound Systems to give their patrons the clearest, most lifelike sound in the cinema world today!

1096 exhibitors *know from experience* that they can depend on RCA Sound Systems to give long, trouble-free service under the hardest operating conditions — that's why they specify RCA Sound Systems when they build new theatres, or replace old equipment.

For every size of theatre, from 700 seats to 3,500 and more, there's an RCA Sound System for every requirement — 'tailor-made' to suit *your* needs!

98% of India's Motion Picture Studios are equipped with R. C. A. Recording Equipment.



WRITE OR CALL TODAY!



### PHOTOPHONE EQUIPMENTS LTD.

(AFFILIATED WITH RADIO CORPORATION OF AMERICA)

Main Office: 9, MARINE LINES, BOMBAY

Sales and Service Office: 532, Sandhurst Bridge, Bombay.

Distributors:

SOUTH INDIA: General Radia & Appliances Ltd., Bharat Building, 1/18 Mount Road, Madras. BENGAL BIHAR, ORISSA, ASSAM: General Radia & Appliances Ltd., 10, Old Court House Street, Calcutta. U.P., DELHI, EAST PUNJAB: Cinefans (Delhi) Ltd., 3, Ishwari Niwas, Chandni Chowk, Delhi. C.P. & BERAR, EAST & WEST KHANDESH DISTRICTS, CENTRAL INDIA: Rathi Bros., Ushakal, Abhyankar Road, Sitabuldi, Nagpur, 1; Rathi Bros., Jawahar Road., Amraoti (for C.P. & C.I.).

Subscription 50 sh.  
Regn. charges 4/6 d.

W. 22-2-0.  
8-0-0.

Supplement to "filmindia"

**FINAL REMINDER**

Your subscription for 12 issues expires with THIS ISSUE. You will, therefore, miss the next one UNLESS you remit your subscription for the next 12 issues IMMEDIATELY by MONEY ORDER ONLY. Postal Orders and Cheques will not be accepted.



**SUBSCRIPTION RATES**

The annual subscription, for 12 issues of "filmindia", from any month is :

INLAND                      Rs. 24/-  
FOREIGN:                      Sbillings 50/-

Subscription is accepted only for a collective period of 12 months and not for a smaller period.

Subscription money should be remitted only by Money Order or by Postal Order but not by cheques. V.P.P.s will not be sent.

# filmindia

PROPRIETORS

FILMINDIA PUBLICATIONS LTD.

55, SIR PHIROZESHAH MEHTA ROAD, FORT, BOMBAY.

Telephone: 26752

Editor : BABURAO PATEL

**ADVERTISEMENT RATES :**

The advertisement rates are as follows :

	Per Insertion
Full Page Inside	Rs. 400
Half Page Inside	Rs. 210
¼ Page Inside	Rs. 120
1/3 Page Inside	Rs. 150
2nd & 3rd Cover	Rs. 500
4th Cover	Rs. 600
1st Cover	Rs. 1,000

Plus 6½ % Tax

The cost of the advertisement should be submitted in advance with the order. The advertisement will be subject to the terms and conditions of our usual contract.

Vol. XV.

DECEMBER 1949.

No. 12.

## *Hinduism And Celluloid Demons !*

Of all the deities inherited by the human race through ages, the Hindu gods and goddesses are perhaps slandered the most by film producers in India. The Hindus of India have such tolerant and well-behaved gods and so many of them that even Muslim producers can use and misuse them in an endless rotation for making some easy money.

While our film producers dare not even photograph the Holy Quran for motion pictures, leave alone the suicidal misadventure of presenting a human being as the Paighambar, for fear of the screen being torn into treds and the shreds dyed in human blood, any Muslim or Hindu producer can with impunity get away with his own fanciful conceptions of the Hindu gods and goddesses.

35 years of this mercenary vandalism by different producers has completely changed the face of Hindu gods and made them look like so many monkeys and monkeys performing impossible miracles at the slightest nod of the film directors and selling millions of tickets for the gold diggers.

Raja Ravi Varma's remarkable paintings of the numerous Hindu gods, giving beautiful mental images to millions of Hindus and creating spiritual altars in their minds have been mercilessly trampled upon by the various hideous characterizations presented on the screen by different producers from month to month during the last 35 years of film-making in India.

Never before has the epic history of any nation been so mercilessly raped and distorted as has been the case with Hindu mythology. Men who would make monkeys blush with their looks and stature have played Hindu gods whose valiant deeds and spiritual attainments have left behind a lofty altar of worship for millions of Hindus. In the greedy hands of the producers or gods have lost their spiritual stature and become set so many box-office demons to lure the devout masses to cinemas to see their gods turned into circus clowns and Hinduism slandered in the most vile manner.

With our Hindu gods stripped of their spiritual attributes, with the philosophy of the Hindu way of life dissipated and with the sacred concepts of Divinity distorted beyond recognition, it is no wonder that our people are fast heading towards Communism, the godless race for a thousand sufferings. Nothing hits a nation more than to defile its people's spiritual altars and fame its time-hallowed gods.

Persons, whose physical deformities and mental deficiencies make them repulsive members of human society, have often played the roles of gods like Ram, Krishna, Brahma, Vishnu and Mahesh on the Indian screen. They have wrought impossible miracles on the screen, made hideous faces and uttered the immortal words of spiritual wisdom written by peerless sages like Ved Vyas and Valmiki. How can these cheap and revolting portrayals ever contribute to our ancient spiritual heritage?

If it is the intention of our secular state to liquidate Hinduism by slowly destroying its spiritual heritage, better iconoclasts than our present film producers cannot be found anywhere. These people can be relied upon to shatter the Kingdom of God and replace it with Satan and hell.

Some recent instances of such vandalism are "Ram Baan", "Ram Vivah", "Narsinh Avatar", "Jai Hanuman", "Ram Bhakt Hanuman" etc.

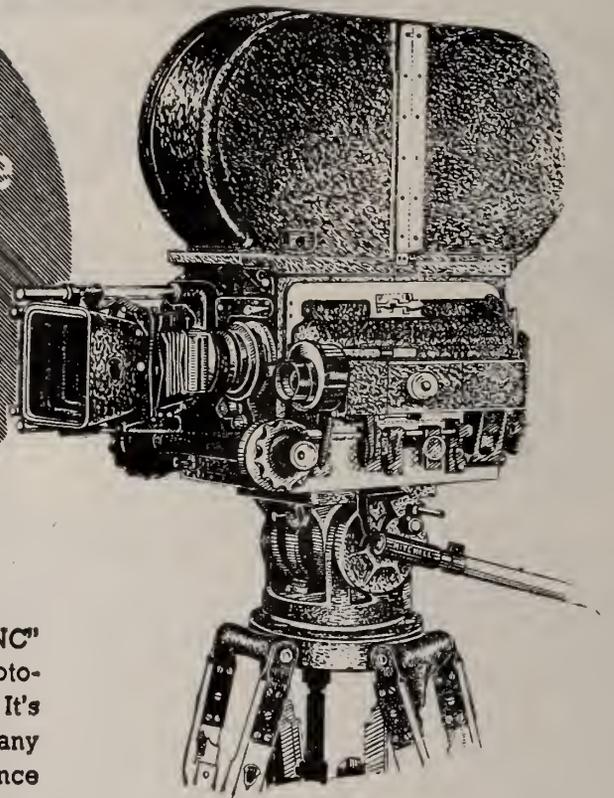
In "Ram Baan", Ram, our warrior-god whom Sage Valmiki describes as the perfect human being—physically, mentally and spiritually—is played by an actor with a silly face, short stature, thick and ugly nostrils and sagging muscles. While Sita—the noblest ideal of Indian womanhood, sublime in her physical beauty, spiritual stature and devotion to her husband—is played by an old and emaciated actress, a mother of several children, with bulging anaemic eyes, sunken cheeks, protruding cheek bones, shapeless arms and sagging hips. Add to this monstrous film portrayal a bulging pregnant abdomen of eight months and you get perhaps the most repulsive picture of Sita whom we are asked to worship as a goddess.

How do such filthy portrayals by a film producer compare with the beautiful conceptions of Ram and Sita, with brush and paint, by Raja Ravi Varma?

If Ram, the eternal soothe of millions in pain and the final whisper of dying lips, is permitted to be distorted in such a monstrous manner by our film producers, the spiritual magic of the name that has healed the ailing and the dying through ages shall soon be lost to 320 million Hindus and the heritage of millenniums shall ultimately be reduced to dust.

It is the sacred duty of our popular ministers to protect the religious institutions and culture of our people by stopping these vandals from desecrating our ancient idols of worship and not hurting our religious susceptibilities.

Great Indian  
Films of Today are  
shot with a  
*Mitchell*



The MITCHELL STUDIO MODEL "BNC" is a truly silent camera for sound photography. No blimp is required. It's smooth, positive operation saves many costly hours of production time. Since the introduction of the "BNC" more and more major studios have made it standard equipment.

ANOTHER PROGRESSIVE  
PRODUCER TAKES TO  
MITCHELL B.N.C



Mr. A. R. Kardar. Ace Director and Proprietor of **Kardar Studios**, Bombay, is one of the most discriminating in the choice of studio equipment. His selection of Mitchell B.N.C. is yet another proof the important role Mitchell is playing in Indian Studios



**GENERAL RADIO & APPLIANCES LTD.,**

*Motion Picture Sound Engineers,*

10, Old Court House St.,  
CALCUTTA.

16, New Queen's Road, BOMBAY.

Tel. 26204-5 (2 Lines)

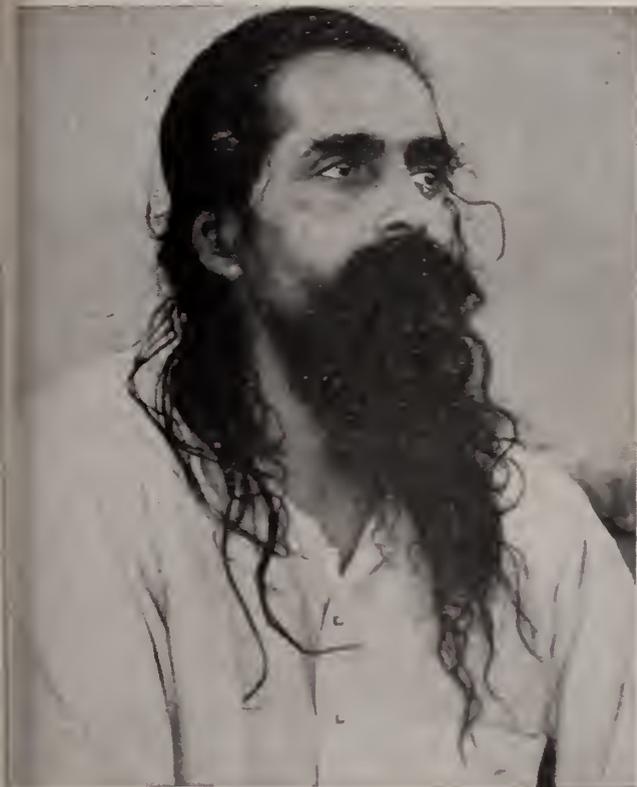
1/18, Mount Road,

MADRAS. Tel: 86719.

*Distributors for the East Punjab, U.P. & Delhi:-*

**UNION RADIO & APPLIANCES LIMITED,**

72, Queensway, New Delhi. Tel: 8043.



Every new leader is a symbol of the hopes and frustrations of the people and a symptom of the change that is imminent in a nation's life. So is Guruji Golwalkar, the Parasanghchalak of the R.S.S., who has been recently thrilling millions all over the country with his message of hope for the revival of Hindu culture and traditions.

The Muslims have a right to object to the portrayal of their religious legends on the screen. The Christians won't let any producer show Christ on the screen. The Buddhists scream whenever the life of Lord Buddha is planned for the screen but in a country essentially populated by the Hindus, Hindu gods are mocked at in a disgusting manner and made the laughing stock of the world. And all this at the hands of a few mercenary producers, many of them Hindus, and with Hindu ministers in their power posts.

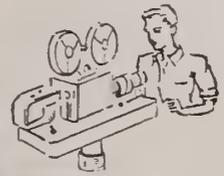
Motion picture producers cannot understand the language of persuasion, however sincere and well-meant, but they can certainly understand the smallest letter of law and we demand that our film producers should be stopped by a law from producing pictures and presenting portrayals that bring into contempt the Hindu gods and heap ridicule on our entire spiritual heritage.

If the ministers of our secular state cannot protect our altars from the vandalism of our film producers, it is high time that the Hindus themselves rush to the rescue of their cultural and spiritual heritage to save it from these demons of celluloid.

Doesn't the Bhagvat-Gita give the Hindus this sanction in the following words of the Lord Himself:

परित्राणाय साधूनां विनाशाय च दुष्कृताम् ।  
धर्मसंस्थापनार्थाय संभवामि युगे युगे ॥

EVEREST



For

**SOUND**  
RECORDING

IS A SOUND PROPOSITION

Sound engineers prefer Gevaert films for the many advantages they offer. The major virtues are an extremely finegrain emulsion with a colour sensitivity restricted to blue and violet. Added to this advantage is the incorporation of a special dye which reduces irradiation to a negligible minimum. Consequently, these Gevaert films possess a very high resolving power, registering the highest frequencies with the utmost accuracy.

GEVAERT ST-2 is a film of full contrast, high speed, good resolving power and high transparency. It is ideal for registering by the "constant".

GEVAERT ST-4 is a new finegrain sound-film for variable area recording. Very high contrast and about the same speed as ST-2.

No background noise.



sole  
DISTRIBUTORS  
**PATEL INDIA LTD.**

P.O. BOX 1448 BOMBAY P.O. BOX 9004 CALCUTTA P.O. BOX 364 MAJRAS REGAL BLDG. NEW DELHI

Latest  
Film  
Music . . . .

From :

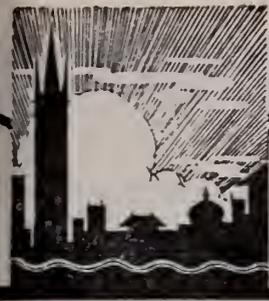
Gopinath Ankhen Mahal  
Chilman Dulari Balam  
Naach Jaltarang Thee  
Nazaare Puras Dillagi  
Sawan Bhado Namona  
Lekh Kaneez Bursaat  
Parda Aaiye Sumitra  
Narsinh Avatar Shabnam  
Ram-Vivah Azad Shair  
Kumal Zevarat Dada  
Mangal Fera . . . . .

“HIS MASTER’S VOICE”

THE GRAMOPHONE CO., LTD.



CALCUTTA BOMBAY MADRAS DELHI



# Bombay Calling



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

## VASAN AND BOMBAY PRODUCERS!

By producing "Chandralekha", S. S. Vasani of Gemini Pictures, Madras, has not only stormed all the box-offices all over the country but has also shaken the morale of the Bombay producers.

In their anxiety to see this wonder man of the South who has again given a box-office smasher in "Nishan", the Bombay producers give Vasani expensive tea and dinner parties in an all-out effort to understand the man and know a few of his production tricks. Vasani has no secrets to tell except that he has money, brains and enterprise—three vital essentials of motion picture making which many Bombay producers lack.

While at the tea and dinner parties these Bombay producers behave very sweetly and show a lot of affection towards Vasani who has wrested the monopoly of Hindustani pictures from them, they go back to the MPPA offices and there conspire to standardize the publicity of pictures so that no producer with guts and

enterprise may be able to exploit his pictures to the full and in doing so outwit the Bombay producers.

Forgetting the basic quality and spectacle of "Chandralekha" which captured the imagination of millions, these jealous producers have hypnotized themselves into believing that the thundering box-office success of the picture was primarily due to the tremendous publicity campaign done by Vasani. Vasani is reported to have spent over seven lakhs of rupees for the publicity of "Chandralekha", an amount many producers in Bombay would like to earn in their life-time by hook or by crook.

So these Bombay producers now want to stop Vasani and other enterprising producers like him from selling their product in an open competitive market in the most honest manner i.e. through country-wide publicity.

On the 12th of September J. B. H. Wadia, the present president of the I.M.P.P.A., called the usual meeting of the Executive Committee and demanded "sanctions", as he described them, to fine, punish, boycott or expel the producer who commits a breach of the publicity standards to be prescribed by the I.M.P.P.A.

Jamshed Wadia informed the Committee that the Distributors' and the Exhibitors' Associations were prepared to boycott the product of the producer who did not follow the mandate of I.M.P.P.A. in observing space standardization of publicity.

Jamshed Wadia also sought to fine the defaulting producer and ultimately expel him from the Association if necessary.

C. D. Desai, however, thought that only newspaper publicity and not magazine and periodical publicity should be restricted. He knew that Vasani always used more newspaper space than magazine space.

K. M. Modi, a film magnate without films of his own, thought that any such discrimination as suggested by C. D. Desai would lead to complications in determining exceptions. He evidently does not know the difference between a magazine and a newspaper.

The only man who took a sensible view of the whole affair seemed to be Chuni Lall of Filmstan who stated that new producers should be allowed to take more advertising space to enable them to establish their trademark. Chuni Lall also objected to victimization by fining or expulsion without a previous warning.

Apart from these individual opinions on the subject of space restriction and standardization of publicity, we would like to know by what canons of trade morality can a trade association like the I.M.P.P.A. stop a producer from advertising his picture to the best of his purse and ability in his honest attempt to recover his investment and make a little profit?



While we refuse to learn any other language except Hindi, foreigners are learning Hindi so that they can sell their goods in our own language. Here is Miss Saleh, the secretary to the Indonesian Representative in India, at her early lessons of Hindi.



# Bauer

—THE BEST BUY  
OF THE DAY—

Postwar Model German Make  
Cinema Sound Projector.

*Now available with the latest*

## ALTEC LANSING

SOUND SYSTEM

Models available for  
theatres from 500  
to 5000 seats.



**INTERNATIONAL TALKIE EQUIPMENT CO., LTD.**

17, NEW QUEEN'S ROAD, BOMBAY 4.

Phone: 20892.

Telegram: "SOUNDHEAD"

**DELHI:**

Chandni Chowk,  
DELHI.

**MADRAS:**

18, Mount Road,  
MADRAS 2.

**CALCUTTA:**

11, Govt. Place East,  
CALCUTTA.

*Sub-distributors for C.P. & Berar:*

**THE HINDUSTAN ENGINEERING WORKS LTD.,**

Walker Road, NAGPUR.



From Laddoo to Ladakh, anything is possible in New Delhi. There is a "laddoo" day when 300 refugee children were given "laddoos" during Diwali. Those who live on dust eat digest stones. "Laddoos" will merely spoil their appetite. But then they drag even a soldier into this ceremonial tomfoolery and we see here General Cariappa giving his "laddoos" to some orphans of the communal storm.

If these space restrictions and standardization of publicity stop a producer from advertising his picture the full and in consequence his picture fails to draw, why because people are not sufficiently informed or well impressed with its publicity, is the I.M.P.P.A. going to make good the loss to the producer?

How can any one-sided sanctions be applied if there is no reciprocative benefit or guarantee given to the producer? Doing so will be pure and simple victimization. Or shall we call it blackmail?

Where is the sense in the I.M.P.P.A. members cutting their own noses to spite Vasan? If today Vasan's publicity is goading Bombay producers to forge legal and immoral sanctions against legitimate publicity campaigns, tomorrow they will, in utter desperation, prescribe the number of dancing girls, the type of stars, the grades of stars and other items of motion picture making that should be used in a picture.

Vasan is not scoring his unique success merely on publicity. His production values are refreshingly original and stupendous. He puts a couple of hundred good looking girls on as many drums and gives us the first spectacular drum dance in the country. He hires out a

whole circus and takes it travelling on the celluloid to the most distant villager who has never seen a trapeze artist. He gives a sword fight in the true Fairbanks tradition and thrills millions. He erects big and sprawling sets which fill the eye with their art and grandeur. He takes three years to make a picture and spends 35 lakhs of rupees on it. He spends seven lakhs in publicity. He gives his workers a bonus of six months' salary. He gives away a lakh of rupees to the Mahatma Gandhi Memorial Fund.

How can the Bombay producers stop an enterprising man like that by victimising him with immoral and unbusinesslike restrictions on his publicity? A man who invests money in production—may it be three lakhs or thirty—wants his money back from the people. And how are the people to pay it back to him unless it is dinned into their ears with constant publicity that the man's picture is worth seeing?

Publicity is the vital item of a producer's prosperity. It is their only link with the consumers—the people who pay to see our motion pictures and make the industry stable and prosperous. How can the Bombay producers cut off this vital branch that supports their future merely to put down Vasan?

This type of unanimity amongst producers is a hostile front against their own customers. Cutting down publicity will bring down the box-office receipts. Producers must not unite against their own patrons. They must organize themselves in their production field. They must stop seducing each other's stars; they must stop sabotaging each other's pictures during premier weeks; they must stop paying blackmarket prices to the stars; they must fix up the ceilings of star salaries; they must stop the exhibitors from taking blackmarket money; they must stop buying expensive cars, racing, gambling and indulging in other degenerating pastimes.

Producers have a thousand don'ts to observe and another thousand do's to do to improve themselves and the industry before they start hitting their patrons on the face with such stupid and immoral proposals of standardization of publicity.

There is no sense in sinking the whole industry in an attempt to drown one man from the South. No man nor an association has any right to put down honest competition in any trade or business—least of all in a trade of creative art like film making.

**PRAYER TO PREMIER BHARGAVA!**

From Delhi comes the harrowing tale of an old exhibitor of Lahore who has, in his helpless old age, four married sons, several grandchildren and a total family of nearly thirty people to support merely with the dirty dust of Delhi.

His name is Nandlal Oberoi. He had four cinemas in Lahore: the Regent, the Crown Talkies, the Taj Mahal Talkies and the City Cinema. He had a well-equipped film studio and a lot of residential property in addition.

The Crown and the City Cinema were burnt down. The Taj Mahal Talkies was misappropriated by the Muslim landlord who swallowed Oberoi's machinery, deposit and other equipment. The film studio and the residential house were burnt down while the Regent Cinema was sealed by Pakistan Government on the 22nd

September 1947 and was subsequently allotted to one Said-ul-Rehman and Najam-ul-Hussein (ex-actor of Bombay Talkies) in partnership.

Nandlal Oberoi lost over 10 lakhs of rupees in a day and ran out of the Punjab with his large family to save his people and save for his posterity the precious heirloom of Hinduism.

For two long years he has been selling the few ornaments of the ladies of his family that could be smuggled on their persons and supporting his large family. But now he has reached a stage of destitution where only God or the government can help him.

On the 20th August 1949, Nandlal Oberoi applied to the Minister of Rehabilitation of the East Punjab Government praying for the allotment of Naulakha Talkies at Ludhiana. This cinema is left behind by the same Said-ul-Rehman who has now been allotted Nandlal Oberoi's Regent Cinema in Lahore.

Though Nandlal's Regent in Lahore was a bigger and more expensive cinema house than the Naulakha Talkies in Ludhiana, Nandlal prayed for its allotment to him to make some beginning of a new life and to provide his large family with at least a meagre living.

But the Minister of Rehabilitation of the East Punjab Government has not yet granted Nandlal's just and frantic prayer. The politicians in the East Punjab have been too busy with their own rehabilitation in the quick-changing ministries of the province to worry about the unfortunate refugees who have been mercilessly uprooted from their homes and thrown to the dogs.

There are eight cinemas left behind by the Muslims in the East Punjab. They have all been sealed up by the East Punjab Government since the last two years as the Government have not yet made up their mind about them. They don't seem to know what to do with them. A better idea would be to consult the Pakistan Government. The Pakistan Government know well what to do with the Hindus, the Hindu women and the Hindu property. And they put their expert knowledge on this subject into action quickly. If the Pakistan Government seal up a cinema on Jume Raat, it is allotted to a Muslim before the Juma prayers next day. And they somehow find the right Muslim for it.

But the East Punjab Government could not find the right Hindu refugee all this time to run even the Naulakha Talkies at Ludhiana though Nandlal Oberoi has been knocking at the door every day. And there are seven more Hindu refugees to be found for the other seven theatres. It seems to be a problem big enough to cause another cabinet crisis in the East Punjab the way they seem to be reshuffling ministries these days to suit the different lengths of the Sikh beards.

And if reports can be relied upon the Rehabilitation Ministry of the East Punjab Government intends to auction these eight cinemas left behind by the Muslims. Auctioning means giving the cinemas to the highest bidders. How can the impecunious, helpless refugees ever bid in an auction like this? When they have no money even to buy their daily rations how can they put up money to buy these cinemas? In an auction these cinemas will be bought by the non-refugee Hindus or Sikhs who have their money and estates in-



Ashok Kumar and Nalini Jaywant give a new yogic pose in "Samadhi", an I. N. A. romance produced by Mukherjee for Filmistan Ltd.

tact. Then how does the Rehabilitation Ministry help the helpless refugees?

Auctioning these cinemas would amount to cashing in on the misfortunes of our helpless refugees. The only way to help those unfortunate people who have been thrown out of the West Punjab is to allot them the property left behind by the Muslims. And these allotments must be quickly done before the refugees take refuge in another land from where no one ever returns.

Giving Naulakha Talkies of Ludhiana to Nandlal Oberoi would be a good beginning and let us hope I. N. A. Gopichand Bhargava begins his new lease as the Prime Minister of the East Punjab with a merciful act before the Sikh beards grow longer and reshuffle the East Punjab Cabinet again.

#### NEW TECHNIQUE OF CENSORING!

Film producers, due to the very nature of the profession which needs art and imagination, are perhaps the most intelligent people in the country. The moral laws you thrust on them to improve the films, the moral ways they find to circumvent these laws.

The newly organised Censor Board in Bombay with the adoption of the new production code stumped them for a while and they stood up in protest when Shri Morarji Desai, the Home Minister, reversed the decision of the Censor Board and banned "Jugnu" right in the midst of its triumphant run at the Capitol Cinema, Bombay.

This righteous action of the Home Minister, however, made the members of the Censor Board angry and peevish and under the none-too-inspiring chairmanship

Mr. S. A. Aiyar, the Board started on a doubtful career of almost vindictive deletions in picture after picture presented by the producers for censoring.

While the Censor Board showed studied indifference to a lot of well-deserved criticism appearing in the press, its members continued a merry career of cutting off quite a few harmless things from pictures without giving any intelligent reasons. No amount of reasoning or appeal to their good sense moved the members of the Board who seemed to stand with their backs to the wall ready for all eventualities.

But film producers, to whom human psychology is a matter of their daily meals, knew that some members of the Censor Board keenly appreciated the allowance of Rs. 10/- per picture paid to them for censoring and liked to work on the Board if for nothing else at least for the allowance drawn at the end of every month. The film producers also knew that Home Minister Morarji Desai, in his official capacity as the grand-uncle of the province, was directly responsible for the appointment of the Board members.

Putting two and two together in their usual practical way, some film producers evidently arrived at the conclusion that if the doubtful pictures could be previously shown directly to the Home Minister prior to presenting them before the censors, the pictures would pass muster automatically with the Censor Board.

Thought was action with our film producers who soon invited our genial Home Minister to many a picture prior to the censor examination. Now when the grand-uncle of the province like Minister Morarji Desai sees a picture out of sheer courtesy, the fact cannot remain a family secret. And the producers see to it that it doesn't. Even the grand children of the censors come to know about it, with the result that when the picture is put up for censoring it passes without any trouble by virtue of the mere knowledge that the Home Minister has himself seen it.

It is obvious that the ever-busy Home Minister does not see such pictures for the purpose of censoring. That is strictly the function of his Censor Board which, as, according to his own public confession, more educated and cultured people than those found in the film industry. But the very courtesy of his seeing a picture prior to its censorship lends a strange protection to the picture from the censors who would not like to differ from their chief in the oft mistaken belief that the Home Minister has liked a picture merely because he found time to see it.

A glaring example of this technique of censoring "Apna Desh" produced by Rajkamal Kalamandir. V. Shantaram, the producer of this picture, is known to be a persona grata with the Home Minister who had himself graciously found time to go through the script of "Apna Desh" before production. It was but natural that the Home Minister, who had taken a personal interest in the story, should have been invited to see the picture. It is an act of courtesy which cannot be denied to our popular minister. But V. Shantaram invited the top man of the province, who is incidentally the chief censor of all pictures and public morals, before the routine censorship by the Censor Board. And before Minister Morarji could reach home after seeing the

picture, the producer's studio boys, without even consulting V. Shantaram, started telling rosy stories of the way Minister Morarji liked the picture and even described the spots he admired the most.

Now no one can stop people from talking and in such a favourable manner at that seeing that every one who works on a picture is enthusiastic about it. But the censors being human beings have ears like other human beings and they also hear what others hear. And when they hear glowing reports of Minister Morarji's approval of a picture, even though the Minister might have said nothing at all about the picture, they do feel a bit delicate whilst examining the picture for censorship. If they didn't they would be super-human and Minister Morarji has not yet claimed his censors to be super-human.

Is it any wonder then that "Apna Desh" was passed by the censors without a single cut?

And is it any wonder that a filthy, objectionable picture like "Dillagi" carrying its load of slander against the Hindus also passed muster?

Whether the film censors are qualified or not for their job, is it not essential that their minds at least should not be obsessed by the thought that their chief has seen a certain picture prior to its presentation before the censors?

Let us hope that Minister Morarji refuses to see a picture before it is censored by his official censors and



Munnawar Sultana is playing good emotional roles these days. Here she is, once again, in "Sabak", a social story produced by Sadiq Productions.

LOW INTENSITY

"NATIONAL" HIGH  
INTENSITY PROJECTION



## WHAT A DIFFERENCE *HIGH INTENSITY* MAKES!

Brilliant, clear, "living" pictures on your screen mean better entertainment for your patrons, and that pays off at the box-office!

With "National" HIGH INTENSITY Carbons, your theater operation actually becomes *more* profitable because this type of HIGH INTENSITY Projection gives 50-100% brighter

light, increased fidelity for both black-and-white and color pictures that visibly helps your patrons to added enjoyment.

Get in touch today with your motion picture supply dealer for more details about stepping up the quality of YOUR projection with "National" HIGH INTENSITY Carbons.

# National

TRADE-MARK

**PROJECTOR CARBONS**  
FOR EVERY TYPE OF PROJECTION LAMP

Sold through Authorized Distributors by National Carbon Co. Inc., Foreign Department,  
30 East 42nd Street, New York 17, New York, U. S. A.

does not turn round and tell us that his censors are also super-men.

### SUPERSTITIONS ABOUT THE "LIBERTY"?

By nature and traditions, the Indian is a very superstitious human being and it is rather amusing to find good many of them in a morass of superstition these days about the newly-built Liberty Cinema in Bombay.

While they know that this cinema was built in the midst of shortages and in defiance of public opinion, they are inclined to attribute a number of coincidental tragedies to the curses supposed to have been showered daily on this cinema by the unsheltered refugees and the roofless poor.

Commercially the "Liberty" has of course become a gold mine with many a producer running after it, pride and purse in hand, to obtain a release for his picture. The theatre collected nearly seven lakhs of rupees in 28 weeks for Mehboob's "Andaz", an over-all average of Rs. 25,000/- per week.

As the second release "Dillagi" is reported to be drawing so well, one wonders whether it was the new theatre or the picture "Andaz" which collected the huge amount of seven lakhs in 28 weeks. If, as some say, it was the new theatre that drew the crowds, that argument should also prevail while "Dillagi" is running because, surely, a new theatre cannot become stale within 28 weeks.

Whatever the reasons of the "Liberty's" commercial success, the theatre is associated with some very tragic events in Producer Mehboob's life.

A week before the opening of the Liberty Cinema and the release of Mehboob's "Andaz", Mehboob's mother suddenly died and the opening had to be delayed by a week.

During the run of "Andaz", Mehboob's young brother dashed himself to death on a motor bicycle.

During the run of "Andaz", Mehboob's property at Andhra was attached under the Evacuee Ordinance and Mehboob was almost declared an evacuee. Mr. and Mrs. Mehboob lost months of sleep on this account.

During the run of "Andaz", Mehboob fell seriously ill and slept for days on the "bed of death" as he called the cot he was lying on. His work stopped for months and did not till "Andaz" had completed its run at the "Liberty" could Mehboob begin his new picture.

During the run of "Andaz" Nargis, the chief star of the picture, suddenly lost her mother from heart failure. And Dilip Kumar, the hero of the picture was abused by goondas at Worli.

In their hurry to get the "Liberty", Producer Mehboob and Producer Kardar, brothers-in-law, clashed with each other and so did their wives Sardar and Bahar who are sisters. "Liberty" took away peace and harmony from the two families and turned mutual love into mutual distrust.

The "Liberty" brought the two partners J. K. Nanda and R. B. Haldia to the point of a terrific clash because

they have booked the picture, "Singaar", for release at this theatre.

The "Liberty" has already put little Habib Hussein, its lessee, into many an embarrassing situation with the result that he is losing friends and risking his good name these days.

The manager of the "Liberty" was convicted for the first time in his life and fined Rs. 100/- by the Presidency Magistrate for showing that uncertified picture "Loves of Carmen" to a private audience.

Pursuing his ambition to get the "Liberty" somehow, even the grey-haired Chandulal Shah flirted with one would-be partner after another till sleep became a stranger to him for months.

It is rather strange that so many unhappy incidents are associated in so short a time with a new cinema. And it is no wonder that some Indians, who run back home if a black cat crosses their path, have already become superstitious about the "Liberty".

Though the list of Mehboob's tragedies is formidable we don't think that human destiny has started borrowing its dates from the release dates of the "Liberty". The "Liberty" has made many people unhappy because it has proved a gold mine and has therefore whetted the greed of the producers. All gold mines are graveyards of human happiness and cursed cradles of human greed.

### YOU'LL HARDLY BELIEVE —

That Producer S. S. Vasan of the South, who gave us that box-office smasher "Chandralekha" and has now come out with another, "Nishan", has these days become a national menace to the Bombay producers.

That in their all-out attempt to poison Vasan, the Bombay producers have given him umpteen dinner parties at all sorts of places but the little South Indian seems to be having good intestines the way he has digested all food. You know he is used to the chillies of the South.

That these frantic attempts at poisoning Vasan having failed so miserably, the Bombay producers now want to cut down Vasan's wings by restricting his publicity campaigns for pictures to a few inches for every picture. If Vasan does not obey this mandate of the Bombay producers, his pictures will not get theatres in the North. Some free trade that!

That those producers who thought that with freedom we would have free speech, free trade and other freedoms are surprised at this new mandate of the Bombay producers who will soon ask Vasan to scrap good-looking South Indian girls from his dances and give a huge drum dance with a little "tabla" only. We do that in Bombay.

That little Vasan, protected by his "chaddar" around his seating equipment, is the least worried about the storm that is gathering round him and threatens to turn all his Tamil tortures into Hindustani one after another with the help of Pandit Indra. Let us see who wins the battle between the North and the South!

That while quietly lunching at Baburao Patel's "Azad" Vasan forgot to eat and talked of the evils of the 11,000-feet restriction imposed on the films by the



In "Naach", a social story produced by Kuldip Pictures Ltd., Suraiya gives another pleasing portrayal as the heroine.

Government. Quoting villagers and their needs, Vasan made a modest demand for at least 20,000 feet per film.

That Baburao Patel showed a way out of the impasse by asking Vasan to produce a film in two parts of 11,000 feet each and get the parts censored as two different pictures and show both the parts at a single show, as there is no restriction yet on what and how much to show people for their money. Thus Baburao Patel granted Vasan 2000 feet more than his demand. That was a useful lunch at "Azad".

That Vijoo Bhatt whose "kindly light doesn't lead" any more these days had to take "gentle" Jamsu and Chuni Lall to Madras to induce the South Indians to lift the ban on "Ram Baan". Now little Vijoo knows whose Ram Baan was more effective: his or Filmindia's.

That if the Government of Madras banned "Ram Baan" because of Sita being pregnant before her time, how is that Minister Morarji Desai could not see her burden? Evidently, Morarjibhai's eyesight has become weak these days. Why not change the glasses? They have been used too long.

That with Shobhana Samarth also playing the lead in Sohrab Modi's "Narsinh Avatar", Kayadhu, the wife of Hiranyakashyapu, also became pregnant, though her husband was away as long as 11000 and odd years. That is another 'Sati' defamed by our producers.

That those film artistes who get inconveniently pregnant in the midst of the productions only to slander

our sacred deities must be put in a quarantine to protect them from their hungry husbands. A bit of self-denial is good for the artistes and the producers also.

That the Bhatt Brothers—Vijoo and Shanker propose to table a resolution at the next meeting of the I.M.P.P.A. to stop female artistes from living with their husbands whenever they play goddesses for the screen. But how to protect them from the producers and directors?

That "gentle" Jamsu, president of the produce Association, will demand another "mandate" to enforce "sanctions" on the husbands of the female stars to compel them to Robinson Crusoe islands if they fiddled with their wives during production.

That if "gentle" Jamsu is granted this "mandate" the husbands of stars will have to lead a celibate life for ten years at least seeing that our film stars always work in five simultaneous pictures and in pictures after pictures without even taking a Sunday off. At this rate we shall run short of stars as no new ones would be born.

That there is no need of maintaining a Censor Board any more seeing that the troublesome pictures are shown these days directly to Minister Morarji Desai prior to their routine censorship. After Morarjibhai's private trial which censor has the guts to ask questions.

That according to Minister Morarjibhai's unsolicited thoughts Censor Board chairman S. A. Aiyar knows not only English and Tamil but Hindustani, Marathi, Urdu and Gujarati. But we insist on saying that he knows also Kanarese, Malayalam, Telugu, Punjabi, Assamese, Konkani and Pushtu. Aren't we blessed in having such a wonderful tongue-twister as a censor?

That Mian Abdul Rashid Kardar celebrated his first Divali of his long production career by calling Editor Patel and embracing him with a packet of sweets. Mian Kardar has evidently been seeing the photos of Maulana Azad embracing Sardar Vallabhbhai Patel.

That while Mian Kardar's Divali went off well with Editor Patel, despite Filmindia's unsympathetic review of "Dillagi", things did not improve between Mian Kardar and his brother-in-law Mehboob. It was Habib Husseini's Liberty Cinema that took liberties with the mutual affections.

That this Liberty Cinema has badly shaken the solidarity between several Muslim families who have sworn themselves to the motto of "one for all and all for one" after the partition of the country. With the golden rainbow of the Liberty on the horizon the motto seems to have been changed to, "each one for himself and Allah for all".

That the Liberty Cinema seems to have proved such a tickler of tempers that Mian Kardar is reported to have even suspected Bhai Jan Mehboob's motives saying his "namaz" five times a day. Poor Mehboob prays because he has no other friend in the world except: "Bismillah-ir-Rahman-ir-Raheem. Al-hamd-lillah-i-Rabbil Alameen. Ar-Rehman-ir-Raheem. Mali

yanm-id-deen. Iyyaka nabudu wa Iyyaka nasta'een. Id-i-nassarat al mustaqeem. Sirat-al Lazeena ana'mta aihim Ghair-il maghdoob-i a'laihim wa laddallin. meen". After that beautiful prayer can Mehboob be one? Nor can we!

That if Habib Hussein, the little boss of the Libertyinema, could understand the beauty and fervour of prayer, he would not collect a crowd of greedy guns bid for his cinema.

That film actress Geeta Bali seems to have mistaken magistrate's court for a studio set the way she sat in her car and sent up her dummy to answer a charge of driving her car at 60 miles per hour. When the Presidency Magistrate said: "What does she think she is? Pull her up", Geeta quickly went up three steps at a time before the Magistrate lost his humour. A court is not a set, little one, nor is the Magistrate a Kedar Sharma to accept the dummy for lighting.

That when Income-tax officer Jadhav called upon Suraiya to show the picture in which her toothless nanny Badshah Begum worked to earn thousands from the producers, Suraiya was stumped. And so will be Munnawar Sultana when Jadhav wants to see Suraiya on the screen. This guy Jadhav is becoming a regular screen fan these days the way he sees pictures and makes notes. They say that he counts even the extras in a picture. What love of pictures!

That the Income-tax Department has evidently secured a smart guy in the ever-smiling Jadhav whose disarming smile has made many producers confess their "black" money with the result that Jadhav now knows very well the complete scientific process by which white money is turned into black and vice versa in the film industry. But the person who has beaten Jadhav so far is our popular actor Yakub.

That Munnawar Sultana is learning English these days to be able to convince Income-tax Officer Jadhav more easily. But the woman whom she carries with her English practice seems to be teaching her the wrong words as Jadhav still insists on seeing the pictures in which Suraiya Sultana worked and was paid by the producers.

That Dr. N. D. Patel recently examined Suraiya and declared her heart completely out of danger. That news that Dev Anand did not do much damage after

God bless Suraiya's heart and may it live long to break the producers' hearts while meeting her ever-increasing demands!

That realising the shortage of sugar during Divali, the Rajkamal boys recently devised a method of stirring some sweetmeats without much sweating. At a trial of "Dahej" songs they praised Jayashree's peppy songs and asked for sweetmeats. The next day the entire staff got sweetmeats. Now they laugh both at her voice and her intelligence. Poor Jayashree, she is so good and simple.

That the new Evacuee Property Ordinance has quickly allayed the suspicions of Muslims in India and

strengthened their belief in the secularity of our state. Their pop-eyed expression has changed into broad smiles as the new Ordinance lent caste to their sons, nephews and in-laws in Pakistan. We have now a real secular state with all freedoms for the Muslims. Jai Jawahar!

That we should have half-a-dozen more Ordinances tying up the majority hand and foot to emphasize our secularity and to prove that we are so hospitable a people that we throw even democracy overboard to prove that democracy is not the rule of the majority but a licence to the minority. Jai Jawahar!

That Producer W. Z. Ahmed, who took his star-wife Neena all the way to Pakistan after relieving his Indian creditors of several lakhs, does not seem to have found the Garden of Allah a very congenial place for his un-pteen money-making plans. After running a Hindu cinema for a while, he flirted with the stage and has now become a salt merchant in Karachi.

That Ahmed's salt business, however, does not seem to be giving the right taste to his home life the way Neena is reported to have demanded a divorce from him. Some friends, however, have temporarily relieved the saltish strain on the family life.

That Neena's miserable mental life in Ahmed's home is making her ex-husband Mohsin also miserable and he is worrying about his ex-wife and having long consultations these days with Ahmed Abbas, a common friend of both the ex's.



In "Sipahiya", a social theme, produced and directed by Aspi, Madhubala gives an excellent performance as the romantic village maiden.

## MECCA AT THE IMPERIAL

The Imperial Cinema in Bombay seems to have become the Mecca of all filmgoers, the way it is crowded inside and all around. Reason? "Hame Manzil", the scintillating social picture produced by D. Kashyap for Famous Pictures Ltd. It is a picture which crowds seem to have liked because of its lilting music and interesting story.



Nirupa Roy smiles her way into the hearts of millions.



It is evidently the beginning of romance between Prem Adib and Nirupa Roy.



When a young woman becomes sad, men catch the infection and become sympathetic.

PICTURE PARADE  
OF  
**HAMARI MANZIL**  
FAMOUS PICTURE



Gope uses his face and hands and somehow makes the people laugh. He is the laugh-maker supreme.



Nirupa Roy makes "Hamari Manzil" a dream of all young film-goers and it is not surprising that she has become popular.



Gope is trying to sell Adib's idea to that stern-looking chap at the desk. Does he succeed?

D.D. NEROY



**PANCHOLI'S  
MEENA  
BAZAR**



D.D.NERO

PANCHOLI PRODUCTIONS, CENTRAL STUDIOS, TARDEO, BOMBAY 7.



# Editor's MAIL

(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

**JAGDISH PRASAD JAIN (Meerut)**

What sort of men do American ladies like?  
*Henpecked dollar devils who can say honey and money in the same breath.*

What is your relation with Minister Morarji Desai?  
*He is a friend who lectures on my sins every time I meet him. That improves his word power.*

Do Americans ever wear dhoti?  
*Only when they join the Salvation Army and introduce Our Father in Heaven to the Indians.*

Have you ever travelled in the company of girls?  
*Always! That is the only way of travelling fast anywhere.*

What does a tired lady want?  
*An empty bed.*

What do air mail letters carry?  
*Excess postage which breaks their speed.*

Define a posthumous child?  
*A birth that blushes for its father.*

When does a girl abuse herself?  
*When she becomes crabbed and loses a sugar-daddy.*

How to welcome the wife of a friend?  
*Fold your hands and drop your eyes in respect. A friend's wife is a deity in disguise.*

What is the best use of eyes?  
*You can wink at the faults of others and weep over their distress.*

Has anyone seen God in this world?  
*Even Gandhiji who prayed every minute of his life met only Godse. The Invisible is God.*

How long do you wish to live?  
*I am ready to leave but I have to wait in the queue.*

Have you admired anyone up till now?  
*I love Nehru for his sincerity. I admire Vallabhbhai for his achievements. I like Morarji Desai for his utter honesty, I like S. K. Patil for his organizing ability. Oh, the list is endless. I like people for what they do.*

How many kinds of men are there in America?  
*Four kinds: democrats and republicans and black and white. The red and yellow are not yet counted.*

**S. SANKARANARAYANAN (New Delhi)**

A woman with a moustache is a speciality of the orth! Can you explain why?

*Some of these Punjabi women have gorilla glands which can grow a forest on a desert.*

**VIDYA RATTAN MITRA (New Delhi)**

Does ballroom dancing have a good effect on Indian girls?

*Oh yes, it makes them less feminine and gives them an opportunity to teach men how to dance attendance on them.*

What is the real name of Dilip Kumar?

*M. Yusuf Khan but he uses that only in sea-side hotels.*

**LAXMI DUTT (Dehra Dun)**

Why was your recent trip to Mussoorie Hills covered with so much secrecy?

*I needed rest and my friend K. N. Singh put me in the hands of his brother, Raneshwar Singh.*



Touring the East Punjab, Pandit Nehru met a soldier who deserved the Military Cross for gallantry, of course, in Kashmir. Well, a military cross is always better than a wooden cross.



*a leading lawyer of your town, who knew all the laws of protecting my privacy even from his young collegiate-brother who threatened to throw a whole college at me.*

Why is Pandit Nehru loved and admired by Americans in spite of his declared policy of remaining neutral as far as two power blocs are concerned?

*Nehru's grand reception in America is too transparent a political flirtation born out of the fear of Communism. It was indirectly a homage paid to the might of Stalin.*

**RS. SEETA DEVI (Tellicherry)**

Can you name one good hospital in India where the greatest care is taken of all the patients, rich and poor alike?

*You won't find one in the whole world. The poor are nursed by God.*

**V. JOSHI (Belgaum)**

I want to see Kamini Kaushal. Will she give me a personal interview?

*Do you look like Dilip Kumar, hair and all?*

**ODHYA RAM SINGH (Dumka)**

Whom do you call innocent?

*The dead. They leave their tricks behind.*

**LANTI NEGI (New Delhi)**

I am a member of a classless society. would you join me?

*I am yours for the asking. What do you want me to do?*

**G. AGANUR (Dharwar)**

What is your opinion about the present day Romeoos and Juliets?

*The Juliets are smart and intelligent but the Romeoos are still below-the-balcony sissies.*

**ABDULLAH (Ambattur)**

What do you think of the influence of women in politics?

*A bad influence. It makes a dirty game dirtier.*

Could you mind telling me how it was that you came to be the editor of "filmindia"?

*I started the magazine and appointed myself. And for fifteen years I have been trying to justify my own choice.*

**A. PRANKANT (Bagalkot)**

What did the late Jaddan Bai leave behind?

*Freedom for Nargis.*

You neither spin nor wear khaddar. In what way do you respect the preachings of Mahatma Gandhi?

*I don't. I do the next best thing—live my life my own way without the present national masquerade.*

**VENKATARAMANAYYA (Visakhapatnam)**

Is Simla still important?

*It is now a sanctuary of whiskered frogs who*



Madhubala goes gay in "Pardes", a social story directed by M. Sadiq and produced by P. N. Arora.

*make more noise than is needed for the size of their well.*

**PREM PRAKASH KAPUR (Simla)**

When does a chair dislike you?

*When it is put in an Indian cinema theatre. It sucks blood.*

**SRINIVAS S. JOSHI (Poona)**

"Legislators may be shirtless", said the Speaker of the Madras Legislative Assembly. Let us hope they don't go any further!

*Anything can happen in Madras. Let us pray!*

How is it that the Learned Deputies of the Italian Chamber of Deputies fight with each other on the floor of the house?

*We are equally progressive. The other day two Congress members of the Legislative Assembly of East Punjab came to blows forgetting their creed of non-violence.*

**N. HARI (Khorramshar, S. Iran)**

Would you recommend, Mr. Patel, that instead of calling "nath" and "swamy" in our pictures, they should now resort to calling "babies" and "tomatoes" as the Americans do?

*And "honey" and "toots" too!*

Why don't you wear a white cap to hide your growing baldness?

*When a man is fast becoming a Jawaharlal Nehru, at least in one thing, he need not hide his shining glamour.*

**OMESH CHANDRA WHIG (New Delhi)**

In which form do you see the end of Kashmir trouble?

*Prize cakes are always cut and eaten.*

**FRANCIS D'SOUZA (Sholapur)**

Do you carry your girl's photograph in your wallet?

*I carry the girl.*

**TEJESHWAR NATH (Jaipur)**

Why is Jeevan given a comedy role?

*Because he looks like Pandit Indra. And he often plays a villain too for the same reason.*

**J. LAL THANVI (Bombay)**

How does Shri Morarji Desai feel when he sees beautiful girls in bathing costumes at the sea beach in Juhu?

*His health improved pretty fast in Juhu after a serious illness. I don't know whether it was due to the beach or the beauties.*

**SAVITRI DEVI (Kanpur)**

Why does Dilip Kumar lick his lips so often in "Nadia ke par"?

*How else can he wipe off the lipstick?*

What is sin?

*I don't know. There is probably no sin left in the present world. Every act has become a crime.*

**VINOD S. KAPUR (Simla)**

What do you think of those fat women who wear slacks?

*Painted barrels without wine.*

If Nigar has a rare temper, then a woman's eye and smiles are no index to her heart!

*Does a beautiful house necessarily mean happy home?*

Will you accommodate me in your house if I come to Bombay?

*No. The minister for accommodation is Tapas. Get in touch with him at the Secretariat.*

Some women are not good looking but still they attract boys; Suraiya for example, why?

*Suraiya is worth several lakhs and blacks.*

**T. R. SWAMI (New Delhi)**

Why is Juhu so popular amongst the film people of Bombay? What are the peculiarities and special attractions of the Juhu Beach?

*Juhu has hotels where no questions are asked and the hotels have waiters who become dumb when they see a ten-rupee note. The beach has sand as soft as a bed and moonlight does the rest. Juhu is the Honolulu of lovers.*

**V. SRINIVAS SASTRI (Bombay)**

I am very anxious to see a film being shot, but have

# Lotus-Orient Films

*Present*

**REHANA  
DEV ANAND  
YAKUB  
CUCKOO**

*Lyrics :*

**SANTOSHI  
MADHOK  
RAJENDRA KRISHNA**

*in*

# DIL RUBA

**SAROJ PICTURES LTD.,**  
360, VITHALBHAI PATEL ROAD,  
BOMBAY 4.

**LOTUS ORIENT FILMS,**  
603, JAME JAMSHED ROAD,  
BOMBAY 19.

friends who can help me in this matter. Can you help?

*Take this copy to Raj Kapoor, College Street, Matunga, and he will take you to his set. If he doesn't, report to me.*

**D. KHARE (Lucknow)**

How do you like the policy of the Government of India towards Kashmir?

*We are spending 190 crores on defence every year. We can afford the men but where is the money? If we give half of that amount to Guruji Golwalkar he will give us an army which will keep our neighbours trembling in their shoes.*

**BANNERJEE (Poona)**

What is a poem in Russia?

*A national anthem.*

**DRA KHOSLA (New Delhi)**

If you commit suicide!

*What optimism!*

Have you anything to say on India becoming Asia's leader?

*India is not leading anyone not even Indians. Watch those snake-eaters of China.*

**OSHANAND SAHU (Jamshedpur)**

What is your definition of a clerk?

*A drudge with a grudge against the world.*

Are you in favour of lipstick and why?

*So that you get something at least from a kiss these days.*

When a lady offers a smile in a cinema house what would one do?

*Refuse it by smiling back at her unless you are sure that she is a lady.*

**NTOSH KUMAR (Lucknow)**

I want to correspond with Madhubala. Can you give me her address?

*Her address is: Cassim Manzil, Peddar Road, Cumballa Hill, Bombay.*

**A. VISWANATH (Calicut)**

How is it that Cuckoo being an Anglo-Indian girl of Indian descent displays her 'Anglo' parts?

*The Anglo parts excite the Indian censors and she has to keep them covered.*

**RAJAGOPAL (Mysore)**

Are you in favour of animal slaughter in the name of God?

*I like any slaughter in the name of God if it provides food for the empty stomachs.*

What do Americans think of white caps?

*The white cap has a bad meaning in America. The white caps belong to a self-constituted body in U. S. who commit outrages upon persons under the pretence of regulating public morals. Strangely enough this American definition describes our white caps most aptly.*

When do women's tears turn into pearls?



She is not a good-looker for a Canadian but she is on their embassy staff and has to learn Hindi to make herself understood to the Hindi-crazy Indians around her.

*When men hold them in their hearts and set them in sentiments.*

Why are statues built?

*To provide open-air closets for birds. We have a number of them in Bombay fouled by the birds.*

**P. C. PANDEY (Lucknow)**

Why do our leaders indulge in tree planting whenever they visit some place?

*If they plant themselves they won't grow. So they must plant something that will grow at least.*

What, in your opinion, are a few of our liquor-addicted leaders going to do when total prohibition is enforced?

*They will live in New Delhi where there will be no prohibition.*

**MISS P. S. SILAS (Secunderabad)**

Which is the noblest form of revenge?

*Forgetting the injury.*

**MARRIS NELSON (Agra)**

What is the advantage of a double chin?

*That is more area for spreading the lipstick.*

What is the advantage of a high heeled shoe?

*It improves the height of a kiss.*

*Sadiq*  
PRODUCTIONS LTD.  
Present

# SARBAK

*Starring*

**MUNAWAR SULTANA**

JAGIRDAR • KARAN DEWAN

KUMAR

and

OM PRAKASH



*Directed by M. SADIQ*

**SADIQ PRODUCTIONS LTD.**

Shree Sound Studios, Dadar, BOMBAY 14.

**MRS. MANORAMADEVI BHARADWAJ (Indore)**

If Samaldas Gandhi could win a war in Junagadh, why is he not posted in Kashmir?

*In Junagadh it was a war of words. In Kashmir it is a matter of bullets and a nephew of Gandhiji can't be sent on a violent front.*

**L. PUSHPAVATI (Secunderabad Dn.)**

Why do I prefer seeing you in photo than in person?

*You musn't be much to see and you don't wish to disillusion me. I appreciate your courtesy.*

**I. HARDET SINGH (Singapore)**

How many Patels are there in India?

*Only two. Vallabhbai and myself, the rest are bankers.*

**S. D. MERCHANT (Bombay)**

Why are guards of honour provided to our leaders?

*To provide us with an exhibition of their strutting. That is one of the vices we have inherited from the British.*

Please note that it is dangerous for you to move at night, with your wife wearing valuable jewellery. Don't you remember Aga Khan's recent mishap?

*My wife has no jewellery worth robbing. I am her only Kohinoor and no one else wants that.*

Is kissing dangerous in a medical sense?

*But doctors don't let the nurses escape. Do they?*

Why is Sarabhai's family more in the news nowadays?

*Because one of them is suffering from dancing hysteria.*

**ISHAN SAHAI (Ghaziabad)**

How can a hen-pecked husband be recognized in a crowd?

*He walks behind with his bed-accident in his arms.*

Cannot the displaced Indian princes be of some use to the film industry?

*Some of the princes have already adopted quite a few of our celluloid princesses and we can smell a lot of money burning these days.*

**L. PURI (Simla)**

If "Loves of Carmen" could be banned why not "Barsaat"?

*Then "Barsaat" must be an interesting picture, because there were more "legs" in "Carmen" than "loves".*

**MRS. RAMANI MUTHANNA (New Delhi)**

How can one live year after year with the same man and yet hold his love and interest?

*By being the shadow of his self and the widow of one's own.*

**G. K. THATHACHARY (New Delhi)**

What is the qualification of the Honourable Sardar Baldev Singh?

*He belongs to the race with virgin hair.*

**S. H. DAGA (Bombay)**

Why did Pandit Indra leave Sardar Chandulal and go to Vasan?

*Frogs travel when a well dries.*

What is pain?

*The democracy of God.*

**E. RATNASWAMI (Kancheepuram)**

What are these Madrasis doing in Matunga?

*Not Matunga but Matungam. They are cooking idli and dosai and cursing their employers.*

**MUNEYB (Trichinopoly)**

'Love is an art'. Is it?

*It is food for the lovelorn—food that you can't grow with tractors.*

**V. D. MAHABAL (Poona)**

What can you say about Madhubala?

*Nothing yet to say. Her eyes are still blank and innocent.*

**MISS RUBY CHOUDHURY (Bankura)**

What is mental polygamy?

*It is a love-thy-neighbour game on a big scale.*

Is love a worship?

*Only, if the beloved is a deity.*

**MISS SAROJA (Bangalore)**

Have you visited the Brindavan Gardens in Mysore?

*And also noticed the waste of water and electricity on the half-starved population. We need fountains in fields and not in parks.*

**NIRMAL (Rewa)**

Are there saints in America?

*America has several "Saints Incorporated" paying regular dividends.*

Who creates problems for the politicians?

## DON'T PAY MORE

The 5th edition of "Grey Dust", India's best seller, is now on the stalls. Don't pay more and encourage blackmarketing. We shall print as many copies as readers want.

The prices are: India Rs. 10/-, Pakistan, Burma & Ceylon Rs. 12/- Overseas £1 or \$5.00, tax and post paid at your door. Remittances should be made by M. O. or postal orders. Copies will not be sent by V.P.P.

## GREY DUST

THE WORLD'S MOST EXCITING BOOK

ORDER YOUR COPY TODAY.

SUMATI PUBLICATIONS

55, Sir Pherozechah Mehta Road,  
FORT—BOMBAY—INDIA.

*Politicians themselves set the problems for the people to solve, e.g. Pakistan. Did the people want Pakistan?*

Why is Aga Khan getting fatter everyday?

*Because his Khojas are getting leaner. He knows that it is healthy to be slim and as their Iman he is taking the weight of his Khojas on himself and keeping them healthy.*

**RAM SHANKAR PRASAD (Patna)**

What is the depth in a drop of tear?

*It can be eye-deep or heart-deep.*

**B. K. LALDAS (Madras)**

Can a man die ignorant?

*Gandhiji died ignorant of the intentions of his followers.*

**IKRAM U. KHAN (Bilaspur)**

What is the smell of sex?

*It is a perfume in love but a stink in lust.*

How do you pray—with unfolded hands or folded?

*I only remember Him. God doesn't want gestures and demonstrations. They are reserved for Congress ministers.*

**MISS S. BHALERAO (Bombay)**

What are the raw materials of love?

*A green heart and some weak flesh.*

**VISHNU NARAIN SARIN (Nawalgarh)**

What is Minister Morarji Desai thinking these days?

*He is wondering why his own kidneys are not taking his orders while the rest of the province is.*

What, in your opinion, is going to happen in Bengal if the present state of affairs continues?

*The Bengalis seem to be straining for an independent united Bengal with the East and the West thrown in and India and Pakistan thrown out.*

**SURINDER SINGH (New Delhi)**

Do our ministers really plough and drive tractors or do they simply pose for photographs?

*That is all photo-ploughing and word-sowing which grows no food but increases only our hunger. Recently the wives of the I.C.S. officers also did some photo-ploughing in New Delhi but got wild when the Agricultural Department sent them a bill for the loan of the tractors. They wanted to grow photos and not food. They should have called in our film producers who would have given them better photographs with dummy tractors.*

**A. N. NARAYANA RAO (Mysore)**

Is woman man's dearest rib?

*Yes, the most expensive.*

When does a man gesticulate unnecessarily?

*When the tongue can't spit out as fast as the mind piles up thought.*

What are predatory friends?

*Parasites who eat at your table and foul your garden.*

What's dating a girl?



Poornima, chic and smart, makes Jagat Pictures' "Gaan" an interesting picture.

*Rating her appetite for fun and food.*

When does a woman stop wondering about a man?

*Next morning!*

Why do you like to paint yourself black?

*It is a popular colour these days and collects profits.*

**MISS U. PAI (Bombay)**

What is sharper than razor's edge?

*That boneless blade which God put in woman's mouth.*

How will you differentiate "aping" from "imitating"?

*Imitation is flattery, aping is mockery. The first is a compliment, the latter a caricature.*

**UMESH SAXENA (Dehra Dun)**

Why should military officers be allowed to drink when civilians are being prohibited?

*We have inherited our army from the British and those watered with liquor cannot now live without it.*

**MISS T. D. BHARUCHA (Bombay)**

What do you think of the pictures M.G.M. produces these days?

*One good picture as against ten rotten ones. Some of them however entertain but don't enlighten.*

**LACHARIAS HAMLET (Madras)**

How did a question originate? Can you please tell me who put the first question to whom?

*When Adam saw Eve and wondered, the first question took shape. The Serpent answered it.*

**DERRICK BAILEY (Meerut)**

Can Raj Kapoor be called handsome?

*He is too short to be handsome. A man must be man-sized. Raj's father was very handsome once.*

Why do you charge for your autographed photo when Nehru gives it free?

*Thousands of Nehru's photographs are published every day. His photos have no market value, mine have as they are not published so frequently.*

**M. H. JAFERY (Madras)**

Is smoking prohibited in Bombay cinemas also?

*All prohibitions begin in Bombay first because we have a government with more inhibitions.*

**KUMARI SHAMA (Srinagar)**

India has given her jawans, her wealth and her everything to save Kashmir from the raiders. What have the film people contributed to this cause?

*Didn't we send some of our acting junk to be photographed with Sheikh Abdulla?*

We have got a thousand and one raped women in refugee camps here. They are in a miserable condition due to no fault of theirs. They are looked down upon as untouchables, even worse than that. Don't you think that their faith in religion, God and humanity has been shaken?

*But still they seem to have faith in our glib-tongued politicians. I think some of these politicians should marry these unfortunate women and set an example to others.*

**SATINDER PAL CHOPRA (Jullundur)**

Do you believe in fortune telling?

*Only if the hands are fair and soft and the fingers are long and artistic can I remember Cheiro's remarkable conclusions of palmistry. Fortune telling is a good drawing room pastime if there are less men and more women as guests.*

**MRS. TARA V. GOPAL (Madras)**

What do the masses see in Suraiya to go crazy about?

*They are crazy about what they don't see.*

**ALBERT D. GONSALVES (Bombay)**

Does imagination help us to forget our worries?

*You can't imagine sugar, rice, wheat, money etc. You got to have them to forget your worries.*

**MISS SNEHALATA SRINIVASAN (Bangalore)**

Did you ever dream of becoming such a witty person?

*A hungry man becomes either a humorist or a Communist.*

**M. M. NAIR (Poona)**

What was Minister Morarji Desai before he became a minister and Congressman?

*He was a deputy collector in the British regime for years and then he became the S. K. Patil of the Gujarat Provincial Congress Committee.*

**K. G. MATHUR (Ghaziabad)**

How do you feel on seeing our filmstars making love under the Municipal lamp-post?

*That is degrading the lamp-post. Minister Morarji learnt under it.*

Is Tata related to Bata?

*Tata has got his head in the air, Bata has got his bread in the boot.*

Is Pandit Indra your friend?

*Oh, no! I am his friend.*

**SARLA KAPUR (Mussoorie)**

I believe in a few years time Sardar Patel will not allow ballroom dancing in India. Is it also a vice?

*The Sardar has none of these puerile inhibitions, Sarla. He would have danced with you had he not had a heart to nurse. It is these little provincial Caesars who are killing all the joys of life.*

**MISS G. SREE (Vizagapatam)**

What is love?

*To a man an argument of desire, to a woman a guarantee of security.*

**SATYA PRAKASH JAIN (Karachi)**

Are you aware that even the tailors of Karachi have stopped stitching Indian-made cloth?

*But the idiots forget that their skins are still Indian and so were the breasts from which they once sucked milk.*

**KHARAK SINGH (Kuala Lumpur)**

What does Kardar mean by "High, higher and still higher"?

*That refers to his pile of money.*

I have often seen young, beautiful girls mentioning your name and admiring your answers. Ain't you a lucky guy?

*Where is the luck? See the blasted distance between us!*

**HARIHAR SHAW (Dumka)**

Why did a man like Gaudhiji take birth in India and not in Europe?

*Gods are born in the midst of worshippers. Did you ever hear of a prophet being born in England or America?*

**V. SUNDARARAJAN (Poona)**

A friend complains of emotional poverty in his wife. What is it?

*Your friend has failed to warm the bed properly.*

Define 'middle class'?



Wasti will perch himself on anything so long as he can get near enough to a charming girl like Usha Kiran in "Gauna", a social story produced by Jagat Pictures and directed by Amiya Chakravarty.

*The crowd midstream in the whirlpool of ambitions and economics clutching at straws.*

If an erstwhile Muslim Leaguer can be admitted into the Congress, why not a R.S.S. man?

*We accept a Muslim Leaguer into the Congress to emphasize the secularity of our state. It is like capturing a snake from the jungle and putting it into a snake-charmer's basket without realizing that however much poison you may extract from the fangs, more is accumulated immediately. Congressmen are fast becoming street-jugglers and they prefer the poisonous snakes to the non-poisonous ones. They should know that the R.S.S. can't hurt India however angry.*

**D. J. JHALA (Rajkot)**

Whose services are more essential to the nation: a teacher's or a journalist's?

*Both are needed, one to teach, the other to preach.*

Do you think Socialists are able to run the government?

*Leave alone the government, they can't run their own Party properly.*

**DAYA KHIAURA (Hong Kong)**

What will be the feelings of a young girl who in her gorgeous paraphernalia goes for dancing on a Saturday night but returns home without getting a partner to dance with?

*The last one I met tore a new dress and we for four hours. This always happens to girls who go out with me but these days I invite a couple of dancing boys to save the dress because we have cloth shortage in the country.*

**KUMARI MOHINI MANSUKHANI (Lucknow)**

What will God say to Godse?

*That he deputized well and truly. Isn't God responsible for life and death? Godses are mere instruments.*

Have you ever lied deliberately?

*I have always lied deliberately otherwise I tell the truth and bluntly.*

**SYED MEER MOULANA (Bangalore)**

What is a train romance?

*A flutter between two stops.*

**S. R. SINGH (Kanpur)**

What is the size of your purse?

*Just the size of my family.*

**MISS SUMATI BHALERAO (Bombay)**

Who discovered, "I love you"?

*Not Adam. He didn't have competition. "I love you" is a slogan of a rival.*

What do you think of the ban on Rummy?

*I don't worry about the ban but Rummy Soob Kamini Kaushal's husband, has reason to because his wife read the notification and became a law abiding citizen.*

Do friends in need remember you?

*And how? Their affection often makes me poor.*

**UMESH C. AGARWAL (Lucknow)**

Did you ever search a lady's vanity bag?

*I had no need to search the bags. I searched the women and found what I wanted.*

**PIYUSH DHAR CHATURVEDI (Tundla)**

Why should a man be honest in the dark?

*Otherwise the light is switched on.*

**GURBAKSH SINGH (Kanpur)**

How do you like Pushpa Hans?

*Quite tall and talkative and she sings Punjab songs which remind you of the wheat fields we lost.*

**V. P. VASWANI (New Delhi)**

When will the Indian Government place before the public the balance sheet of Kashmir operations?

*When they stop grooming Sheikh Abdulla as India's son-in-law.*

**MISS G. B. GUSHTASPI (Bombay)**

How do you resist temptation?

*I don't because I'll miss experience. And experience is knowledge.*

**JATINDAR NATH (Hoshiarpur)**

What is romance to a politician?

*In India it is the death-bell of his popularity.*

**i. JAYALAKSHMI (Negapatam)**

Authors compare women's faces with the moon but not with the sun. Why?

*They want to stare at women without getting blind.*

What did Gandhiji leave for his countrymen?

*The Congress octopus with its long-armed suckers.*

Who is the most honest and sincere minister in India now?

*Most of them are honest and sincere but few of them are competent and efficient.*

Why is Gohar still a 'Miss'?

*Probably she waited in the queue too long.*

**MISS T. A. PIPARWALLA (Karachi)**

Who calls Nargis beautiful?

*Raj Kapoor does. Write and ask him why. His address is College Street, Matunga, Bombay.*

**MOHINDER SINGH KAINTH (New Delhi)**

Have you ever been to an inn?

*Once and I brought home a wife. The place is called the Wayside Inn.*

**RAJENDRA (Delhi)**

Is politics really so easy a subject nowadays that even a tonga driver can discuss it?

*He has a right to, seeing that his horse is taxed, his tonga is taxed, his stable is taxed and his own food, water and movements are taxed. A man who is taxed that way has a right to yell.*

**B. P. SHAH (Ahmedabad)**

Who is the best leader of India at the moment?

*Sardar Patel in the national field and Pandit Nehru in the international one.*

**G. CHANDRASEKAR (Begumpet)**

Which producer has great regard and reverence for you?

*Mr. Himansu Rai. He is in the other world and that is where he cultivated his regard and reverence for me.*

**K. FAZLUR RAHMAN (Bangalore)**

Who is more beautiful: Jayashree or Kamini?

*Jayashree! She is charming and good-natured in addition.*

Which 'ism' do you follow, brother?

*Communism without Moscow is my philosophy. Socialism is my practice and Congressism is my politics.*

**R. MUNIPALLE (Poona)**

I think there is no love lost between you and Dewan Sharar these days?

*There is a lot of love lost when we meet but when we part we start searching for it.*

**MRS. WILLIAM MOSES (Tanjore)**

What am I to do with people who fail to understand the spirit of your criticism and writings?

*Poison them with datura.*

Are you strictly a one-woman man?

*Save me a blush, madam.*

**M. A. HAQUE (Chittagong)**

What future relations between India and Pakistan do you expect?

*Armed neutrality with disarming hypocrisy on both sides.*

**A. BALAKRISHNAN (Manali)**

One often finds the nude figures—especially of the fair sex—dominating the studios of the modern painter and sculptor. What has the nude to do with art?

*Art reveals what is otherwise denied to the eye and the sculptor and the painter lend to the nude a morality in marble and colour—morality which flesh and blood evidently lack.*

**MISS K. SRIVASTAVA (Allahabad)**

Which pen and ink do you use in replying our questions?

*It is not merely a "pen-and-ink" matter. It is a "brain and think" business, my dear.*

**MADANLAL S. SOLANKI (Jodhpur)**

What makes you hungry?

*Time. It is a two-hour feeding schedule with me.*

What is Chandulal Shah's hobby?

*To have his finger in every pie.*

I want money. Mr. Patel!

*So do I and so does my neighbour. We all want money, son, because money is the honey of our existence.*

Would you prefer your sons to start from a scratch with no money as soon as their education is finished?

*They will have to because there isn't enough money to give them a push.*

**P. N. JOSHI (Rajkot)**

Is monogamy natural?

*Quite natural in bed.*

**B. KISHEN RAO (Bolarum)**

Wherein lies the evil genius of Stalin?

*His genius lies in harnessing Communism for the happiness of his people. The evil part of it begins when he starts rushing others to do so.*

**N. S. SAWANT (Bombay)**

How many types of moralists are there in our country?

*The genuine ones and the Congress ones.*

**MAHBOOB ALI KIDWAI (Bara Banki, U. P.)**

Do you think the spate of Islamism will swoop away the fragile structure of the film industry in Pakistan?

*Islamism has swept off great empires in the past and there will be no Pakistan one day, leave alone its film industry, if the fanatics don't heed the warning of history.*

**GOPAL CHANDRA BANERJEE (Barrackpore)**

Are quarrels worth picking?

*Only if hearts would be lighter and cleaner at the end of them.*

Is Nargis the Norma Shearer of India?

*She is merely a shearer of producers.*

What will be the position of monkeys when Ram Rajya comes into existence?

*The monkeys have Ram Rajya already. They get more food than men do in this country. The other day Sir Shri Ram of Delhi, an industrial magnate working on the Food Committee, told me that India has 200 million monkeys as against 320 million human beings and that the monkeys were more healthy than the human beings because they get all the food they want, even if they have to snatch it from us. Sir Shri Ram wants the monkeys to be shot. Isn't it strange that a man with his name is so dead set against the monkeys?*

**K. S. PATIL (Wun, Berar)**

Isn't India a paradise of plenty?

*It is a bedlam of babies.*

**KR. RAJENDRA SINGH (Agra)**

How can one distinguish a Parsi girl from an Anglo Indian one?

*One has a nose and pallor, the other has a face and colour. The Parsi girl usually has no legs while the Anglo Indian one has a pair of good ones.*

**D. WILLIAM MOSES (Tanjore)**

You are one of the very few intellectuals in our country. Why can't you become a politician and serve the country?

*I want to remain an intellectual.*

**V. KUMAR (Uchana, P.E.P.S.U.)**

Is snoring an art?

*When it is practised in a crowded room to hypnotize others to sleep and to bring one's opportunity nearer. Watch a newly married man in a joint Hindu family and you will understand what I mean.*

**S. W. SHIRODKAR (Bombay)**

Define a harmonious home?

*"Azad"! Only two chaps bark here—I and Moti. The rest listen. For harmony a home needs listeners.*

When does a husband of a film actress commit suicide?

*Never. It needs courage and character to commit suicide. Most husbands of film actresses believe only in pimping and profits.*

Does religion count so much in marriage relations?

*It does if one is based on philosophy and the other on fanaticism.*

**M. DEVARAJ (Mysore)**

Is it true that artistes are snobs?

*Not if you know them. Some of them however are too unintelligent to be social.*

**MISS S. SARASWATI (Madras)**

Devdas Gandhi's hands ached every morning he

took up American papers to read. Did you also feel that way when you were there?

*No. I am not jaundiced and anemic.*

**M. N. ROY (Lucknow)**

If love is so heavenly why is it practised in camera?

*Isn't heaven a difficult place to reach? I takes the virtue of a life-time to reach its gates.*

**A. V. NARASIMHAN (Hyderabad Dn.)**

It is said that you use the word 'I' too often?

*I don't have to say the word, I look it every inch.*

What is a hard currency area?

*The home of the mortgagee.*

Isn't Rajaji very far-sighted?

*Yes, but he sees only himself at the end of his far-sight.*

What is a striking beauty?

*Eyelids which lift reluctantly and drop quickly. Few have survived the hit.*

**M. JAYARAM (Mysore)**

How to serve India in the best possible manner?

*The present prescription is: don't smoke, don't drink, don't gamble, eat bananas, grow cabbages, wear khadi, pay taxes, garland the leaders, cultivate patience and vote Congress. The latest is "Miss a meal". The last one will be: "Miss all the meals".*



Shekhar plays the lead in "Ankhen", a social theme produced by Goel Cine Corporation.

**KUMARI P. M. BAILEY (Meerut)**

When a young girl is in love with a youth, she even worships his shadow. Why?

*That is the trouble with love—too much of shadow hunting.*

If you are offered the choice between an interview with Shri Morarji Desai or the music of Sushila Rani, what would you choose?

*I would prefer music to a lecture.*

**H. NAGESHA RAO MANAY (Madras)**

Some men close their eyes and dream; others open their eyes and hope. To what category do you belong?

*I open my eyes and see my dream taking shape and then I close them and hope my fellowmen won't ruin my dream.*

What is one grey hair in the head of a beautiful woman?

*It is the dawn of her soul as the mother of man.*

How do you feel when you listen to the late Saigal's songs?

*What the dead sing is always music.*

India, Pakistan and Afghanistan—don't you think that these countries will make history?

*Yes, they will as forge and field for the hammer and sickle.*

**K. GANESH (Bombay)**

Who is earning more these days, the producer, the distributor, the star or Mr. Patel? Please for God's sake speak the truth?

*The Government and that is God's truth.*

**H. D. JAYASENA (Matugama, Ceylon)**

If you were my father on his death-bed (which God forbid!), at this very moment, what advice would you give me?

*Look up, son, for guidance and you will never have to look down in this world.*

**A. B. NATESAN (Chittoor)**

What is the son of our Deputy premier Mr. Patel doing?

*He is a municipal corporator, company promoter and newspaper magnate. His name is Dahyabhai which means a "wise brother". He is wise, brother, to establish himself well before Papa's heart gets the better of him.*

**P. K. KUNJU MOIDU (Fort Cochin)**

Is God a belief or a hope?

*He is Faith, the Healer of all woes.*

**S. D. SHUKLA (Kanpur)**

How do you react to a female smile?

*If the face is good and the teeth are nice I admire the smile. To be effective even a smile needs a good setting in this world of showmanship.*

**CHAMAN L. SETHI (Saugor)**

What are the equipments of a professional beggar?

*The conscience and generosity of the alms-giver.*

What is the poor pedestrian to do?

*He can get under a car and be a poor corpse.*

Muslims are happier in the Indian Dominion or in Pakistan?

*In India. The new Republic will be a Kingdom of Allah with Nehru as the first Caliph. If you don't believe me read the latest Evacuee Ordinance.*

**A. G. KRISHNA (Rajahmundry)**

What does every husband expect from his wife daily?

*Smile and silence! The rest she provides without any effort.*

**M. J. NANAYYA (Bangalore)**

Is Nargis pessimistic by nature?

*No one can remain pessimistic in Raj Kapoor's company. That boy's bubbling enthusiasm will brighten up the dead.*

**D. NATARAJAN (Poona)**

What do you think of our ministers disguising themselves?

*They should assume their previous disguise if they wish to win the next election.*

Names of popular movie stars have already been exploited by race horse owners. What about naming some after our popular ministers?

*Not unless we have mule and donkey races.*

**G. MADHAVA RAO (Visakhapatnam)**

Once you told that Manu Subedar is constructing the Liberty. Now you say Habib Hussein sold his Liberty Cinema to Mehboob. How come?

*Manu got the land, the license and the materials. Habib borrowed the money and built the theatre protected by Manu's magic wand. Now Habib has turned the theatre into a negotiable commodity with weekly fluctuations. Mehboob has been thrown out of the deal recently.*

**MANU G. BHAGAT (Bombay)**

Is America a land of women's opportunity?

*Yes, to exploit men.*

Why do some women beat their breasts while mourning their dead?

*To wake up their heart and induce it to shed some tears.*

Is life an art or a science?

*It is both—art in distress and science in success.*

**B. SURYA RAO (Khargpur)**

When do sinners pray to God?

*When their sins become painful.*

**A. S. NAIDU (Secunderabad Dn.)**

Can you guess the age of the person from the type of questions he puts to you?

*Your mental age is 12. I don't worry about the physical age as all bearded goats are not our educational ministers.*

What are your qualifications for calling yourself a Congressman?

*I have invested Rs. 6/12/- in the Congress during the last 27 years.*

**L. KRISHNA RAO (Anantapur)**

Is there any value for beard nowadays?

*There is a ministership in Abul Kalam's and leadership in Guruji Golwalkar's. Last time when the beards clashed—Aurangzeb's and Shivaji's—new history was made.*

Why do the Presidency College students pass by the side of Queen Mary's college?

*To learn some bed-side manners, perhaps.*

**MISS VANMALA R. BIJLANI (Thana)**

Do you really worship Sardar Patel with all your heart?

*No. I don't worship human beings, but I pray for his long life because the country needs him very badly today.*

**H. H. SINGH (Singapore)**

How does the present devaluation affect your "filmindia"?

*The price of production has gone up by only 40 per cent. I am furiously thinking of recovering this increase from the readers so that they learn to vote intelligently next time.*

**RATAN PRAKASH SAXENA (Kaithal)**

Differentiate between Nehru, Acharya Kripalani and Vinoba, the disciples of the same saint?

*One is the heir, the second one is the conscience and the last one is the cartoon of Gandhiji.*

**S. K. MEHTA (Simla)**

Is it a sin to fall in love with a married woman?

*Yes. Wrecking a home is a crime in addition.*

Why do all our leaders wear chappals?

*To throw them away quickly and run when they are chased. But in this country they are never chased. Even their damn chappals are stolen and worshipped.*

**H. HEMAKESARI (Dharwar)**

Do you know why most of our heroines worship Lord Krishna when they are in difficulty?

*Lord Krishna always rushed to the rescue of women and right from his childhood Krishna understood the problems of Gopis better than those of others. No wonder our heroines appeal to a god specialized in women. This is an age of specialists.*

Why are many old Congressmen marrying nowadays?

*Power is a rejuvenating force in human life. Look at our ministers the way they are looking younger day by day despite all the hard work they are supposed to be doing. It is a pity they have banned bigamy.*

**IQBAL K. BHALLA (Jagraon)**

Mr. Patel you are so popular, why don't you stand for elections?



Manorama plays a good role in "Hanste Ansu", a social theme produced and directed by K. B. Lall for Akash Chitra.

*And stand on my head and vote with my feet?  
No, sir, I don't believe in wasting time that way.*

**N. RAMACHANDRAN (New Delhi)**

If the 'lady objects'?

*Woo the woman.*

**ABDUL HASHIB (Nowgong)**

What is the consolation in misfortune?

*None beyond a natural opportunity to pray and be in tune with the Infinite.*

**V. M. BALACHANDRAN (Quilandi)**

At Bernard Shaw's age, how would you feel?

*I won't travel that far. Shaw is a mule at living.*

Did you ever wish to become a maharaja?

*Yes, whenever I saw a beautiful Rani in a big car. Now I have actually become one.*

What does the moon do to young lovers?

*It spoils the character of their love by sprinkling desire on it.*

**RAM P. GUPTA (Delhi)**

What did Kamini Kaushal find when Dev Anand embraced her in "Ziddi"?

*She discovered that Dilip Kumar embraced better in "Shaheed".*

Suppose I come to Bombay, can I see you there?

No. Your questions are boring, your face may be worse.

Why is Nargis so innocent?

*Who told you that?*

**MRS. P. R. SUGUNA JOHN (Kakinada)**

Do you possess a copy of the Holy Bible and do you read it at any time?

*I was taught the Bible in a Jesuit school but my neighbours were not with the result that I am denied the privilege of loving them. And some of them are good-looking.*

**H. R. KRISHNA MURTHY (Bangalore)**

Why boys follow girls?

*That is Papa Adam's legacy to his posterity.*

What is birth?

*Birth is but a beginning of death.*

Why are some men called dogs?

*Only to insult the dogs!*

**OM PRAKASH VYAS (Mhow)**

Can you become a saint?

*I think I have become one already. My wife's ever-increasing circle of girl friends confirms my suspicion.*

**H. P. SAMPAT (Bombay)**

Which nation of the world can boast of virtuous women?

*Wherever there are births, there are mothers and mothers make nations virtuous.*

**Y. C. WHIG (New Delhi)**

Why doesn't Suraiya manage a false set of teeth or at least file her front ones short?

*She has had new ones put in very recently but they look funny because her mouth is flat and wide which is an inheritance from her mother.*

**JENNIFER LOBO (New Delhi)**

What would you do if you found yourself on an uninhabited desert island with Morarji Desai?

*I would distil liquor, grow tobacco, gamble with cowries, dance, sing and do all sorts of things to keep Morarjibhai busy lecturing to me. At the end of six months he would die of a sore throat.*

**S. V. ORPE (Bombay)**

What do you think of a person loving a married woman?

*Loving a married woman is poaching. In England and America—the democracies of modern civilization—they shoot poachers.*

What is your opinion about Miss Nancy de Scaffa alias Miss Universe? Is she so beautiful as to be called 'Global Beauty Queen'? I think, even our Maharashtra ladies are more beautiful! What do you think?

*Foreigners always pick up a wrong one and call her a beauty queen. Nancy is neither beautiful nor queenly. We can find a million Indian women better looking than this "Miss Universe."*

I hear Producer A. R. Kardar is quitting India. Is it true?

*Not yet! He has still to add to his dozen fortunes before he thinks of shifting.*

**S. H. THAKKAR (Bombay)**

Dr. Ambedkar said the other day in the Constituent Assembly that he does not like newspapers. Why?

*Because they don't print his photographs.*

**MOHAN CHANDRA MISRA (Lucknow)**

Do you believe in relations?

*Absolutely! I believe in their talent to make my life miserable. I keep them at arm's length.*

What is suicide for an orphan?

*Acquiring a parent in death.*

**ISHWAR V. MAHBUBANI (Bombay)**

What sort of death do you wish to have?

*A quick one! I am an impatient type.*

**S. P. VASUDEV RAO (Bangalore)**

I want to become a successful politician. How should I begin?

*Take a soap box to a seashore and start ranting. That is how most of our leaders began and they are still ranting.*

**S. VENKATRAM (Visakhapatnam)**

Who is older: Leela Chitnis or Durga Khote?

*They are both at an age where a few years more or less don't matter. Never ask the age of mothers.*

**SURESH NAKUL (New Delhi)**

If the Pakistan Premier invites you for a post in his cabinet as the modern Birbal, will you accept it?

*Pakistan's Premier is not an Akbar. He is the modern Aurangzeb.*

Is going to jail an additional qualification?

*Not nowadays. The jails are not sanctuaries of patriots these days.*

**RAJESHWARI TANDON (Agra)**

Can you spend a night all alone in a cemetery?

*I have spent nights in a crematorium in search of ghosts and then I discovered that ghosts walked the earth outside the crematorium.*

**L. SUBBU (Secunderabad Dn.)**

Why don't you sell your autograph?

*I do. The charge is ten rupees for an autographed photo. Cash in advance and no V.P.P.*

**MRS. ESTHER DORAISWAMI (Tanjore)**

To what degree does reading assist self-education?

*I am purely a product of books having had no university education. If you like what I write you know what reading books can do.*

**OM PRAKASH JHUNJHUNWALA (Kanpur)**

Pakistan merchants have decided to boycott Indian goods. What does it mean?

*It means one more kick on our bottoms.*

**ARJAN D. BHARWANI (Ootacamund)**

When does a home become Hiroshima?

*When the film hero arrogates the privileges of the trusting husband.*

Why is it that we are always quoting Gandhiji but never following him?

*Quoting Gandhiji is at least more honest than following him. In quoting there is no blackmarketing.*

What opinion do you hold about Shri Purshottam Tricumdas?

*An intelligent man in the wrong camp.*

What will the Congress be without Pandit Nehru and Sardar Patel?

*With them it is on the rocks already. Without them it will be a bedlam of boobies.*

**MISS VINODINI J. CHAUDHARY (Bombay)**

What will be the fate of the Gandhi Fund?

*Ask Mahatma Gandhi. He can see more from the heaven than we can from the earth.*

Is Pakistan a poor state?

*That is the general delusion in India but the Pakistanis are beating us in every field except in speeches.*

In what respect are Americans superior to Indians?

*In hard work, imagination and enterprise.*

**PROF. DEVKI NANDAN NASEH (Delhi)**

Why don't rich ladies blush when poor clerks stare them in the face?

*The rich blush when the richer stare and so do the poor when the poorer stare. But the first blushes in embarrassment while the latter in sympathy.*

**K. KRISHNA (Bombay)**

How far is the Honourable B. G. Kher right in saying that Bombay is beautiful because of Parsis and Parsis alone?

*The Honourable gentleman has become old now and old men often flatter their audience with some harmless praise.*

**MRS. SHEILA T. KRIPALANI (Simla Hills)**

Your "Warning to Don Juans" is obviously a warning to married-women-turned-heroines and their hubbies; yet so often you have recommended a film career to respectable girls and women?

*Yes, but I expect them to remain respectable and not rush into the arms of film heroes leaving their husbands in chilly and lonely beds.*

**N. GANAPATI (Negapatam)**

Why are people so much interested in scandal?

*Scandal has a spicy taste which sharpens the tongue.*

**K. A. PATNA (Madras)**

Why was Pandit Nehru given such a terrific reception in America? Do the Americans love and respect Pandit Nehru so much?

*Americans love and respect none but themselves. It is the shadow of Stalin that has raised the stature of Nehru. Nehru has been a great man last 20 years but the Americans never invited him. Why have they suddenly fallen in love with him now?*

**K. T. RAMACHAR (Waltair)**

Who is the common man who often figures prominently in the speeches of our leaders?

*He is the blind idiot who is led to the polls and asked to deposit his destiny into the ballot box. Having done that he has to grope his way back all on his own.*

What is the cure for provincialism in our country?

*Scrapping provincial autonomy.*

**A. BABU RAO (Secunderabad)**

What does the 15th August remind you of?

*Of six million refugees who paid the price of freedom in blood and flesh of their dear ones.*

**H. S. VENKATA RAO (Mysore)**

Are you afraid of man or God?

*Neither. Man is not worthy of my attention while God is all love.*

Do you believe in carrying tales?

*In telling them. Carrying is done by women. Are you an atheist?*

*I am not that intellectual as to deny God.*

What is hope?

*Hope is a bee that collects honey without a flower.*

**S. D. REGE (Hyderabad Dn.)**

Do you think ballroom dancing fits in well with the present social structure?

*It doesn't but we have to find some idle men for the bubbling wives of our officers and administrators and give them a little synthetic thrill while their husbands do late hours at their offices.*

Have you ever indulged in platonic love?

*Perish the thought! How can I be as intellectual as Plato to reach the ideal without the help of desire?*

What is your opinion of a man who has attained a good social position through the influence of his father-in-law? I would rather be a beggar!

*A beggar makes a poor son-in-law. What is wrong if the man who gives you his daughter gives you a push in life? Wouldn't you accept similar help from a friend?*

**MISS CHANDER K. SYAL (Delhi)**

What will happen to 'filmindia' when you pass on to a better world Mr. Patel? I hope it won't stop publication. Have you a successor? Do live for another 60 years. You musn't let that guy Shaw beat you?

*If Bernard Shaw had brains he wouldn't have lived so long in such a wicked world. After I die, and may God oblige me early, there won't be any filmindia—not the one you are reading today. I have no successor except my little wife who will probably be too stunned to write. But you have always a chance to get a better magazine from some one else.*

**K. NAZIRUDDIN (Hyderabad Dn.)**

Have you got the wisdom of Solomon?

*Yes, without his gold mines.*

**BISHAN PERSHAD (Delhi)**

A Hindu friend of mine is in love with a Muslim girl and his relatives do not like the idea. He has been thrown out of his home. What poison would you prescribe so that he is through?

*He can take potassium cyanide or become a Muslim. Both are the same to a Hindu.*

Will prohibition encourage black-marketing?

*It will but as against that we shall have a flourishing cottage industry with a distillery in every second home.*

**V. M. MANUEL (Mandya)**

Suggest some improvements in our theatres?

*They are beyond improvement. Burn them and build them again.*

**S. SIVALINGAM (Colombo)**

Rajaji is a saint?

*Is he?*

**T. P. JHUNJHUNWALA (Kanpur)**

Is 'filmindia' to be chewed, tasted or digested?

*Purchase it first. You can do with it what you like afterwards.*

**S. RANE (Bombay)**

The principles of Congress are truth, non-violence and justice. What are yours?

*The same but neither of us follows them.*

**MISS SUDHA JOGLEKAR (Poona)**

What do you prefer: violet or pink?

*That depends on the complexion of her skin.*

Are you growing more food in the veranda according to Pandit Nehru's advice?

*No. I refuse to follow Pandit Nehru's advice, till the Bombay and Madras ministers follow his advice by scrapping prohibition.*

**G. C. VYAS (Kapadvanj)**

What should be done by readers of 'filmindia' after your death?

*Forget me so that they can enjoy reading other magazines.*

**M. VASUDEVAN NAIR (Puthiyara)**

In the next general elections your vote goes to the Congress, the Socialists or the Communists?

*To the Congress as the least of the three evils.*

**ARVIND K. DESHI (Bombay)**

What is the quickest way of squandering money?

*Throw it out of a window.*

Is it safe to lend money to a film actor?

*When a film actor arrives at the borrowing stage, it is dangerous even to give him a smile.*

How is it that the films that are given the widest publicity generally turn out to be flops?

*Bad eggs are always put on the top.*

**M. M. SAXENA (Agra)**

Prime ministers of the provinces are serving the country faithfully as they say. What are their sons doing?

*Supporting their families faithfully.*

**K. K. GOPAL RAO (Bangalore)**

Frankly tell me whether you are susceptible to corruption. Can the producers buy you over to get a favourable review of their films from you?

*At 45 with a large family to support, I am quite ready to be corrupted but where are the producers with money? Most of them have not paid their grocers yet.*

**25 PRIZES EVERY MONTH.**

In response to the demand of numerous readers, Filmindia Publications Ltd., have decided to give copies of Editor Patel's book "Grey Dust" as prizes for questions which are considered interesting or elicit interesting replies in "Editor's Mail".

The prize scheme has therefore been revised as follows:

1st Prize: Rs. 90/- and one copy of "Grey Dust"; 2nd Prize: Rs. 70/- and a copy; 3rd Prize: Rs. 40/- and a copy; 4th Prize: Rs. 30/- and a copy; 5th Prize: Rs. 20/- and a copy and 20 Consolation Prizes of one copy of "Grey Dust" each.

A reader can ask as many questions as he likes. Questions should be neatly written or typed if possible. Unless the letters are signed, they won't be considered.

In awarding prizes the Editor's decision shall be final and absolutely binding and no correspondence will be entertained.

The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by money order while the copies of "Grey Dust" will be sent by registered post.

**PRIZE WINNERS FOR DECEMBER**

1st Prize to Jagdish Prasad Jain (Meerut); 2nd Prize to Suriinder Singh (New Delhi); 3rd Prize to Vinod S. Kapur (Simla); 4th Prize to C. D. Merchant (Bombay); 5th Prize to H. Nagesha Rao Manay (Madras) and 20 consolation prizes to the following:—Vidya Rattan Mitra (New Delhi); Mrs. Seeta Devi (Tellicherry); Ajodhya Ram Singh (Dumka); Savitri Devi (Kanpur); Roshanand Sahu (Jamshedpur); P. C. Pandey (Lucknow); Bishan Sahai (Ghaziabad); Kumari Shama (Srinagar); Mrs. Tara V. Gopal (Madras); Miss Sumati Bhalariao (Bombay); Piyush Dhar Chaturvedi (Tundla); R. Jayalakshmi (Negapatam); V. Kumar (Uchana, P.E.P.S.U.); S. W. Shirodkar (Bombay); L. Krishna Rao (Anantapur); Ram P. Gupta (Delhi); Miss Vinodini J. Chaudhury (Bombay); V. M. Balachandran (Quilandi); K. A. Patna (Madras) and H. S. Venkata Rao (Mysore). Money Orders and copies are being sent to all the prize winners.

ALL INDIA PICTURES  
*Present*  
KAMINI KAUSHAL, SULOCHANA CHATTERJEE, REHMAN  
*in*

# Paras

*With*  
SAPRU, K. N. SINGH, GOPE, PROTIMA DEVI  
& MADHUBALA

Produced by: **P. N. ARORA**  
Directed by: **ANANT THAKUR**



*Music*  
GULAM MOHAMAD

*Screen Play*  
M. SADIQ

*Songs*  
SHAKIL BADAYUNI

*Art Direction*  
M. R. ACHREKAR  
GANGNAIK

*Dialogue*  
AZM BAZIDPURI  
*Photography*  
DWARKA DIVECHA

*Editing*  
MOOSA MANSOOR  
PICTURES, JALGAON.

*BENGAL:* BOX OFFICE PICTURES, CALCUTTA. *C. P. C. I.:* TRIVEDI & CO., FREE INDIA PICTURES, JALGAON.  
*PAKISTAN:* KARDAR PICTURES, LAHORE. *SOUTH:* HINDUSTAN PICTURES, Ltd.  
*World rights with:* NATIONAL FINANCE OF INDIA LTD., Govt. Gate Road, Parel, Bombay



MADHUBALA —

*This excellent artiste is every day becoming more and more popular and she adds one more picture to her long list in "Nishana", a social story produced by M. & T. Ltd.*



NOW READY  
FOR A PICTURE

PRODUCED AT  
**HALDIA-NANDA**  
**PRODUCTIONS**  
SHREE SOUND STUDIOS  
DADAR - BOMBAY.

**TO ENTERTAIN A NATION  
OF SIGHS, SMILES AND SONGS!**

**SURAIYA & MADHUBALA**

*in*

# **Singdair**

WITH

**JAIRAJ \* RANDHIR \* K.N.SINGH \* MADANPURI  
DURGA KHOTE**

DIRECTED BY:

**J.K.NANDA**

PRODUCED BY:

**R.B.HALDIA**

PHOTOGRAPHY:

**RAJNIKANT**

MUSIC:

**KHURSHID ANWAR**

AUDIOGRAPHY:

**CHANDRAKANT**

*Our Next*

**MEHFIL**

**NOW ON THE SETS!**

*Directed by*

**J.K.NANDA**



**NIGAR SULTANA—**

*Beautiful as ever, Nigar gives another sparkling performance in "Khel", a social story produced by Shahin Pictures.*

Goel Cine Corporation PRESENTS

NALINI JAYWANT  
BHARAT BHUSHAN ★ SHEKHAR  
CUCKOO & YAKUB by

ANKHEN

आँखें

انکھیں

Produced & Directed  
by DEVENDRA GOEL

STARRING :

NALINI JAYWANT, BHARAT BHUSHAN, YASHODHARA KATJU,  
BHUDO ADVANI, CUCKOO & YAKUB and introducing a new Star,  
SHEKHAR.

For Territorial Rights:—

SIND & BALUCHISTAN:— PAKISTAN FILMS, KARACHI.

BENGAL:— NEW JAI HIND PICTURES, CALCUTTA.

C. P. C. I.:— JAI HIND PICTURES, BOMBAY.

EAST PUNJAB:— SETHI FILM EXCHANGE, JULLUNDUR.

LYRICS:

RAJA MEHDI ALI KHAN

S. K. DEEPAK, BHARAT VYAS

STORY:

S. NAZIRUDDIN "Shama" fame

MUSIC:

MADAN MOHAN

For Further Particulars GOEL CINE CORPORATION, 18, Sonari Road, Vileparle, Bombay

# Jaimani Dewan Productions

announce that the  
motion picture destined for  
**all-surpassing boxoffice results**  
is now in production

## Anmol Rattan

Music                      Direction                      Songs & Dialogue  
**VINOD                      M. SADIQ                      MADHOK**

114 FAMOUS CINE BLDG. BOMBAY, 11.

Junior  
PHOTO

For Delhi, U. P., & East Punjab.—Messrs. Wadia Paramount Pictures, Chandni Chowk, Delhi.

For C. P. C. I.                      Messrs. Bharati Film Distributors, Raj Theatres, Indore.

For Other Territories, Contact : M/s. Jaimani Dewan Productions, Famous Building, Haines Road, Bombay 11.

# “Ahooti” Becomes A Boring Play!

*B. M. Vyas Lives His Role!*

“Ahooti” is the fifth stage play of Prithviraj Kapoor. In comparison with his four brilliant plays staged previously, “Ahooti” remains a dull, boring and ineffective production. It hasn't the vigour, the crisp action and the dynamic dramatization which distinguished Prithviraj's previous four plays.

“Ahooti” is a none-too-effective appeal to the Punjab Hindus to lick their own wounds and to forget and forgive the Pakistani Muslims despite the demoniac bestiality they perpetrated on innocent Hindu women in the unfortunate communal massacre of 1947.

## A BORING PLAY

“Ahooti” is a play in three acts and all the three acts become long-winded and boring because of Prithvi's irrepressible enthusiasm to talk a person's head off on almost every problem under the sun. This all-wise approach of Prithvi makes his character a very tiresome and boring affair and the audience wonders why they should pay for a play in which its political-minded producer wants to air his views at the least provocation. “Ahooti” has thus a good few thousand useless words which far from succeeding in dramatizing the theme get on the nerves of the audience.

If the climax of the play is to be taken as the theme of the story, then Bismil, the play-writer wants us to reclaim those unfortunate young Hindu women who became the unwilling and unfortunate victims of the brutal vengeance of the Muslims. This is a humanitarian theme with a lofty spiritual ideal which finds its eloquence in the dialogue of Mehtaji, a social worker of the Congress.

In the young and delicate Janki, on the threshold of her wedding, Bismil creates a pathetic symbol of a Hindu maiden ruthlessly raped by Muslims during the Punjab massacre. And when Janki is rescued and

<b>AHOOTI</b> (A Stage Play)	
Producers:	Prithvi Theatres
Language:	Hindustani
Stage Play, Dialogue & Songs:	Lalchand Bismil
Music:	Ram Ganguli
Cast:	Prithviraj, Indumati, S a j j a n, Krishan Dhawan, B. M. Vyas, Pushpa etc.
Staged At:	Royal Opera House, Bombay
Directed By <b>PRITHVIRAJ KAPOOR</b>	

brought back to the refugee camp by Mahomed Shaffi, the Muslim in ten millions, Bismil lifts his other character, Ram, to those spiritual heights where human crimes cease to hurt the human mind. Sprinkling the soothing dew-drops of wisdom and forgiveness over the fresh and burning wounds through the choice dialogue of Mehtaji, Bismil persuades Ram to look at the misfortune of Janki with divine forbearance and in doing so appeals to the young men of our nation to reclaim their Jankis and take them to their hearts as heroines of their homes.

The character of Mehtaji, symbolic of service, patience, wisdom, forbearance and humanitarianism, is beautifully conceived by the writer and excellently portrayed by B. M. Vyas. Vyas lives the role and in doing so easily gives the best performance of the play.

With these three key characters in view Bismil opens the play in a Hindu home in Rawalpindi on the 7th of March 1947. In Ram's home his mother and other women, including of course one good Muslim woman, are shown singing as an ad-



B. M. Vyas plays Mehtaji in “Ahooti” and in doing so lives his role.

vance celebration of Ram's wedding with Janki.

Boredom begins when Ram's father, Rai Saheb, enters with Ram Krishan, Janki's father and with some more characters appearing on the stage an ineffective dissertation on politics begins. Prithviraj, being the producer, ofcourse holds the floor and bores every one around with his pre-conceived wisdom on all matters.

The first act, however, gets suddenly electrified when the set goes red with fire and the news of Muslims burning Hindu homes and raping and killing Hindu women is heard.

## THE RARE MUSLIM

The second act opens on a dismal set which looks like a penal settlement. It is supposed to be a refugee camp with only one prominent refugee, Prithviraj, a singing Sikh with a rotten voice and a few volunteers rushing about aimlessly. Here again Prithviraj holds the floor with his hoarse philosophy and his temporary rebellion against God. Mahomed Shaffi, the good Muslim in ten millions, brings Janki raped and tattered by Muslims and we soon arrive at the theme and philosophy of the play through the dialogue of Vyas and Sajjan. But Prithviraj keeps growling and punctuating till Rai Saheb arrives to take them all to Bombay.

The third act opens on a thatched set which is evidently a refugee camp in Bombay. We are shown the



*Now showing to packed houses at:-*

**Royal Opera House, Jai Hind & Rivoli, Bombay and  
at ALAKA, Poona.**

refugees licking their wounds with smiles. Here again Prithviraj monopolizes with his through-the-hat talk. Janki has a bath in this set and looks like a Hindu once again. Ram is still ready and loving. But the Hindu tongue is now coated with scandal. Prithviraj slanders Janki and Rai Sahab, Ram's father, picks up the refrain. All this leads Janki to commit suicide. That gives Prithviraj a chance to give us all another lecture.

"Ahooti" is a story of Janki, a Hindu maiden, raped by the Muslims but driven to commit suicide by the Hindus.

**PRITHVIRAJ SABOTAGES**

"Ahooti" is a poor play. It could have been a forceful drama had it not been for the few thousand extra words arrogated to himself by the producer. Prithviraj makes the play dull and in doing so embarrasses the other players. A producer must give a fair chance to others if he wants the play to be successful. Prithviraj thinks himself to be the wisest man—and he is in a way—takes too much on himself and in consequence bores the audience. Prithviraj's own performance as Ram Krishan is rather poor. His talk takes his attention away. His accent is still sharp and staccato. He sounds rather unnatural and Pathanish.

Sajjan seems to have divorced himself from his individuality. He does Prithviraj in the opening scene and proves that Prithviraj's direction is bad. A direction that intrudes is always bad. Direction doesn't mean making monkeys out of men. Sajjan acts like Prithviraj's monkey—going all the while.

Indumati stretches her mouth too much and too often and looks weak in consequence. Her role is just acted but not felt. Kumudini who plays Lajwanti is a graceful and attractive girl and worthy of a screen career. We are sure she will be booked up soon and lost.

Krishan Dhawan who plays Rai Sahab doesn't seem to like the footlights. He keeps his head down all the while and in consequence misses the intimacy with the audience. His performance is poor.

Pushpa gives an excellent performance as Janki but her voice is still

a bit too thin for the gallery. Mansaram does well as Dayaloo, the domestic servant, but he tries to hold the stage a trifle too long in the early scenes without suitable action.

Prithviraj's second son, Shammi, doesn't know what to do with his face and hands after vomiting his dialogue. He should be taught to take interest in the drama around him.

There are thirty-two characters in the play, out of which only three are effective: Pushpa, Sajjan and

B. M. Vyas. And the best performance is given by Vyas.

In fine, "Ahooti" is a failure. The play is not worth the high price of the admission ticket. This play is Prithviraj's first failure on the stage.

Pen Friends  
Overseas Want  
Copies of  
**GREY DUST**



★ MATCHLESS MELODIES  
★ DAZZLING DANCES  
★ GREATEST THRILLS

in  
**RANJIT'S**  
GRAND MUSICAL EXTRAVAGANZA

# NAZARE

*Starring:*  
**SHASHI KALA ★ AGA JAN**  
**SATISH ★ SHANTI MADHOK**

*Director:* **PRAHLAD DUTT**

★ Drawing Crowds at Calcutta,  
Delhi & Twenty Other Centres ★



## SOME GU

Producer S. Mukherjee and Director Santoshi have again conspired to get another entertainer in "Sargam". When they worked together last time, they got "Shehnai" which became a huge box-office hit. "Sargam" is likely to be a lighthearted and entertaining film. "Shehnai" the way the picture is planned with many girls and quite a few stars.



With Puri at the jacket, Raj Kapoor is evidently in a soup and Mumtaz Ali is thinking hard about the way out!



Pathans, be they watchmen or moneylenders, also become allergic when they see a woman at any age. And when this guy sees Rehana —



Rehana plays the daughter of a musician and puts plenty of music and rhythm in her dancing bells when she meets the man in a million.

**RK!**

neither Producer Mun-  
nor Director Santoshi  
ows how "Sargam" is  
o end, we know it  
e a singing and danc-  
nance with Rehana,  
poor, Paro and Mum-  
and there must be fun  
lic in it with David  
ting romance with his  
on and off the sets.  
s another girl, Vijay-  
with eyes that have  
the eye of Santoshi.

SNAPPY NOTES  
FROM  
**"SARGAM"**  
FILMISTAN PICTURE



It is lucky David is not on this side of the balustrade with Rehana looking so attractive. But she can't stop David from talking.



Rehana and Paro make a regiment of romance and threaten all the boys within a hundred miles.

It looks like a real 'sitar' even though Rehana is handling it. Motion pictures usually have 'sitars' that have stopped singing.



D.D. NEROY

# NAV KETAN

Presents

SURAIYA

DEV ANAND

अफसर

# AFSAR

A Hilarious Comedy of Modern Times

افسر

With

KANHAYA LAL

And

MAN MOHAN KRISHAN

Music

Photography

Sound

S. D. BURMAN

RATRA

SHARMA

Written and Directed

BY

CHETAN ANAND

For Particulars:

# NAV KETAN

41 PALI HILL, BANDRA, BOMBAY.

# Gemini's "Nishan" Draws Huge Crowds!

## *Bhanumati Attracts Attention!*

Producer-director S. S. Vasan of Madras, who stormed the box-offices with his mammoth picture "Chandralekha" and set fire to the ambitions of other producers by collecting over 20 million (2 crores) rupees, has now given us a second box-office hit in "Nishan", the Hindustani version of "The Corsican Brothers", a novel by Alexandre Dumas.

In comparison with "Chandralekha", "Nishan" is a modest picture in spectacle but "Nishan" has more speed and action than "Chandralekha". "Nishan" is also a better knit picture with the vein of the story constantly in view and not lost in a circus or a spectacular dance.

Having decided to film a famous novel the producer hasn't worried much about changing any sequences and with the usual additions of songs and dances, "Nishan" could be said to be quite a good screen adaptation of the original work.

### **RURITANIAN ROMANCE!**

It is the usual Ruritanian story with two feudal lords at loggerheads. One of them, Zorawar Singh kills the other, Mahendra Singh and burns down his palace. But a loyal family doctor saves the twins of Mahendra Singh. One of these twins is looked after by a friend while the other is brought up in the forest by Madho Singh, a faithful servant of the family.

The city twin is called Vijay Singh, while his forest counterpart is called Vikram Singh. They look alike as twins usually do but the city-bred boy is more patient and cultured while the other fellow is more primitive and violent.

They become 21 and the doctor brings them together and tells them to avenge the murder of their father. The boys take the usual oath and from that day onwards Zorawar Singh becomes a marked man.

To make the story a romantic triangle, a girl named Bhanumati is now introduced. Vijay falls in love

<b>NISHAN</b>	
Producers:	<b>Gemini Pictures</b>
Language:	<b>Hindustani</b>
Dialogue & Songs:	<b>Pandit Indra</b>
Music:	<b>Rajeshwar Rao &amp; B. Kalla</b>
Photography:	<b>Kamal Ghosh</b>
Audiography:	<b>C. E. Biggs</b>
Cast:	<b>Bhanumati, Ranjan, Nagendra Rao, J. S. Casshyap, Maya Bannerjee, Mani etc.</b>
Released At:	<b>Royal Opera House, Bombay</b>
Date of Release:	<b>21st October 1949</b>
Directed By <b>S. S. VASAN</b>	

with her and she reciprocates his love. Vikram also feels the same way about the girl while Zorawar Singh wants to marry her by hook or by crook.

With the girl tossed between the twins and Zorawar Singh, a lot of thrilling drama is created on the screen, till at the end Zorawar manages to kill Vikram but is himself killed by Vijay. It ends well.

### **GOOD DIRECTION**

The picture is smartly produced being good in photography and recording. The sword and dagger fights are very well taken and both Ranjan and Nagendra Rao give a good account of themselves. The illusion of twin acting by the same artiste is well maintained in camera and action.

The dances are well presented with young and attractive girls who are not a disgrace to their sex. The dances have in addition some theme and school. A couple of tunes are attractive and the music generally is quite suitable for a story of this

type and so are the love songs sung by Bhanumati and attractively tuned by Balkrishna Kalla. The dialogue of Pandit Indra is short and pointed and fits the lips of the Tamilian characters very well. Vasan has done a good job of direction, especially in maintaining a fast tempo for the story.

### **SHE HAS "IT"**

From the players Bhanumati attracts attention. Though she is not beautiful, she has yet a sex-appeal which she uses very effectively in her romantic sequences with Ranjan. The song at the piano, which is incidentally beautifully begun, reveals this girl's talent for some natural flirting. Bhanumati plays her role very well. She has that illusive "it".

Another one with an unsympathetic face for a hero is Ranjan. With thick lips, big bulging eyes and short curled-up wig, Ranjan could be said to have Negroid looks. But the boy is extremely active and has talent for acting. He plays the twins, Vijay and Vikram, and despite his rugged Negroid looks does his job well.

Nagendra Rao who plays Zorawar Singh gives a good performance. His photogenic value would improve a lot if he gets his upper front teeth removed and new ones put in to suit his short upper lip.

J. S. Casshyap, a versatile film man, gives a fine stoic performance as the doctor of the story. He almost lives his role of a loyal family doctor. Maya Bannerjee makes many ugly faces as the mistress of Zorawar Singh and fails miserably. V. P. S. Mani who plays Himnat, the henchman of Zorawar does a good job in a straight role. The rest are just the rest.

In fine, "Nishan" is a good entertainer for women and children and with Gemini's trade name well established, it is bound to become another box-office hit. This picture is a good money-spinner.

<b>GREY DUST</b> Makes you forget the sugar shortage in the country.
---

INTRODUCING...



A HISTORICAL Trade  
Mark... Out to make  
HISTORY with its first offering!

Producer  
R. VASUDEVA

offers

starring:  
★ NIMMI ★  
★ RANDHIR ★ KULDEEP  
★ DEEPAK ★ SOPHIA  
★ RAMLAL ★ LEELA MISRA  
★ PITU ★ BABY NIRMALA

and  
★ AMARNATH ★

Dialogues:  
MASOOD  
MASHEEDI

Music: =  
T. K. DASS

Songs:  
LAZIM  
PANIPATI

# JALTE DEEP

Story, Screenplay & Direction

DEEPAK  
ASHA

NIHAL FILM CORPORATION

73, MAIN ROAD, DADAR || SHREE SOUND STUDIO, DADAR

Phone: 60358

BOMBAY. 14.

'Grams: "SWEET MUSIC"

# “Narsinh Avatar” Becomes A Mass Entertainer !

## *Little Laxman Makes A Good Prahlad !*

The story of Prahlad, the devotee of Vishnu has been produced and reproduced so many times on the Indian screen, that there was really no necessity of one more version to be produced now. But Producer Sohrab Modi, encouraged by his big prosperity-paunch which he recently developed, seems to have fancied himself very much as the half-man-half-brute hero of “Narsinh Avatar”.

### SINHKA OR HOLIKA?

The story of Prahlad as told in the Vishnu Puran is however slightly different from the one presented by Sohrab Modi. In Producer Modi's “Narsinh Avatar”, we are presented with a sister of Hiranyakashyapu called Holika, in whose memory, says the producer, the Holi festival of the Hindus is celebrated. This is a debatable point because the Vishnu Puran (H. H. Wilson's Translation 1840 Edition page 123) says that the only sister of Hiranyakashyapu was named Sinhika and she was married to Viprachitti.

Writing about the origin of the Holi Rai Bahadur B. A. Gupte in his learned book “Hindu Holidays and Ceremonials”, (1919 Edition page 88) says that Holi festival is observed in celebration of the victory of Lord Krishna over a she-demon called Holika. The same view is held by E. Denison Ross in the Government of India publication, “An Alphabetical List of the Feasts and Holidays of the Hindus and Mahomedans” (Issued by the Imperial Record Department in 1914, page 38).

Besides, a well-known Sanskrit scholar like Vidyanidhi Siddheshwar Shastri Chitrav mentions Sinhika as the sister of Hiranyakashyapu and married to Viprachitti (“Bharat Varshiya Prachin Charitra Kosh 1932 edition. pp. 530 and 614).

There was really no need for the story-writer Shukla to introduce a doubtful character like “Holika” but there it is in “Narsinh Avatar” with a fantastic explanation that though Holika had a boon that she would never be burnt in fire she forfeited

### NARSINH AVATAR

Producers: **Minerva Movietone**  
 Language: **Hindi**  
 Story: **S. A. Shukla**  
 Songs: **Narendra Sharma**  
 Music: **Vasant Desai**  
 Photography: **Y. D. Sarpotdar**  
 Audiography: **M. Eduljee**  
 Cast: **Shobhana Samarth,**  
**Niranjan Sharma,**  
**Laxman, Mahipal etc.**  
 Released At: **Central, Bombay**  
 Released on: **7th October 1949**

Directed By

**SOHRAB MODI**

this privilege because of her evil intentions.

### MIRACLE MONGER

Quite a few incidents of Prahlad's trials at the hands of his father have been conveniently left out. It is related in the Vishnu Puran that Prahlad was attacked by the poisonous snakes Kuhaka, Takshaka and Andhaka who bit his body mercilessly without any effect on the young devotee of Vishnu. So was he attacked by the elephants but he still lived. Then Samvara, the sorcerer, tried to destroy him but Prahlad was protected by the flaming Sudarshan. Lastly, Prahlad was thrown into the sea and rocks were piled on him and yet the young devotee was saved by Vishnu.

If these incidents had been added to the miracles already shown on the screen, little Prahlad would have been accepted as the best miracle-monger in the history of mankind.

The story travels in the usual mythological rut with Producer Sohrab Modi telling us that Hiranyakashyapu did a penance of only 12 years to obtain the boon of immortality while Chitrav Shastri says that he did the penance for 11500 years. (Page 306 under “Narsinh” in “Prachin Charitra Kosh”).

Whatever that be, his pregnant wife, Kayadhu, receives him on return. Though his wife looks pregnant, it was not Kayadhu who was

pregnant but Shobhana Samarth who seems to have carried her burden from “Ram Baan” to “Narsinh Avatar”. As Kayadhu was a sati, like Sita, Savitri and others, she could not have become pregnant during the absence of her husband for 11500 years. But there it is a visible evidence of Kayadhu looking pregnant in “Narsinh Avatar”. The only authentic feature of Kayadhu is the ageing on her face. She looks as if she had waited 11500 years for her husband.

Hiranyakashyapu starts his bragg-ing career now and soon finds his own son Prahlad in the opposite camp. He conquers all gods and kings and brags more and more. All the while Prahlad goes through one acid test after another.

It all ends ultimately when Sohrab Modi decides to don the half-man-half-brute make up to kill Hiranyakashyapu.

### STUPID ART

As miracle pictures go, “Narsinh Avatar” is not at all a bad picture inspite of its defects. Technically it has the usual Minerva defects. Russi Banker's art direction is at once fantastic and incongruous. His sets, to say the least, are utterly idiotic and unimaginative. Persian lions, Moghul colonnades, Syrian balconies, Buddhist pillars and what not—all are thrown in without any art, sense or proportion to provide the mythological background of the story. The result is grotesque and stupid. The music is Maharashtrian at best. Sohrab Modi's direction is quite good. The dialogue is good.

From the players, Laxman, who plays Prahlad, looks his role and gives a good account of himself. Narendra Sharma does well as Hiranyakashyapu. Mahipal looks a good Narad. Shobhana Samarth plays Kayadhu and clearly shows the evidence of having waited 11500 years for her husband on her face. Her performance is poor.

In short, “Narsinh Avatar” should appeal to the devotional masses who like to see their gods doing their usual miracles.

### GREY DUST

Has made our soldiers  
witty Romeos.



Hindustan  
Presents

**KISHORE SAHU • RAMOLA  
MUBARAK • MOHNA • MUMTAZ**

*in the greatest of the musical  
comedies where Love, Romance & Laughter  
ride high on the boistrous waves of Luck*

**RIMJHIM**



*WRITTEN & PRODUCED BY*

**KISHORE SAHU**

*WHO IS ACCLAIMED AS THE  
BEST DIRECTOR OF INDIA*

*Directed by*

**RAMESH GUPTA**

**SUSHIL SAHU**

*Music*

**KHEMCHAND PRAKASH**

*Lyrics*

**BHARAT VYAS & SANTOSHI**

For Particulars :- **HINDUSTAN CHITRA**, CHEMBUR, BOMBAY

Chitra



And now  
NEARING COMPLETION THE MOST  
POIGNANT DOMESTIC DRAMA...

# Hamara Ghar

DURGA KHOTE

DAVID

VEERA

AGHA



RESHODHARA KATJU

UMAKANT

MEENA KUMARI

GEETA BOSE



Directed by  
**NANABHAI BHATT**  
Music  
**CHITRA GUPTA**

PRODUCED BY  
**KISHORE SAHL**

The Winner of the CIMPA  
OSCAR for the best direction.

OMAR KHAIYAM FILMS LTD.

PRESENT

MUNAWAR SULTANA  
MOTILAL, ANSARI  
MIRZA MUSHARAFF  
SANKTHA PRASHAD *and*

**MANORAMA**

*Music*  
**HUSANLAL BHAGATRAM**

*Produced by*

**SHEIKH MUKHTAR**

*Directed by*

**S. KHALIL**

*in*

**SARTAJ**



*Kala Studio*

For Particulars:

**OMAR KHAIYAM FILMS LTD.,**

Famous Cine Laboratory & Studios, Haines Road, Mahaluxmi, Bombay.

# AT HOME AND ABROAD

## "SHAHEED" BANNED!

Bombay, October 20.

Filmistan's popular picture "Shaheed" starring Kamini Kaushal and Dilip Kumar has been banned by the Pakistan censors giving no particular reason.

"Shaheed" contains a tender love story against the background of the 1942 Quit India movement but the Pakistanis having nothing in common with Indians now seem to have disowned even the past.

## DISSOLVED IN TEARS!

Hollywood, October 17.

Shirley Temple will soon divorce her actor-husband John Agar on grounds of "mental cruelty". Shirley says she has already been "crying about it for the last two weeks".

Shirley and John were married with a lot of tom-toms and they have a daughter too but the one-time favourite child star seems to be following the notorious Hollywood pattern of divorce.

Only two weeks' tears are now going to dissolve a wedding bond.

## LESS TAMASHA!

Dacca, October 15.

In order to cut down the consump-

tion of electricity in Dacca, the District Magistrate has passed an order to the effect that all cinema houses must remain closed from 6-30 p.m. to 8-30 p.m.

Consumers who fail to comply with this order will have their electric connections cut off.

## NOT A SET!

Bombay, October 16.

Film actress Geeta Bali was fined Rs. 45 for exceeding the speed limit and driving at 60 miles per hour.

Geeta sat in her car and sent a 'representative' to answer a charge of overspeeding. But Presidency Magistrate H. G. Mahimtura said, "What does she think she is? Call her up!"

Geeta went up two steps at a time and pleaded guilty.

That was a real court, dear.

## DOUBLE FARE!

Madras, November 1.

It is reported that the Government of India insist that as all the other provinces have agreed to restrict the footage of films to 11,500 feet, the Government of Madras should also "fall in line in the interest of uniformity".

But then what will happen to Producer Vasan and his villagers who want nothing less than 20,000 feet?

They will have to be shown two pictures for a single ticket.

## OH! SARAH!

Sea Island, October 19.

Miss Sarah Churchill, actress daughter of Winston Churchill, married Anthony Beauchamp on Wednesday the 19th October.

Anthony is a British fashion photographer. Now that he has married an actress, he will have enough material in Sarah to keep his camera clicking.

That is Socialism in Churchill's home.

## TAX OR FINE?

Lucknow, October 18.

For allowing five persons to see a cinema show without paying the entertainment tax, the manager and the proprietor of the Regal Cinema were fined Rs. 500 each by the Additional City Magistrate under the Entertainment and Betting Tax Act. This evasion of tax was noticed by one of the senior entertainment tax inspectors.

Isn't it time that the inspectors of the Government of Bombay caught some people for similar offences? Or are all people in Bombay so damn honest?

## SO WHAT?

Hollywood, October 16.

Hollywood comedian Victor Moore, 67, married a 22-year-old girl.

A friend argued the difference in age thus: "What's wrong with that? When she is 100, he will be only 145."

Victor, is however, in line with the South Indian, E. V. Ramaswamy Naicker, 70, who recently married a 25 year old girl.

## WE MISS HIM, TOO!

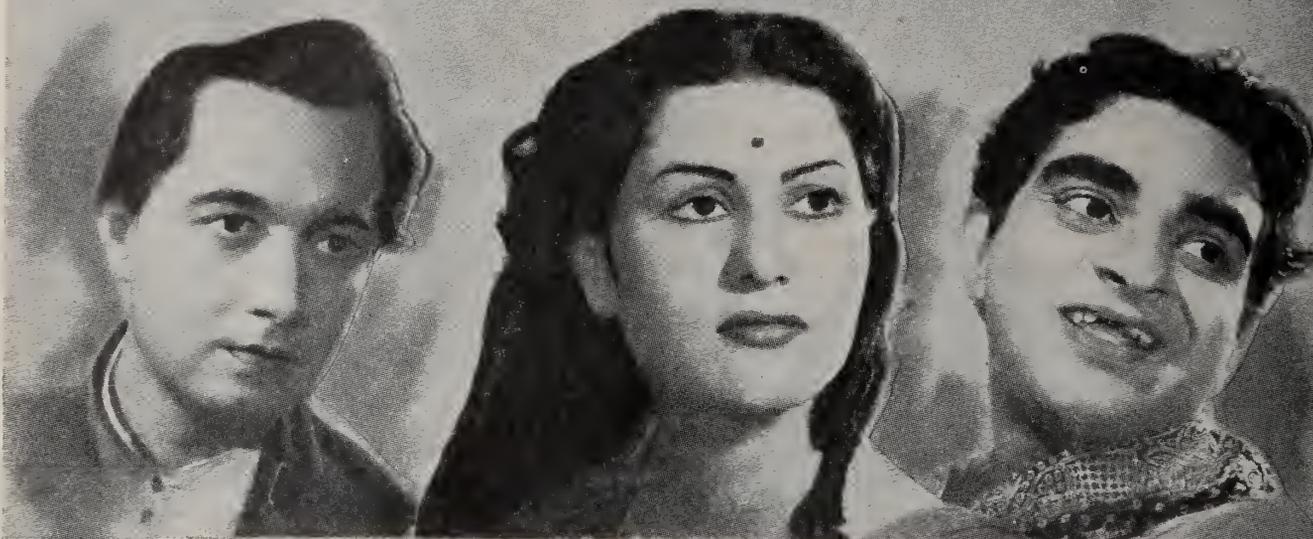
Poona, October 26.

We regret to report the death of Colonel Amarnath Kashyap on Tuesday the 25th October from heart failure at his residence, 7 Lothian Road, Poona. Amar, as he was affectionately called, was the elder brother of Kamini Kaushal. At 36, he was quite hale and hearty and his sudden death shocked everyone. He was worried a lot in recent months in trying to smoothen the domestic problems of his star-sister, Kamini,



Even the unconventional Sardar Patel has to follow the routine of conventional parties in New Delhi. So he threw a party on the 17th October to meet the members of the Constituent Assembly—people whom he already knows too well—and looked at their faces once again. Here is Rajkumari Amrit Kaur, our Health Minister with a hungry look, pointing out at some one who has come to the party—probably uninvited.

*It's the  
Comedy Hit  
of the year!*



**C.R. BAJAJ**  
*PRESENTS*

# BOMBAY

*Starring*

**SHASHIKALA UDAY KUMAR  
RAMSINGH  
&  
MUKRI**

*DIRECTED by*  
**C.R. BAJAJ**



*OUR NEXT*

**ANNADATA**

*DIRECTED by*  
**C.R. BAJAJ**

**NATIONAL ARTISTS, 219 FAMOUS BLDGS.  
MAHALAXMI, BOMBAY**

**D. D. MEHRO**



**Janigani**  
PHOTO ARTS



Dr. Rajendra Prasad, one of his few genuine friends, greets Sardar Vallabhbhai Patel on his 74th birthday and the Sardar is snapped laughing after a long time. Wonder, whether it is a joke about our patriotic princes or a crack at our over-patriotic capitalists.

He leaves behind an aged mother, his widow, three children, two sisters, a brother and a large circle of friends who perhaps loved him more than some of his own.

We extend our sincere condolences to Mrs. Chaman Kashyap, an ever-charming hostess, whose loss is irreparable. May his soul rest in peace!

**SEASON TICKETS!**

London, October 30.

Mr. R. J. Minney, retiring honorary President of the London School of Economics Film Society, has hit upon a new plan of "season tickets" to see any cinema in Britain as often as the filmgoers liked at a price of £1 or £2 a year. Incidentally, Minney thought that this procedure would lessen the queues and the rush at the box-offices and also increase the collections in the long run. He said, "There are estimated to be 30,000,000 filmgoers in this country. A subscription from them should ensure a far larger sum annually for film production than is received at present from the box-offices".

**BLOWING OFF.**

Dhanbad, October 28.

Some goondas threw some crackers at the 3rd class booking office of the Ray Cinema, after the midnight show of October 26/27 was over.

A portion of the outer wall was blown off. The police are making investigations.

This is nothing unusual, however, because the Bengalis have become



In New Delhi, there are more parties and celebrations than serious state work. This one celebrates the birthday of the King of Iran who has sent us so many Iranis to open tea shops in India. The Ambassador for Iran is offering some sweetmeats to Rajaji, knowing fully well that our south Indian Governor-General can't do any thing better. The most worried man, however, is Maulana Abul Kalam Azad. He doesn't know what to do with those soft drinks and he wonders whether the cigarette in hand can add fire to the drink.

such experts in handling bombs, hand-grenades etc. these days.

**SEVEN YEARS SAFE!**

24 year old Kishori Alladitta, who once described herself as a film actress without, ofcourse, having worked in any film, was found guilty and sentenced to seven years' rigorous imprisonment, by Mr. M. B. Honavar, Sessions Judge, Greater Bombay.

The special jury unanimously found Kishori Alladitta and two others: Jagdish Kumar and Rampal Singh, guilty of culpable homicide not amounting to murder in causing the death of Dattatraya S. Nadkarni, a former sub-inspector of police.

When Kishori heard the sentence, she broke down and wept.

**CUT AND RELEASED!**

Madras, October 30.

"Ram Baan" a mythological film produced by Prakash Pictures was banned by the Government of Madras on the ground that "the characterization of Sita therein tended to lessen veneration for the character".

The Indian Motion Picture Producers' Association wanted the ban to be lifted because the picture was certified by the Bombay Board of

**FORWARD PICTURES**

*Present*



**BHAGWAN \* BABURAO**

**ACHHA JEE**

अच्छा जी

with  
**NAZ (new find)**  
**LILA GUPTA**  
**USHA SHUKLA &**  
**CUCKOO**

Directed by  
**S.H. THARANI.**

VAMAN K.V.

D.D. NEROY

**TERRITORIAL RIGHTS:**

Bengal: **New Jai Hind Pictures, CALCUTTA.**

South: **L. B. Lulla, BOMBAY.**

Overseas: **International Film Distributors, BOMBAY.**

C.P.C.I.: **Jai Hind Pictures, BOMBAY.**

East Punjab: **Friends Film Circuit.**

For other Territorial Rights Contact :

**RANBIR ART PICTURES,**

249, Famous Cine Lab., & Studios, Mahalaxmi, Bombay II.

sensors as well as by some other provinces.

Mr. Chunilal, President of the Motion Picture Society led a deputation and waited on the Madras Premier, Mr. P. S. Kumaraswami Raja. As a result of this representation the Government lifted the ban on the film after excising certain offensive portions.

**BABY CINEMAS**

London, November 2.

The Association of Education Committee in England has suggested to the Minister of Education that children should be allowed to run their own cinemas exclusively for children. This would act as a check and prevent children from seeing undesirable films which keep flooding the market from time to time.

That is an idea worth adopting in India where neither the children nor the parents know what pictures to see.

**Rs. 2000 MORE!**

New Delhi, November 4.

In keeping with his high pressure methods of publicity, Producer S. S. Vasan of "Chandralekha" fame got Sardar Baldev Singh, Defence Minister, Government of India, to see "Nishan" at the Regal Theatre on Friday the 4th November.

The day's collections amounting to Rs. 2000/- were donated towards



The Chinese, who are so near our frontiers, must, ofcourse, learn Hindi if they ever decide to embrace us as long lost friends. It is easier to give orders in Hindi than in Chinese. These boys are from the Chinese Embassy in New Delhi. They are struggling with our Hindi just the same as many of us are these days.

the provision of amenities to the Indian troops in Kashmir.

**BETTER LATE**

New Delhi, October 20.

At the forthcoming session of the Dominion Parliament, a bill designed "to prevent improper use for

commercial purposes of names and emblems of the United Nations and the World Health Organization, the emblem of the national flag of India and names and portraits of her national leaders" is to be introduced.

This bill has been framed in pursuance of filmindia's ceaseless campaign to stop the misuse of the national flag and leaders' portraits in motion pictures and other forms of commercial exploitation.

**PROFITABLE!**

Madras, October 15.

Receipts from the Entertainments Tax in the Madras Province for the first five months of the current financial year were Rs. 43.51 lakhs as against Rs. 38.34 lakhs for the same period last year.

The Budget estimate for 1949-50 of revenue from this source is Rs. 97.90 lakhs. The actual receipts were Rs. 102.38 lakhs in 1948-49.

**IN LINE!**

Bangalore, October 19.

The Government of Mysore have fixed the length of feature films to 11,000 feet and that of trailers to 400 feet. Films exceeding this length would not be shown in the State. This restriction, however,



On the 6th of November over two lakhs of people gathered at Shivaji Park in Dadar, Bombay, to hear Guruji Golwalkar, the Sarsanghchhalak of the R.S.S. When the people become pregnant with grief and disappointment new leaders are born. And this bearded Hindu seems destined to make new history even as another bearded Hindu of Maharashtra did in the seventeenth century.

AN ALL☆PICTURE  
 SURAIYA ☆ SHYAM  
 with KULDIP KAUR ☆ SOFIA ☆

DOING ROARING BUSINESS EVERY WHERE  
 OM PRAKASH and WASTI  
 RAJ MEHRA ☆ YASHODHARA KATJUE  
 ☆ GULAB



गाय

# NAACH

Produced by  
 KULDIP SEHGAL  
 Directed by  
 RAVINDRA DAVE  
 Music  
 HUSANLAL BHAGATRAM

Madhu  
 CINE ARTS

Ready For Release

GEETA BALI ☆ REHMAN ☆ RAMSINGH  
 RAJAN HAKSAR. RAMESH THAKUR. KESRI &  
 SHASHIKALA



D.D. NEROY



जलतरंग

# JALTARANG

Direction  
 RAJENDRA SHARMA ☆ LEKHRAJ BHAKRI ☆ HUSANLAL BHAGATRAM

Produced By  
 Music  
 A KULDIP PICTURES LTD. PRODUCTION

WORLD RIGHTS - ALL-INDIA FILM CORPORATION LTD. TARDEO BOMBAY. 7



Dev Anand leads the show in "Afsar", a social picture of Nav Ketan.

would not affect films censored before October 31, 1949.

Only the Madras Government are still holding on to their miles of footage.

**MAX FACTOR BLUSH!**

London, October 17.

Hollywood star Joan Fontaine had a bad experience recently when she flew from Paris to London. At the Paris airport, she left her entire make-up case. This upset her and she refused to give interviews to anyone till she got back her make-up case. Joan is wise and she knows the press value of the Max Factor blush.

**CULTURE ON FEET**

Calcutta, October 26.

Well-known dancer Uday Shankar, at a Rotary meeting held on Tuesday 25th October in the Calcutta Rotary Club, spoke on "the world through the eye of an artist". He said, "If we have a centre, a very big centre where artists can be trained and sent to Europe for propagating the art and culture of India, it will be very much useful".

Perhaps it is with this intention

of carrying India's message of art and culture, Uday Shankar is planning a series of shows in New York assisted by his talented wife Amla Devi and some other dancers. This is his sixth professional trip abroad.

Let us hope Shankar brings home some dollars from the Yankeeland.

**WHAT LUCK!**

Cawnpore, November 10.

A cinema house in Cawnpore was gutted by fire on Tuesday the 8th November. The loss to the cinema owner is estimated at Rs. 10,000. To the filmgoers it means one less rotten cinema house.



While the present stock lasts, Favre-Leuba have pleasure in announcing two of the most popular International watches at pre-devaluation prices.



No. 7393. 10" 16-jewel, flat, stainless steel case, white silver dial, Arabic figures (as illustrated).

Rs. 244/-

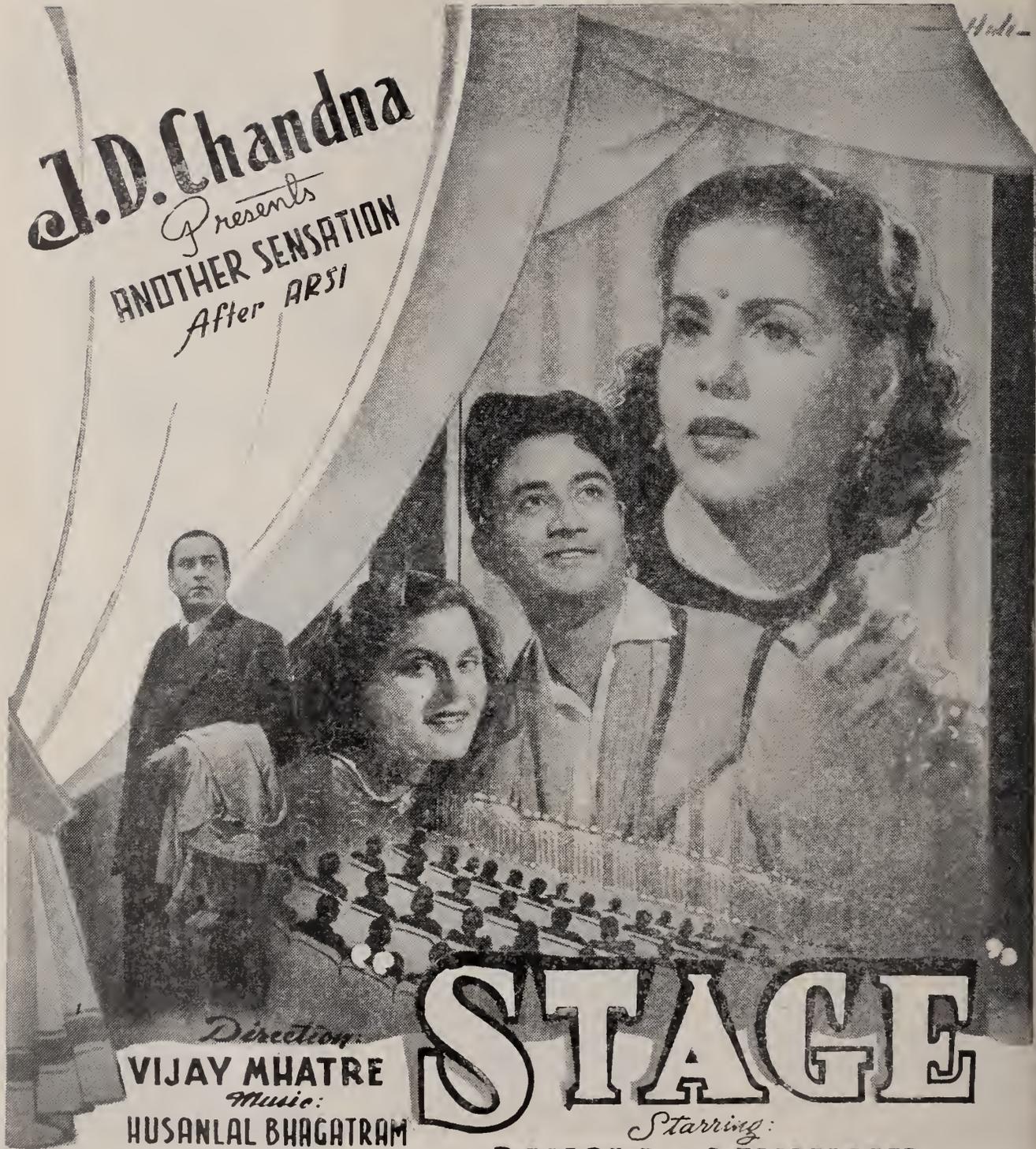
No. 7397. Same as above in 18 ct. gold case.

Rs. 548/-



FAVRE-LEUBA & COMPANY LIMITED BOMBAY & CALCUTTA

**J.D. Chandna**  
*Presents*  
**ANOTHER SENSATION**  
*After ARSI*



*Direction:*  
**VIJAY MHATRE**  
*Music:*  
**HUSANLAL BHAGATRAM**

# STAGE

*Starring:*

**RAMOLA & DEVANAND**

★ **MUBARAK** ★ **RAMSINGH** ★ **SUNDER** ★  
**RAJMEHRA** ★ **GULAB** ★ **CUCKOO**

**& KULDEEP**

*Story :-* **M. R BHAKRI**  
*Dialogues & Songs:* **SARSHAR SAILANI**  
*Photography:* **PRAKASH MALHOTRA**  
*Controller of Production:* **BAL M. NEVIL**

**JEEVAN PICTURES, BOMBAY TALKIES STUDIOS, MALAD, BOMBAY.**

# Woes & Echoes

(This is the readers' forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5/- Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

## "TRASH" AGAIN

"Recently I had the sad misfortune of seeing Shantaram's masterpiece "Apna Desh". Masterpiece, my foot! I was shocked to see the way in which a Punjabi girl was shown helping those very people who had outraged her modesty. I challenge Shantaram to show me a case where an Indian woman has thus betrayed her country. Is Shantaram ignorant of the fact that our women were once and still are the glory of our nation and shall remain as long as history is in the making? Has he chosen to trample and molest their glory and our nation's for the sake of money? It is a disgrace to Shantaram. There can be no difference of opinion about this picture and the only opinion it leaves behind is that it is a dirty rotten picture, produced for the greed of gold."

*P. Lakshmana Rao.*

MASULIPATAM.

## THERAPEUTIC VALUE

"I was a regular reader of "film-india" since my childhood. To my misfortune, I was attacked with tuberculosis and was advised by medical authorities not to read magazines.

"Luckily, one new young Medical Officer was posted to our hospital. When he saw one of the patients worrying himself about his domestic affairs and brooding over his terrible disease, the Medical Officer brought one copy of "film-india" (August 1949) and gave it to him. On going through it, the patient has commenced commenting over the news therein and appreciating your magazine, having forgotten his agony and worries.

"The following day, while enquiring about his condition, the Medical Officer asked with a smile: 'How did you like yesterday's prescription?' and since then we are being supplied with one copy of "film-india", monthly.

"This is how, Sir, your "film-india" has served us to allay our sufferings and to sleep by its sweet and subtle humour."

MADRAS. *K. Venkateswara Rao.*

## RIGHT!

"I have greatly admired your article 'Homes on Fire'. I hope this will knock some sense into the brains of young girls who are crazy about film acting and ruin their lives in such pursuits.

"Although you have only treated the subject of girls being film crazy the same is true about the boys also. Many boys have given up their studies and ruined careers in trying to become film heroes.

"There is another aspect of this problem as well. There are many bogus people posing as producers and directors to take undue advantage of young boys and girls. They give false promises to make them heroes and heroines and end by making fools of them. Even if the young people want to join the films they should do so intelligently and not fall into the hands of such racketeers."

SIMLA.

*B. N. Tikkoo.*

## HOME FIRST!

"The story of the war bride in

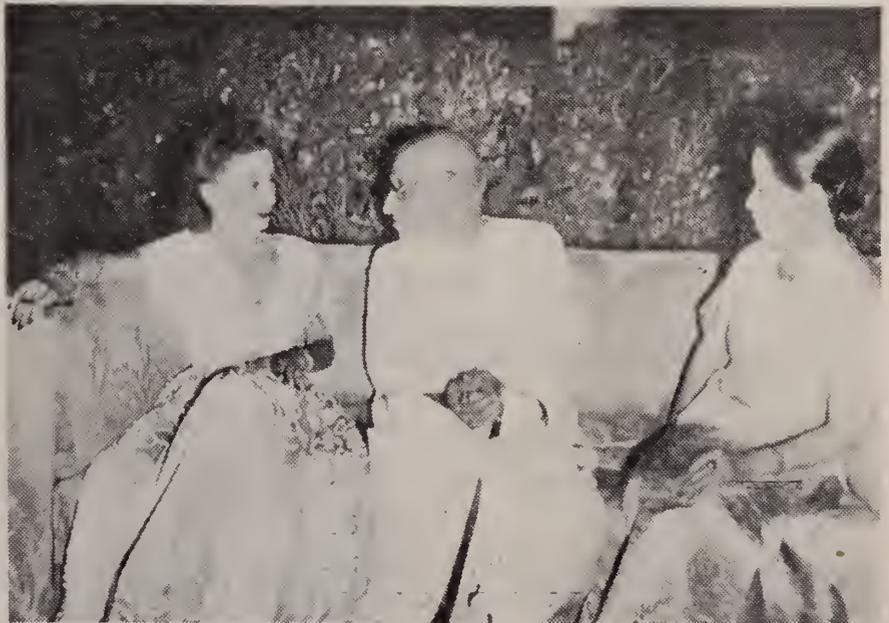
your editorial of 'film-india' of September 1949 deserves sympathy and truly speaking that is the real picture of an average Indian woman after marriage, as depicted by her. I congratulate you not only on the manner in which you have dealt with all the points arising these days between weary and hungry husbands and wives but also on the right advice that you have given to both so as to contribute to the building of a happy and harmonious home."

DELHI. *Naunihal Singh Rawat.*

## ALL FOR A HOME!

"Your signed editorial in the September issue of "film-india" was a remarkable masterpiece of healthy journalism. I have yet to come across in any other film journal, English or Vernacular, such a sound, creative and constructive advice as you have tendered argumentatively to those cine-crazy women, who desert their homes to adorn the screen.

"Happy families make a happy nation. If your advice is given the worth and value it deserves, many



Rajaji is between the female versions of two republics—the French and the Chinese. That is a good training for a leader of a future republic. This is at the 38th anniversary of the Chinese Republic and our Governor-General is talking between Madame Levy (wife of the French Ambassador) and Madame Lo (wife of the Chinese Ambassador). Rajaji is good at such in between talks.



SHREE RANJIT MOVITONE CO.

*Presents*



**GEETA BALI**

*in*

**GARIBI**

**गरीबी** *فقری*

*with* **JAIRAJ ★ NIRUPA ROY**

**JAWAHAR KAUL ★ P.KAILASH & OTHERS**

*Directed by:* **RAMCHANDRA THAKUR**

**DISTRIBUTORS:**

*For Delhi, U.P., East Punjab:* **GOODWILL PICTURES LTD, Chandni Chowk, DELHI.**

*For Bombay:* **AJIT PICTURES, Dadar, Bombay: 14**

*For Bengal:* **JANATA PICTURES & THEATRES Ltd. 32A, Dharamatalla Street, CALCUTTA**

*For other territories contact*

**INDIA FILM EXCHANGE**

PATEL CHAMBERS, French Bridge

Phone : 42401

**BOMBAY : 7**

Gram : **GOODPIC**

a battling home will transform itself into a 'home sweet home'. This is not unblushing flattery of your leading article. No reasonable critic will have the guts to withhold recognition and appreciation where they are indisputably due."

MADRAS.

*Abul Amal.***THANKS, BUDDY!**

"The sound rebuke which you have administered to husbands and the timely and friendly counsel offered to the wives in your September issue, should open the eyes of scores of families of film stars and

others. Oh, what a noble service you are doing to the country! Many people are under the impression that yours is merely a film journal. They do not know the treasures of social, moral and political aphorisms contained in the pages of your valuable "filmindia", the magazine of magazines. May God bless you and your efforts."

CHITTOOR.

*A. B. Natesan.***PLEASE!**

"Your review of "Chhotabhai" is appropriate and accurate in details. This picture presents a "sil-

ver lining" amidst dark clouds that loom large over the cine world. It marks a happy return to the old glory for which N.T. is reputed. Not only this picture should go a long way to refute the producers' oft repeated plea that they have to play down to the masses but it should also provide an impetus to the hesitant producers to raise the over-all quality of their pictures and search for fresh avenues.

"More pictures of this sort please, producers!"

BOMBAY.

*P. C. Parekh***THEY SHOULD!**

"We often see the hero or the heroine of our films playing the piano or some other musical instrument along with vocal music, sometimes in a happy mood and sometimes in a sorrowful one. It is a known fact that the hero or the heroine only pretends to be operating the instrument. But due to lack of proper direction we often observe with wonder the artiste keeping the hands at the lower octave while the music is going at the corresponding higher octave and vice versa. Further, the artiste also does not (and in reality cannot!) move the fingers to the proper places as the song progresses. The masses, of course, do not mind this because they are carried away by the thrill of the song (often sung by somebody else in the background). To the intelligent spectator, however, this looks very odd and ludicrous. Cannot our producers and directors take cognizance of this simple but significant fact and show us only the face of the hero or heroine without showing the movement of their fingers on the instrument?"

*K. S. Sankara Narayanan.*  
NEW DELHI.

**FLOGGING**

"Your crusade against improving the conditions in theatres will be of no use if the audience is not taught a few good manners.

"One very peculiar habit of our people is to start singing simultaneously with the song of the picture. Now when your neighbour starts singing with his hoarse voice you cannot possibly concentrate on the song. Worse of it is that you hear many such voices coming from all the directions and all the charm of

## What shall I give?

Give a gift that is cherished and appreciated, a gift that reflects your good taste — give the Eversharp Jeweller Set — a combination of exquisite workmanship, of elegant design and of great utility. Its full gold point writes so smoothly that it is actually silent, the famous Zeigler feed prevents ink flooding and leaking. The matching repeater pencil feeds new points with a mere click of the button.

Call at your stationer or jeweller today. Ask him for this season's most distinguished gift, in its luxury presentation case.

Due to import restrictions only a limited stock has been secured. Make sure of your Jeweller Set.

*Jeweller Set*  
by  
**EVERSHARP**

EVERSHARP AGENCY. BOMBAY:- Bombay Mutual Bldg., Hornby Road, Fort,  
CALCUTTA:- 10, Chowringhee, BANGALORE:- 2, South Parade.

NAS 405



Ambitious Pictures - Announce

A HEART-THROB

Directed by  
**KIDAR SHARMA**  
AND

HIS **RAJ KAPUR**  
HIS **GEETA BALI**

Give you -

भावरे नयन

# BAWRE NAIN

With **JASWANT, CUCKOO, MANJU** (a new find), **HIMMAT & GYANI**.

Contact :- **KIDAR SHARMA.**

6A, Ferreira Mansion, Mahim, Bombay.



The queen and her courtiers in Pakistan! Here they are on the sets of "Dopatta" produced by Film Asia. Left to right: A. K. Lodhi, Greeves, Noor Jehan, Baker (Kodaks), S. H. Rizvi and S. Fazl.

the song is lost. Our pictures contain only songs to be of any value and that little entertainment is also marred due to the bad manners of our people.

"Say what is the remedy for this?"  
BOMBAY. *Udhav M. Daga.*

#### LET'S HOPE!

"Your editorial "A Warning to Don Juans" is certainly an eye-opener to our film stars and producers who are responsible for the ruination of many happy homes knowingly or un-knowingly. If our film-stars read your editorial and understand the value and spirit of it, I hope such things will never occur again."

KHARGPUR. *G. M. B. Sankarasastri.*

#### PITY, INDEED!

"Your pointed, candid and thought-provoking editorial "A Warning to Don Juans" in October issue has come just in time and ought to serve as an eye-opener to many of our Hindu film-actresses who, under the disguise of artistic expressions and the lure of screen glamour, ultimately fall easy victims to the temptations of Muslim boys working in the films. Not a single day passes without hearing the public scandals, some of these film-actresses make of their private lives. It is a pity and shame that even the directors and producers encourage their illicit sex

relationships instead of nipping them in the bud".

BOMBAY. *Manu G. Bhagat.*

#### BUT THEY PAY!

"Your warning to 'Don Juans' (Editorial, October "filmindia") is undoubtedly a brave exposition of deplorable facts. But the trouble is that fools themselves cannot be expected to brood over their follies".  
DELHI. *Omesh Chandra.*

#### MILLIONS MAD!

"I have a brother who becomes a 'Mr. Hyde' on the day he receives 'filmindia'. He gets very excited, turns crazy and becomes normal only after he finishes reading the magazine. Surely you can suggest some sort of remedy for this madness!"

*Miss Soundranmal Doraiswami.*  
TANJORE.

#### LEARN?

"Your editorial. "A Warning To Don Juans" is really an eye-opener to all the film-crazy men and women. No doubt it will serve as an effective antidote to all those young wives and girls who yearn day and night to join the films. And husbands should learn that money alone can never make a home sweeter."

CUTTACK. *Soorajit Mahapatre.*

#### SPITTING EVES

"I hope that the filmindia would mobilise public opinion against the habit of spitting in the cinema theat-

res, a dirty habit which some of our modern eyes have adopted. Unfortunately the ladies class is on the first floor in all the cinema houses of Jodhpur. They spit from there and that too after chewing some betel. Once I was the target of this foul practice."

JODHPUR. *L. N. Vyas.*

#### SAME FACES!

"Suraiya-Nargis-Suraiya-Nargis. my god! What an eternal boredom one feels when only these two stars, God knows whether from hell or heaven, are shown in every film running in one's own town. It is in the very nature of man that he likes to see something new, something better everytime. This is more so in the case of art, theatre and cinema. But when in one's town all the cinema houses show only two faces, that too with completely similar type of roles—one singing and dancing, the other weeping and crying all the time, one must be bored enough. Moreover the film industry is daily expanding, earning a lot, and has still vast scope for further development. There being no dearth of new and better talent, I shall request the industry to care more for their fans in future for their own sake, and provide new faces."

MEERUT. *Prem Chandra Bansal.*

#### INDEED!

"Recently, Mr. Patel, a free show of 'Thes' was given to the public at Delhi and a prize of Rs. 100 was offered for the best criticism (mind the word criticism) of the picture. Of course, many went to the show and sent their review, but do you know which criticism got the prize? One that was not a criticism but all in all flattery of the picture and the director. Is it not purchasing journalism? Is it not a shame for a person to sell his pen for money?"

"And these are the same persons who call Baburao Patel, a black-mailer. What a pity!"

NAWALGARH. *B. B. L. Kapoor.*

#### MONEY AND GLAMOUR!

"Being an educated Hindu girl from the Punjab, has it been proper for Mrs. Pushpa Hans to portray the role of a treacherous girl in Shantaram's film entitled "APNA DESH"? Being a true Hindu girl she ought to have refused to act in such a role and at the same time,

ABHINAYA CHITRA

*Presents*

SULOCHANA CHATTERJI, JEEVAN,  
UMAKANT, SALVI, KANTILAL, BABU RAJE,

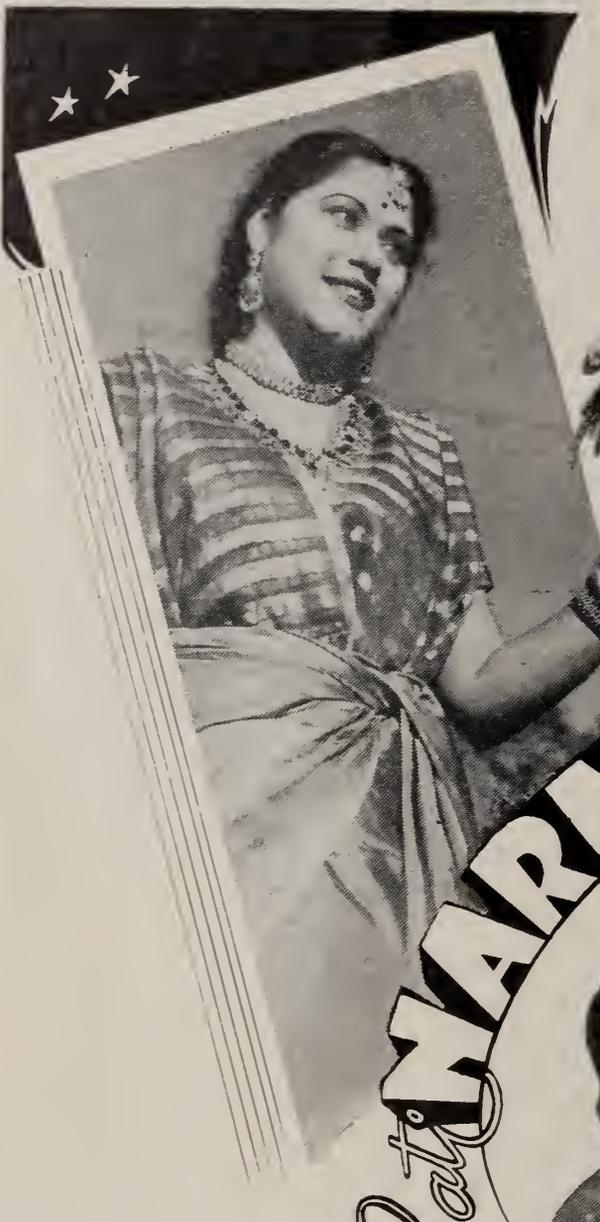
DHULIA, PANDE, SEETA BOSE,

HEERA SAWANT

&

ISHWARLAL—

IN



*Sati* **NARMADA**



Inspiring  
story  
of a  
woman  
who  
stopped  
the  
SUN  
from  
rising  
by the  
power  
of her  
'TAPASYA'.

A DEVOTIONAL  
WITH A DYNAMIC APPEAL

NOW READY FOR RELEASE

*Directed by* ISHWARLAL  
*Music* KHEMCHAND PRAKASH

FOR PARTICULARS:-

ABHINAYA CHITRA

169, CHARNI ROAD, BOMBAY 4

protested against that kind of a role as depicted in this picture."

KHARGPUR. *A. K. Pany.*

**MORALS?**

"A Warning to Don Juans" is a timely article. It is an eye-opener inasmuch as it 1. clarifies the legal position, 2. emphasizes the moral and social obligations and 3. stresses the different heritage and traditions that separate Hindus and Muslims. It is a great pity that much havoc is being done, for it is true that no Hindu-Muslim marriage can ever be happy.

"Being a student of sociology, the remedy seems to me to lie in inculcating a higher sense of morals and making the fear of punishment, wherever necessary, more effective. In this case the responsibility of the parents or the husbands concerned is the greatest. It is, of course, a highly problematical proposition whether a 'star' can be a good housewife, for her profession gets into her blood and she is likely to turn the home into a studio set. But she can, if well-bred, at least keep within the respectable limits of morality and decency. It is also the responsibility of the directors and studio people to see that they do not exploit the talented that come to them by creating unnecessary inducements and encouraging illicit contacts."

DELHI. *S. Nagappa.*

**DOUBTFUL.**

"Your recent Editorials 'Homes on Fire' and 'A Warning to Don Juans' were unique and splendid. Everything you said of the subject was nothing but the naked truth but do you believe that the 'lepers of society' will take your precious advice seriously and turn over a new leaf to lend dignity and status to the Indian film Industry?"

TANJORE. *D. William Moses.*

**BAD BUSINESS!**

"The picture "Nishan" is running in Bombay these days and the management of Rivoli Cinema, Matunga, has taken this opportunity to increase the rates of admission tickets. To the public this form of entertainment had seemed a standardised thing, but now it appears that here too there is as much speculation as in any other thing.

"Whenever a well publicised picture comes to the screen the owners consider it their duty to cash in as much amount as they can. Is this fair?"

BOMBAY. *A. S. Agnihotri.*

**BUT —**

"I was stunned when I read your article 'Film Loss in Pakistan'. You seem to have spared no pains to give full information about all the Evacuee misappropriations in Pakistan. Every word of it should serve as an eye opener to our Government and it should be their utmost desire to

see that the Evacuee Ordinance is enforced in full. It should not spare those Ahmads or Mohammeds whose feet are in India while their hearts are hanging in Pakistan."

BOMBAY. *I. N. Hazari.*

**THAT BAD?**

"Kedar Sharma's latest 'hit' has perhaps been most appropriately named. The picture is called 'Thes', and it does succeed in breaking the hearts of the audience. Now let us save space and not go into its torturing details".

DELHI. *R. C. Whig.*

At meal-time the PARSIS  
relishes

Dhan-shakz



★ at tea-time  
all India  
relishes

Parle's **Glucos**  
BISCUITS

★ THE TEMPTING PROOF OF COMMUNAL HARMONY ★

\*\*\*\*\* P.G.1-E

# K.B. LALL

Presents

# Hanste Ansu

Featuring:

MADHUBALA  
MOTILAL  
GOPE  
MIRZA  
JANKIDAS  
&  
MANDORMA

: Particulars:

**AKASH CHITRA**

FAMOUS CINI LAB. & STUDIO HAIN'S R.  
MAHALAXMI BOMBAY.

Heda

# PICTURES IN - MAKING -



## JAGAT PICTURES (Bombay)

"Shair" will be released in 20 different stations all over India shortly. For Bombay, Producer Madanlal Mehrotra has taken a release date at the "Liberty" cinema. "Shair" has many top-liners like Suraiya, Kamini Kaushal and Dev Anand and the picture is reported to have been well-directed by director Chawla. To add to its box-office value, there are many lilting songs and a couple of nice dances by Cuckoo.

"Gauna" written by Vrajendra Nath Gaur and directed by Amiya Chakrabarty is making good progress. To make the village atmosphere authentic. Producer Madanlal and director Amiya have taken quite

a few outdoor locations. "Gauna" features two new finds—Usha Kiran and Anoop Kumar and they are both promising newcomers.

Their next is called "Raj Rani" and will be directed by Satish Nigam, who has already "Sunehre Din" to his credit. The story, dialogue and songs will be written by the popular Madhok.

## FAMOUS PICTURES LTD. (Bombay)

"Hamari Manzil" featuring Nirupa Roy and Prem Adib has been released at the Imperial Cinema, Bombay where it is drawing huge crowds. From the box-office point of view "Hamari Manzil" is a worthy successor to "Bari Bahen" and very few producers carry the luck and business acumen of Pro-

ducer Baburao Pai. Once again the music of Husanlal and Bhagatram has proved popular and "Hamari Manzil" threatens to run to crowded houses during the next few weeks.

"Galyachi Shapath" a Marathi comedy with witty dialogue is running at the Central Cinema, Bombay, while the script work of the next film is almost completed.

## FILMISTAN LTD (Bombay)

"Shabnam" starring Kamini Kaushal and Dilip Kumar is having a triumphant run at the Roxy, Bombay. The success of "Shabnam" seems to have put more energy into Producer Mukerjee, the way he is labouring over "Sargam" with director Santoshi. A row of pretty girls such as Rehana, Paro, half-a-dozen dances, tuneful and catchy songs are thrown in to add interest to an entertaining story and there is every chance of "Sargam" becoming another box-office hit. "Samadhi" starring Nalini Jaywant, Kuldip and Ashok Kumar and directed by Ramesh Saigal is reported to be almost ready.

## HALDIA NANDA PRODUCTIONS

(Bombay)

Producer-director J. K. Nanda has got a load off his mind ever since he released "Singaar" at Calcutta, and witnessed its crowded premiere there. Nanda is extremely happy because both the press and the public have applauded it—for its emotional story, its attractive music and the fine performances of Madhubala, Suraiya and Jairaj. "Singaar" is scheduled for an early release in 1950 at the Liberty, Bombay. Meanwhile, he is getting the script work of "Mehfil" ready.

## HINDUSTAN CHITRA (Bombay)

Producer-director Kishore Sahu's "Rim Jhim" a social comedy, is doing well at Calcutta and its success only goes to prove his versatility in treatment of themes—from tragic to the comic. "Hamara Ghar" is more than half completed



Stop! That far and no further! And India's darling son, Jawaharlal Nehru, has to stop at the barrier of which he was one of the architects. It is at the Indo-Pakistan border at Husseiwalla, Ferozepore, when Pandit Nehru went on an inspection tour. On the other side is Pakistan—the other breast of the same mother which the child in India can't reach now—and Pakistani guards are seen guarding their frontier. The poignancy of this national tragedy is seen clearly on Pandit Nehru's face. That barrier makes Nehru an enemy on the other side.

*A Quest=*

FOR A STAR

*A Star That Ruled*

*One Young Man's Fortune !*

SEE THE THRILLING TALE IN A

**NEW BOMBAY THEATRES LTD.**

**PRODUCTION**

# T A R A

STARRING

NAINTARA, Miss KULDEEP,  
JAWAHAR KAUL, MAJNU

&

Miss CHAND

Songs & Dialogue: **SANTOSHI.**

Produced & Directed By

**R. D. PAREENJA.**

☆☆☆

*For Territorial Rights Apply :-*

**NATIONAL FINANCING CORPORATION**

FAMOUS PICTURES STUDIOS,

KASHINATH DHURU ROAD,

OFF CADELL ROAD,

**BOMBAY 28.**

and with a bit of luck Kishore hopes to complete it before the calendar changes over to 1950. Some of the artistes working in "Hamara Ghar" are Durga Khote, Geeta Bose, Veera, Aga and Yashodhara Kathju.

#### SADIQ PRODUCTIONS (Bombay)

Now that "Sabak" the latest picture of Sadiq Productions, has gone to the sets, Producer-director M. Sadiq has not a minute to spare and he is seen working on it all day long. "Sabak" has Munnawar Sultana as the heroine, Karan Dewan as the hero and a supporting cast consisting of Jagirdar, Kumar, Jilloo Bai, Om Prakash and Abbas. The story of "Sabak" is by Azm Bazidpuri, the lyrics are by Madhok and the music by Qureshi.

#### FILMKAR LTD (Bombay)

The name of their maiden picture "Bahana" has been changed to "Chahat". This is Nitin Bose's pride picture and since he has not given us a good picture for a long time, we will not be surprised if "Chahat" turns out to be an excellent quality picture. Ashok Kumar and Nargis are reported to be in form under the able direction of Nitin Bose. Others

in the cast are Nawab, Raj Mehra, Sunder and Sunalini Devi. Their next "Deedar" is being personally supervised by Rajendra Jain. The script is by Shams Lucknawi while the music is by C. Ramchandra.

#### M. & T. FILMS LTD (Bombay)

"Nishana" starring Madhubala and Ashok Kumar has been completed. Director Wajahat Mirza is reported to have made a good job of it with an interesting story, lilting music and well-composed lyrics by Nakshab.

"Nirala" is making steady progress at the hands of box-office director Santoshi who has also written its story, dialogue and lyrics. "Nirala" has also an imposing cast consisting of Madhubala, Dev Anand, Yakub, Mazhar Khan and Durga Khote.

Yet another, entrusted to B. M. Naresh is called "Nirmohi" and will be directed by Mazhar Khan, who has already shown his directorial skill in pictures like "Pehli Nazar", "Dil ki Duniya", etc. Charming Veena plays opposite Al Nasir and the two seem to make as romantic a team on the screen as they do in life.

Many more pictures are being planned by this company and it looks as if M. & T. Films Ltd., will sweep the field very soon with an ambitious programme like this.

#### ALL INDIA PICTURES (Bombay)

Producer P. N. Arora got "Paras" censored and all those who saw its private trial are of the opinion that it will definitely click at the box-offices. In the meantime, "Pardes" is taking shape with all the three partners—Madhubala, Sadiq and Arora—taking a keen interest in it. "Pardes" is a picture worth waiting for, when we consider the talent of the three persons associated with it, the star, the director and the producer.

#### OMAR KHAIYAM FILMS LTD

(Bombay)

Producer Sheikh Mukhtar has nearly completed "Sartaj" a social story written by Sultan Siddique, the man who wrote his two previous pictures "Toote Tare" and "Dada". Encouraged by the success of "Dada", Sheikh Mukhtar is reported to have gone one better in his "Sartaj". The stars working in it are Munnawar Sultana, Motilal and Manorama. Husanlal and Bhagatram are in charge of music while direction is in the hands of S. Khalil.

#### GOEL CINE CORPORATION

(Bombay)

"Ankhen" a social story of sighs and smiles, produced by Devendra Goel is ready for release. According to reports, Producer-director Devendra Goel has spared no pains to make "Ankhen" attractive, and that may be the reason for his selection of artistes like pretty Nalini Jaywant, Shekhar, Bharat Bhushan, etc. The music by Madan Mohan is also considered to be one of the box-office ingredients.

#### PARO ART CONCERN (Bombay)

Working quietly and steadily, director Chaturbhuj Doshi has completed his assignment "Kisi ki Yad" in record time. This picture contains some graceful dances of Paro Devi apart from an emotional story. The cast consists of Sulochana Chatterjee, Paro Devi, Jeevan, Bharat Bhushan and character actor Badriprasad. The music is given by Hans Raj Behal and both Mohanlal Wahai and M. S. Phatak, the joint produ-

# RAMTIRTH BRAHMI OIL

(SPECIAL No. 1)

An invaluable hair tonic for the prevention of dandruff & falling hair.

It stops hair-falling immediately and grows new healthy hair abundantly. It restores natural black colour.



It is the most efficacious treatment for grey hair. Baldness can be overcome by its application.

Rs. 3-8 Big Bottle — Rs. 2 Small Bottle.

(Sold Everywhere)

## SRI RAMTIRTH YOGASHRAM

BOMBAY No. 4.

Send Rs. 5-5 for Big Bottle & Rs. 3-7 for Small Bottle (including postage & packing charges). No V. P. P. Sent.



SHREE RANJIT MOVITONE CO.

Presents



**NARGIS**  
**DILIP KUMAR**

# JOGAN

जोगन جوجان

*Directed by: KIDAR SHARMA*

DISTRIBUTORS:

For Delhi, U. P., East Punjab: GOODWILL PICTURES LTD, Chandni Chowk, DELHI.

For Bombay: AJIT PICTURES, Dadar, Bombay: 14.

For Bengal: JANATA PICTURES & THEATRES LTD. 32A, Dharamtalla Street, Calcutta.

FOR OTHER TERRITORIES CONTACT

**INDIA FILM EXCHANGE**

PATEL CHAMBERS, FRENCH BRIDGE

Phone: 42401

BOMBAY:

Gram: GOODPIC



When the politicians are being entertained so often why not an honest soldier? Sardar Kapur Singh therefore gave a grand party at Ludhiana in honour of General K. M. Cariappa and as usual the women surrounded the soldier. Here they are Mrs. Kapur Singh (busy eating), Dr. Mrs. Snow, Dr. Mrs. Gibson and General Cariappa, the chief guest without anything to eat.

ers of "Kisi ki Yad" are happy with a good picture in hand. They are now concentrating on the script of "Chhoti si baat".

#### LANJIT MOVIE TONE (Bombay)

After a long time, Sardar Chaulal Shah is all smiles because of the success of "Nazaare" in Calcutta, Delhi and many other North Indian stations where it has been released. "Nazaare" is an entertaining comedy with a popular cast like Hashikala, Aga Jan and Satish and directed by Prahlad Dutt.

"Sadhvi" a social story starring Nargis and Dilip Kumar and directed by Kedar Sharma is supposed to be a quality picture from the Ranjit studios. The title of "Sadhvi" has however, been changed to "Jogan". Another picture getting ready side by side is called "Garibi" and is being directed by Ramchandra Thakur. The story is by Prabhulal Dwivedi and the cast includes Geeta Bali, Jairaj, Nirupa Roy and Kailas.

#### RAV KETAN (Bombay)

Producer Chetan Anand who once made "Neecha Nagar" is again up and doing. This time it is a social Afsar", starring the popular screen team—Suraiya and Dev Anand. Chetan will write and direct it and we hope he makes it different from the

usual rut of screen stories. The music is by S. D. Burman. In the supporting cast there are Kanhaiyalal and Manmohan Krishna.

#### MADHUBAN (Bombay)

"Surajmukhi" produced by Prashad and directed by O. P. Datta has been completed and it will not be long before it is released. With a star-studded cast consisting of glamorous Rehana, Shyam and Durga Khote, "Surajmukhi" has a good chance of success at the box-office. Some of the songs are said to be well-tuned by Husaulal and Bhagatram.

#### ABHINAYA CHITRA (Bombay)

Their maiden picture "Narmada" featuring Sulochana Chatterjee, Jeevan, Umakant and Ishwarlal is ready for release. For lovers of mythology, the story of Sati Narmada—the woman who stopped the sun from rising by the power of her tapasya—is bound to have a lot of appeal and the subject is reported to have been treated in an interesting and correct manner. The distribution rights for Bengal and C.P.C.I. have been sold out. The music is by Khemchand Prakash.

#### GEMINI STUDIOS (Madras)

"Nishan" is attracting crowds everyday at the Royal Opera House,

Bombay. Produced and directed by S. S. Vasan, the motion picture wizard of the south, "Nishan" is an Indian adaptation of the classic Alexandre Dumas' novel, "The Corsican Brothers". The heroine is played by the slim and talented Bhanumati while Ranjan plays the double role of the twin brothers. "Nishan" has been released in many other cities also where it has proved as popular as "Chandralekha".

#### PANCHOLI PRODUCTIONS

(Bombay)

It is reported that Producer Pancholi wants to give some spectacular dance numbers in his "Meena Bazaar" starring Nargis, Shyam, Gope, Sapru, Kuldip Kaur etc. With this idea, he is planning a few days' shooting at Madras, where there are many talented dancers to add life and lilt to the dances. The dialogue is by Agha Jani Kashmiri and the lyrics by Qamar Jalalabadi.

#### NATIONAL THEATRES (Bombay)

Producer-director K. Asif seems to be fast reaching the end of his present goal with "Hul Chul" in the final stage of completion. "Hul Chul" stars popular Dilip Kumar opposite Nargis and is reported to contain a story with plenty of mass appeal.

#### NOBLE ART PRODUCTIONS

(Bombay)

Some of the rushes of "Birha ki Raat" starring Nargis and Dev



Kamini Kaushal attracts attention in "Shair", produced by Jagat Pictures and directed by Chawla.



Hafeez Jehan gets a good break in "Khel", a social subject produced by Shahin Pictures.

Anand and produced by J. N. Sharma, seem to have put new life into director Jagirdar. Let us hope he utilizes the talent of Nargis well so that the picture gets a sufficient quota of pathos—something which our masses like to see on the screen.

**SHAHIN PICTURES (Bombay)**

If filmgoers want to see the charming Nigar Sultana in a dynamic role, they should wait for "Khel" produced by S. M. Nawab. Nawab is optimistic and tells us that "Khel" will definitely appeal because of its touching story.

**AKASH CHITRA (Bombay)**

"Hanste Ansu", a social, produced and directed by K. B. Lall and starring pretty Madhubala is making good progress. Madhubala is a talented artiste who can smile or weep according to the mood of the moment and this in itself should make "Hanste Ansu" a good picture. K. B. Lall is busy side by side with the script of "Angrai" starring Madhubala and Nargis.

**NIHAL FILM CORPORATION (Bombay)**

R. Vasudeva, an enthusiastic refugee from Pakistan, is making "Jalte Deep" starring Nimi, Kuldeep, Randhir, Deepak, Amir Banu etc. He has a co-operative team in the following:—Deepak Asha for story and direction, Nazim Panipati for songs, Masood Mashebidi for dia-

logue and T. K. Dass for music. We wish him all luck in "Jalte Deep". His sincerity and hard work should take him a long way.

**KULDIP PICTURES LTD (Bombay)**

"Aadhi Raat" starring Nargis and Ashok Kumar has gone to the sets. The story is by K. A. Abbas while the direction is by S. K. Ojha. In the meantime, the script work for the next picture starring Suraiya is getting ready. This one will be en-

trusted to Jayant Desai. "Naach" has already been released in some North Indian towns while "Jaltarang" is awaiting release.

**JAIMINI DEWAN PRODUCTIONS (Bombay)**

Producer Jaimini Dewan seems bent on finishing "Anmol Rattan" as early as possible, the way he is at it all day long. "Anmol Rattan" is reported to contain a box-office story and might probably turn out even better than "Rattan". Meanwhile the script work of "Kamini" and "Chattan" is getting ready.

**FORWARD PICTURES (Bombay)**

S. Tharani has completed his maiden picture "Achhaje" in record time. Some of the stars working in it are, Bhagwan, Baburao, Cuckoo, Usha Shukla etc.

**JEEVAN PICTURES (Bombay)**

This new company belongs to another refugee, Jeevandas Chandna, from Pakistan, who was compelled to leave Lahore after partition. Producer Jeevandas who made "Arsi" is not a man to be scared so easily. In Bombay, he set up his own team and now he is busy shooting his new picture "The Stage" at the Bombay Talkies Studios. "The Stage" stars Ramola, Dev Anand, Kuldip, Mubarak, Gulab etc. The director in charge is Vijay Mhatre while the music is by Husanlal and Bhagatram.

**ALL EXCELLENT PICTURES**  
ARE MADE WITH  
**UMBER Jewellery**



PYAR NI JET



HAMARI MANZIL



HAR SHINGAR

FOR ALL PROMINENT PRODUCERS AND NOTED FILM STARS INSIST ON UMBER JEWELLERY WHICH ADDS GLAMOUR & BEAUTY TO THEM  
AVAILABLE ON SALE & HIRE BASIS

**UMBER JEWELLERY HOUSE,** 157 GIRGAUM ROAD, BOMBAY 4.

MEHBOOB PRODUCTIONS LTD. Present



Starring: NARGIS ★ DILIP KUMAR ★ NIMMY ★  
& a new find NADIRA.

★ ★

Story: R. S. CHAUDHRY ★ Music: NAUSHAD ★ Sound: KAUSHIK

Photography: FAREDOON A. IRANI ★ Direction: MEHBOOB.

# Aan

MEHBOOB PRODUCTIONS LTD., TARDEO, BOMBAY 7.

K. ASIF'S

# HULCHUL

Once in years—a story too fine for superlatives.  
Once in years—a love too great for words...  
This is a picture from such a story flooded  
with such a love... A picture that shows how  
brave and beautiful human life can be!

STARRING  
**NARGIS**  
**SITARA**  
**JEEVAN**  
**K. N. SING**  
**GITA NIZAMI**  
**YAKUB &**  
**DILIP KUMAR**  
DIRECTED BY  
**S. K. OJHA**



**RANGMAHAL STUDIOS**

Main Road Dadar, BOMBAY.

