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THE
INDIAN CINEMATOGGRAPH
YEAR BOOK 1938.



FIRST ANNUAL EDITION.

B. D. BHARUCHA,
EDITOR.

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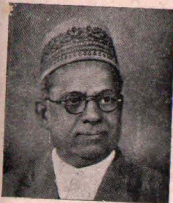
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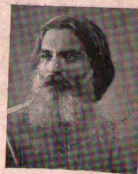
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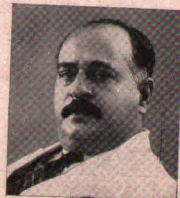
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and

Industry

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Editorial

THE Motion Picture Society of India had been contemplating, since its inception, the compilation of an authentic publication embracing the statistical and other information pertaining to all branches of the film industry in India. The idea now happily materialises and the Society takes pleasure in presenting the first annual edition of its kind—The Indian Cinematograph Year Book—1938.



The book, it will be noticed, contains a wealth of information about the cine trade and industry in the country—a unique achievement inasmuch as such an attempt has not hitherto been made by any Government or private agency.

In 1903 the first motion picture—a short film comprising of incidents from the Boer War and other topical subjects—was screened in India. And in 1913 Mr. D. G. Phalke produced the first indigenous feature film "Harischandra". It was little dreamt then that the industry would grow to such mammoth proportions within the period of a little over three decades and that the Motion Picture would exercise such a telling and comprehensive influence on the cultural life of the nation.

The importance of the film as an effective and economic means of rural education and uplift and country-wide propaganda is also now universally appreciated and it may not be out of place to instance in this



1. The Hon'ble Sir Firoze Sethna, (President), 2. Seth Chimanlal B. Desai, (Vice-President) 3. V. G. Motwane and 4. B. D. Bharucha, (Hon. Secretaries) 5. Rai Sahab Chuni Lal, 6. M. B. Bilimoria, (Hon. Treasurer) 7. B. M. Tata, 8. P. C. Kapadia, 9. P. C. Subedar, 10. Kevachand N. Mehta, 11. Chandulal J. Shah, 12. C. V. Desai.

connection the film regarding the Indian National Congress at its sessions at Haripura produced by Messrs. Wadia Movietone and The Chicago Radio Co.— a documentary, which is as vivid as it is inspiring.

In fine, we feel sure that the book with its many interesting features and side-lights, its fund of information and statistics will, not only be found an indispensable reference book from the standpoint of Indian Film Industry, but should also interest the lay-reader.

B. D. BHARUCHA,

EDITOR.

ACKNOWLEDGMENT

THE first edition of the Indian Cinematograph Year Book is, in a sense, a record of the development and growth of the Motion Picture Trade and Industry in India. In order to make this record as accurate, and comprehensive as possible, more than 5000 letters were addressed to various persons engaged in the trade all over the country, besides the personal contacts made by the representatives of the Society.

Grateful acknowledgment is made by the Executive Committee of the Society to all those who extended their co-operation and responded with the necessary information. Particular mention may be made here of Messrs G. A. Dossani and Lalji Haridas, Calcutta; Seth Jagat Narain, Delhi; Messrs V. Ramrao and K. Subramaniam, Madras and the late Mr. G. R. Gvalani, Karachi. Thanks are also due to all those who have contributed special articles to this edition.

The compilation of a volume of this nature must necessarily depend on the useful data found in different screen periodicals and other similar publications both at home and abroad. Most of such publications have been freely consulted for guidance and information in the compilation of this Year Book.

And lastly, the Executive Committee of the Society desire to place on record their genuine appreciation of the valuable assistance rendered in the compilation of the Year Book by Messrs S. N. Murty, B. V. Dharap, Y. B. Rao and S. B. V. Karandikar. Thanks are due to Mr. K. A. Subramaniam, Proprietor of the Saxon Press, for the printing and the general get-up of the Publication.

EDITOR.



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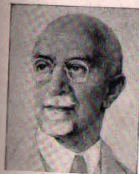
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INTRODUCTION

By

The Hon'ble Sir PHIROZE SETHNA, Kt., O.B.E.

It has been my favourite pastime to see films, both Indian and foreign. They have interested me not only as a means of recreation, but also as an instrument of education, imparting the maximum amount of information within the minimum period of time. This fact led me to take interest in the film industry, and I have been following its development and progress ever since the Indian industry came into existence. In fact, more than ten years ago, I was offered the Chairmanship of the Indian Cinematograph Committee, but I could not accept it due to other engagements.



I have been watching the activities of the Society since its inception early in 1932. My actual contact with the industry began with the acceptance of a Directorship of a local company.

It is this growing interest that led me to associate myself with the Society and to become its President for 1936 - 37, and continue as such during 1937 - 38.

The Society has several achievements to its credit, the latest being the publication of the "Indian Cinematograph Year Book, 1938". It will be seen that the Year Book is the first of its kind in India, being a comprehensive survey of the Indian film industry before and during 1937.

If we take into account the expansion of the motion picture industry and the various uses to which it is put in other progressive countries, we will find we have not yet taken due notice of this national industry from several points of view. To take but one example, the number of cinemas which we can boast of are confined only to about 700 centres, while real India lies in the 7,00,000 villages. The lack of expansion of the cinema in the villages may be traced to several causes. The chief causes are lack of encouragement from the Government, want of capital for investment, absence of electricity in the villages, difficulties of transportation in respect of motor, metal and railroads and lack of foresight on the part of the industrialists.

In Western countries, wherever there is no established cinema house, the travelling cinema has been considerably filling up the gap and

meeting the requirements of the village people. The catering for the recreational amenities has helped the village people to stick to their land and not to migrate to the town at the cost of their ultimate good. It is, therefore, mutually profitable both to the industry and to the public that expansion in this direction is fostered in all possible ways. The Social effects of this amenity will be equally beneficial. Drinking, gambling, scandal-mongering and other social vices in which the poverty-stricken masses indulge are only the outward manifestations into perverse channels of the recreational requirements of the human mind. The cinema is bound to provide for such people the right kind of entertainment which will be recreational and at the same time educational and enlightening. Moreover, it will serve as an effective check on the tendency to anti-social vices I have referred to above.

The present position of the Indian Film Industry may be reviewed from several points of view such as financial, technical, etc. From whatever angle the position is viewed, it is to be regretfully admitted that much needs to be done.

It is very unfortunate that the potentialities of the film in economical, educational, social and national life of the country, have not been fully realised. No country in the world can afford to lag behind in the rush for advancement in the face of ever new inventions.

If we throw a glance at the post-war period up-to-date, we will find that the film has been used in ever increasing proportions. The value of the film was really recognised during the war itself when it was employed for propaganda purposes in order to secure men and money for the battle fields. The national genius, thereafter, focussed itself in making the film apparatus a commercial proposition to suit the various national requirements. Markets were flooded with various types of films and apparatuses, cameras and projectors, and simultaneous cheapening of the accessories increased the scope of the industry to a vast extent; and now the stage is reached when it is no exaggeration to say that there is no aspect of national life where the film cannot be exploited with advantage.

To cite only one example of the various aspects referred to previously let us take the case of education. Many countries have made the use of the film obligatory in educational institutions and others are following suit, the latest example being that of Japan. In America alone, there are according to recent statistics of the United States Office of Education, 10,097 projectors and 38,141 films both silent and sound, (35 mm. and 16 mm.). In Germany, according to the figures (upto 15th October, 1936),

of the Educational Film Department, educational institutions throughout the country had 11,357 substandard film equipments and 52,499 16 mm. film copies of a total length of 18,000,000 feet. For lack of space, similar figures of the employment of the film in other spheres of national life are not quoted.

All this progress, expansion and wider use of film was made possible due to the active help and keen interest of the respective governments and the realisation of the intrinsic value of the film by the public in national life. There is plenty of scope in our country for expansion of the film industry on similar lines, if only Governments—Central and Provincial—will take it into their head to encourage the industry and afford facilities as is done in other parts of the world. Appreciation by the public will automatically follow. In a country like ours, the initiative must needs be taken by the Government.

The publication of the Indian Cinematograph Year Book, which has been undertaken by the Motion Picture Society of India, will throw much light on the present position of the industry and the lines on which expansion is possible. The Motion Picture Society of India proposes to publish such an account every year, which will be a useful guide for such an expansion, provided, of course, sufficient encouragement is received from the public. The Society is aware of the fact that the Year Book is not as exhaustive as it could have been. As many as 5000 letters were addressed to people in the industry asking for particulars. Answers have been received from only about 800. We are confident that after this volume is seen by the public, they will readily come forward in 1938-39 to extend to us all the help that we need. The Society this year has had to labour under several handicaps such as absence of statistics yet to be compiled by the Government and inaccessibility to certain information lying idle with the Government. I hope these handicaps will be eliminated in due course as the Government and the public will awake to a sense of their responsibilities. Given such conditions, the publication of the succeeding issues of the Year Book is bound to be more exhaustive and useful.

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IMPORT OF FILMS

Raw Films

Year	Length in ft.	Value in Rs.	Customs Duty Collected in Rs.
1932-33	25,579,887	10,86,247	2,72,178
1933-34	36,917,201	15,19,755	3,64,666
1934-35	60,101,131	21,49,240	4,79,000
1935-36	60,669,534	21,02,262	4,33,280
1936-37	67,832,111	23,73,899	5,20,730

Exposed Films

1932-33	9,501,023	19,10,051	6,76,192
1933-34	10,826,366	27,79,462	9,15,466
1934-35	9,026,731	24,88,818	8,80,483
1935-36	8,537,589	24,11,048	9,64,486
1936-37	9,407,888	24,89,887	9,24,498

Feature Films Shown In India

	1933	1934	1935	1936	1937
India	202	196	247	229	180
America	338	309	308	314	312
Britain	94	104	85	83	80
Germany	6	2	1	1	—
France	—	1	3	—	1
Italy	—	—	—	1	—
Japan	—	1	—	—	—
Jerusalem	1	—	—	—	1
Russia	—	—	—	—	1
	641	613	644	628	575

EYE-OPENERS

STUDIOS IN INDIA	(1937)		49
Distributing Offices in India	(1937)		
	Indian	...	253
	Foreign	...	34
Motion Picture Theatres in India, Burma & Ceylon	(1937)		1236
Cine-Journals	(1937)		
Monthly	(English)	...	18
Fortnightly	(")	...	4
Weekly	(")	...	11
Monthly	(Vernacular)	...	7
Fortnightly	(")	...	1
Weekly	(")	...	23
Monthly	(Anglo-Vernacular)	...	2
Fortnightly	(")	...	1
Weekly	(")	...	1
Total	...	...	68

EDITOR'S DIARY OF 1937

- JANUARY** — The Production Branch of the Industry completes 25 years; the Exhibition Branch 35 years. The Exhibitors' Group formed under the aegis of the Society on Jan. 18.
- MARCH** — Asandas shoots scenes for 'Modern Youth' in England.
- APRIL** — As a direct result of the constant agitation of the Society, the Government of India announces reduction of 5% in import duty on raw films with effect from April, 1. Thus, import duty on non-British films is 20% and on British films 10%.
- The Northern India Exhibitors' Association formed.
- Formation of the Amateur Cine Society on April, 22., (the first of its kind in India) under the auspices of the Society.
- MAY** — Formation of the Indian Motion Picture Producers' Association in Bombay.
- JULY** — Society's Deputation waited on Mr. M. S. A. Hydari, Secretary, the Education Department of the Government of India on July 30, to press upon him the necessity of recognising the use of film in education.
- AUGUST** — 'Tukaram' of Prabhat Film Company was sent to Venice to represent India at the Fifth International Exhibition of Cinematographic Art. It was adjudged one of the world's best pictures of the year.
- Deputation of the Society waited on the Hon'ble Sir Sultan Ahmed, Ag. Member for Railways and Commerce, Government of India, on August 4, to

EDITOR'S DIARY OF 1937

discuss the present problems of the Industry, especially Anti-Indian films and Freedom of Newsreels from Censoring.

Deputation of the Society waited on Hon. Mr. B. G. Kher the Prime Minister and Hon. Mr. K. M. Munshi, the Home Minister of the Government of Bombay and discussed the reconstruction of the Bombay Board of Film Censors.

SEPTEMBER— Ban on TWENTY-SIX (17 of which were produced by Indian concerns) 'Uncertified' Films, Newsreels and Topicals was lifted by the Congress Ministry of Bombay.

NOVEMBER— The trade secures representation on the Bombay Board of Film Censors. One representative each from M. P. S. L., I. M. P. P. A., and K. R. S. is taken on the Board of Film Censors.

DECEMBER— Krishna Gopal (Cinematographer) secured Patent for "**Polychrome**"—Indian Bi-pack cine-colour process.

'Tukaram' of Prabhat Film Company created a new record of having a run of 57 consecutive weeks in one cinema theatre.

THE FOUNDERS

"Every difficulty
yields
to the Enterprising."

THE FOUNDERS

Dhundiraj Govind Phalke

*Producer, Cinematographer, Director,
Artist and Manufacturer.*

Born at Trimbak (Nasik) on the 30th April 1870. Matriculating, he joined J.J. School of Arts, Bombay; later finished his study of Fine Arts at Kalabhuvan, Baroda; in 1909 he came in touch with the late Sheth Purshottam Vishram who



sent him to Europe for training in Photo - engraving and Photo - Lithography. On his return he joined the now famous Laxmi Art Printing Press. After about a couple of years, he left it and proceeded to Europe to study cinematography. Returning in 1912 he started producing pictures and completed his first full-length picture "Harischandra" towards the far end of the year. In 1913 he launched on 'Phalke's Films'—a regular producing concern and till 1917 produced over twenty subjects. In 1917, with the help of Seth Mayashanker M. Bhatt, Mr. Vamanrao Apte and others formed the celebrated Hindustan Cinema Film Co. From 1919-31 Mr. Phalke's production work, though prolific, was of intermittent character. In the middle of 1931 he was once more helped by Seth Mayashanker to produce the picture 'Setu Bandhan' which was dubbed afterwards. His last talkie was "Gangavataran" for Kolhapur Cinetone.

In the words of late Mr. G. R. Gvalani, the

life of this Father of the Cinema Industry in India has been "one of romance and tragedy; fortune has never played fair with him." And he proved no exception to the fate that usually is the lot of all inventors and pioneers all over the world.

A mechanical genius and an expert trick photographer, Mr. Phalke is the first director, the first cinematographer, the first cine-laboratorian, the first cartoonist, the first topical film producer, of India. No tribute is too great for this Grand Old Man of The Indian Cinema World.

Mayashanker Mulshanker Bhatt

*Landlord, Industrialist, Business Magnate,
Financier, Textile Authority, Producer
and Distributor of Films.*

Born at Rajkot (Kathiawar) on the 4th July 1870; educated at Jamnagar High School and Victoria Jubilee Technical Institute of Bombay; entered in 1899 The Royal Yacht Club at Bombay as a First Class Mechanical Engineer and subsequently joined The New Great Spinning and



Weaving Mills in 1904, with the financial help of his celebrated maternal uncle the late Mr. Kevajiram Mavji Dave of Rajkot; joined in 1907 M/s. Zaveri and

THE FOUNDERS

Company as a partner; in 1909 started the now-noted firm of Messrs Mayashanker Thakker & Co., Mill Stores Suppliers, Engineers and Contractors; being of a nationalistic turn of mind and with ample funds at his command he started helping indigenous industries; in 1917 along with Mr. Vaman Shridhar Apte and others helped Mr. Phalke start in partnership the Hindustan Cinema Film Co. at Nasik; during 1917-21 distributed Hindustan pictures all over India; during 1917-20 bought H. M. S. 'Doris'; purchased in partnership with others the Adamjee Peerbhoy Mills; sponsored at Ujjain The Sipra Spg. & Wvg. Mills Co. Ltd. and opened a few spinning factories in Kathiawar and elsewhere. In 1920 along with Mr. Jaffar Hajeerbhoy Laljee floated a joint-stock Co. known as "Carbon Products Ltd." with an object to produce Petrol from Coal and Dyes from the residue. He was responsible for introducing in India Agfa and Govert raw Cine films during 1920-24 for which he secured selling Agencies; in 1920 he sponsored the Star Films Ltd.; he financed his cousin Mr. Bhogilal and Mr. Nanabhai Desai to start the Sharda in 1925; in 1930 he purchased the Sharda Film Co. outright for about five lacs; in 1936 sponsored Messrs Hardekars Ltd., (Jacquard Builders in India); was President of the Motion Picture Society of India for 1933-34. At present he is busy starting a Proprietary Textile Concern at Jamnagar known as "Digvijayinsihji Spg. & Wvg. Mills."

Our Industry owes a great deal to this Young Old Man.

Khan Bahadur Ardeshtir M. Irani

*Merchant, Producer, Distributor, Exhibitor
Director and Cinematographer.*

Born on the 5th December 1886 at Poona; when very young aspired to be a Railwayman but soon drifted to commerce; with the financial

help of his brother-in-law the late Mr. Boman Irani started the firm of Messrs B. Ardeshtir and Co. (Bombay) and dealt in musical instruments; in 1914 came in touch with the veteran



showman Mr. Abdullali Yusufali and that resulted in the opening of the Alexandra Cinema at Lular Chawl; from exhibition to distribution is an easy march and he secured agency of Universal Pictures of America; in 1921 in partnership with Mr. Bhogilal K. M. Dave launched the Star Films Ltd.; in 1923 started The Majestic Film Co.; in 1924 joined hands with Late Seth Aboo Hussein and worked the Royal Art Studio; in 1928 inaugurated the Imperial Film Co.; in 1931 produced the first Indian Talkie 'Alan Ara'; in 1938 produced the first Indian Colour picture 'Kisan Kanya'.

He is one of our oldest producers, exhibitors and distributors and the Pioneer of Talkie and Colour Film in India. He is the part proprietor of the Imperial Film Co. and Majestic and Alexandra Cinemas.

Jamsetji Framji Madan (Late)

*Dramatist, Producer, Distributor and
Exhibitor.*

Born on the 27th April 1856 at Bombay; in 1890

THE FOUNDERS

entered Elphinstone Natak Mandli and earned a name as an actor in the role of "Rameshgar"; travelled all over India with the Company and



became famous all over our sub-continent; early in this century he purchased the Company from the then proprietor late Seth Cooverji

While the Company was in Calcutta; in 1907 opened the first Bioscope Hall at Calcutta; since 1919 started producing Indian films; simultaneously acquired agencies of all the important foreign film producing companies and cine machinery manufacturers and built up a chain of Theatres all over India. The number of theatres controlled by the Madan Theatres reached the century mark by 1930.

He was a great actor, a great dramatist, a great producer and a great distributor; but above all he was the GREATEST SHOWMAN.

Jayshanker Khodidas Dwivedi

*Businessman, Printer, Publisher, Author,
Film-critic and Journalist.*

Born at Wankaner (Kathiawar) on Dassera day of Bhikram Samvat 1945; educated at Wadhwan Varnacular School; in 1899 came to Bombay and studied arts under the famous Prof. Raneebji; entered printing line in 1904 and was Assistant Manager of L. N. H. O. Printing Press

upto 1922; during these years fired by patriotic zeal wrote and published several pamphlets and booklets on Swadeshi and Nationalist subjects and also three social novels; in 1923 left the press; in 1924 founded Mauj Majah Weekly to give light literature to the Gujarati reading public of Bombay; soon saw possibilities of the Cinema Industry and directed his activities to the encouragement of cine-trade in India; is thus the pioneer cine-journalist of India; early in 1928 opened English Columns in the Mauj-Majah and in 1929 sponsored the Moving Picture Monthly with Mr. Maneklal Joshi as its first Editor; this Monthly attained an international fame under its present editor Mr. R. K. Rele, B. A., LL. B.; started the now-defunct Anglo-vernacular "Mauj Majah Daily" in 1935;

The criticism appearing in his publications are always constructive and free of venom and prejudice and are avidly read by producers, distributors, exhibitors and others concerned, all over India. The Mauj-Majah Karyalaya today is an institution in itself and through it this Grand Old Man of the Cine-Journalism has been rendering a great and meritorious service to the Cine-trade and Industry in India; is a friend of all the pioneers and builders of this great industry and is respected by each and every one who really matters in this business; is a free thinker so far religion is concerned, a nationalist in politics, a lover of solitude and an intellectual aristocrat though a socialist in a general way.

THE FOUNDERS

Narayanrao Alias Dhanji K. Desai

Landlord, Producer and Cine - Laboratorian.



Born at Surat on the 13th June 1897; educated at St. Xavier's School and College (Bombay); left College at the call of Gandhiji; in 1921 opened The Office Furniture and Equipment Bureau in Bombay;

in 1921 joined The Sharda as General Manager; also produced a film in 1925-26; saw possibilities of starting independent Film Processing Laboratory and opened The Atmanand Laboratory in October 1927, the first of its kind in India; in 1933 sponsored Laxmitone Film Laboratory which was closed in 1938; at present in co-operation with Mr. Vasant Jagtap he is planning to open up a factory to manufacture machineries and parts necessary for automatic film-processing Laboratories and Sound Cameras.

Dhanji's name will ever be remembered by the filming community as a man of original ideas which benefited, *materially*, the Cinema Industry in India a great deal.

THE
BUILDERS

"The House is never built

For less than

The Builder counted on."

THE BUILDERS WESTERN INDIA

Dhundiraj Govind Phalke

(See—Founders)

Mayashanker M. Bhatt

(See—Founders)

S. N. Patankar

Producer, Cameraman & Art Director.

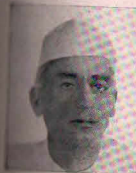
Born in the early eighties of the last century; entered this industry during the War days; in 1916 he came in touch with Mr. Dwardkadas Sampat who secured for him finances to start a film producing concern; in 1917 Messrs Patankar, Friends & Co. were founded. In 1920, the partnership was dissolved and the company was closed and since then he gave but little quota of Indian Pictures. He contended himself to work as Art-Director in different concerns.

Dwardkadas Narayandas Sampat

Merchant & Producer.

Born on the 24th October 1882 at Khambhaliya (Kathiawar); after receiving working education in English in a local school entered business and opened up the General Stores at Rajkot in 1903; His debut in this industry dates from 1905 (according to the information supplied)

when he projected short films, on Edison's "Kinetoscope" at Rajkot, (imported by Mr. Dwardkadas Jiwara); in 1916 he came in touch



with Mr. Patankar and in 1917 Messrs Patankar Friends & Co. evolved. In 1918 he founded The Kohinoor Film Co., taking Mr. Maneklal B. Patel as a partner; (in 1920 Patankar Friends and Co. was closed); on the first January 1923 a big fire destroyed the Kohinoor studio. When the work of Kohinoor Film Co. was re-started in April 1923 Mr. Maneklal retired from the partnership and he became the sole proprietor of the concern; in 1927 on the inception of the Jagdish Film Co., majority of the trained staff quitted the concern; however he continued to produce pictures upto 1930; with the advent of Talkies his concern was closed down; in 1935 he tried his hand at producing Talkies.

Our industry owes a deep debt to this old man. A very large majority of the luminaries of the Indian Cine-world have been the product of Kohinoor Film Company.

Maneklal B. Patel

Story-writer, Producer, Exhibitor, Cinematographer and Director.

Born in 1892; joined commercial line as a Hundi-clerk in a Bombay firm of Marwari Shroffs; was also one time concerned in a firm of Out-fitters; in partnership with Mr. Abdu-



lali he was running Cinema-de-France (Ahmeda-

THE BUILDERS WESTERN INDIA

bad): his first attempt at picture-making was the "Indian Film Co." which he closed to join Mr. Dwarkadas in 1918 and founded the Kohinoor Film Co.; in 1923, separating from Mr. Dwarkadas, launched on Krishna Laboratories which he developed into Shree Krishna Film Co. in 1924; in 1926 he opened Krishna Cinema (Bombay); in 1930 he began producing talkies and would have been the Pioneer of Talkies, had not Khan Bahadur Ardeshir Irani stolen a march on him releasing "Alam Ara" on the 14th March 1931; He was the first producer to bring out a "Serial"—"Hatim Tai" (Silent and Talkie)—in India; in 1937 Krishna Studios were closed; at present he is reported to be busy re-organizing his affairs.

One time his studios at Andheri were the pride of Bombay. He is an astute businessman, a prolific producer and an ingenious scenarist. Enterprise and experimentation are in his very veins.

Baburao Krishnaji Mistry (Painter)

Producer, Director, Art-Director & Cinematographer.

Born at Kolhapur in 1892; interested himself in this industry in about 1912 coming in contact with his cousin the late Mr. Anand Rao Mistry who was then attempting to produce short films. After passing through a long apprenticeship in the Cinematic Art he founded in



1919 the noted Maharashtra Film Co., of Kolhapur. This company earned a great name for the gorgeousness of their pictures. Essentially an artist, he executed some delightful shots of architectural and natural beauty in almost all his productions. Our industry owes a tribute to him for faithfully bringing the glorious episodes from the Maratha History on to the screen.

Bhogilal K. M. Dave

Landlord, Merchant, Producer, Director, & Cinematographer.

Born on the 30th January 1897 at Rajkot; educated at Rajkot High School; entered business in 1917-1918; was manager of the Hindustan Film Co. of Nasik and Messrs Mayashanker Thakker & Co. of



Bombay; In 1919 proceeded to America for studying Cinematography; travelled over U.S.A. visiting Hollywood & other places; graduated from N. Y. Institute of Photography; is the first Indian to hold this diploma; returned to India in 1921 and started the Star Films Ltd., in co-operation with Mr. Ardeshir Irani; produced, photographed and directed several pictures predominating in trick-photography. On the disruption of the Star Films Ltd. inaugurated Saraswati Film Co. and produced the then best Indian picture "Sardarba"; in 1925 launched

THE BUILDERS WESTERN INDIA

the famous Sharda Film Co. in partnership with Mr. Nanabhai B. Desai; with the advent of Talkies went to Germany in 1931 to study sound-technique; returned with up-to-date machineries and lighting sets; unfortunately for the Industry fell ill and is still continuing in weak health and the industry has practically lost for the present a Production Genius, a Kind Master, an Indefatigable Worker and an Ace Cinematographer.

Khan Bahadur Ardeshir M. Irani

(See - Founders)

Seth Aboo Hussein (Late)

Was one of the company Directors of the Star Films Ltd.; in 1924 sponsored Royal Art Studio; in 1927 closed the studio and devoted to financing film producers and distribution of pictures; financed



Messrs Manglabhoy & Co. to import Goewart Film and Photographic goods. 'Aboo Seth' was usually a 'Seth' of the then infant Cine-industry.

Navsari; educated in Elphinstone College; Gandhiji's call to the nation in 1921 interrupted his studies; tramped all over Gujrat collecting money for the Tilak Swaraj Fund; returned to Bombay in 1922 and was taken up by Mr. Bhogilal K. M. Dave in his Star Films Ltd., and was initiated and instructed by him in the intricacies of filming; soon Mr. Bhogilal took him as a partner and started the Saraswati Film Co. in 1923; and the mighty Sharda Film Co. in 1925; with the camera art of Mr. Bhogilal, this film prodigy created Master Vitthal and made Sharda an Institution; separated from the Sharda fold in 1929 and founded the Saroj Film Co., which is now styled as the Saroj Movietone.

He is a brilliant conversationalist, an astute businessman, and a versatile producer of pictures.

Pandurang S. Talagiri

Producer and Cinematographer.

Born on the 13th January 1903, in Bombay; educated in Elphinstone High School, Bombay; left studies and entered this industry in about 1924; received training in Camera craft chiefly at the Royal Art Studio; in 1925 produced some Maratha subjects at the Royal Art Studio; he was also concerned in the Deccan Pictures Corporation; in about 1926 formed the United Pictures Syndicate, Kirkee; in 1928 was one of the partners of the Suvarna Pictures; in 1930 the Syndicate was closed; at present he is concerned in the 'Artists Combine' (Sangli).

Nanabhai B. Desai

Landlord, Producer and Director.

Born on the 24th July 1902 at Kaliawadi near

Narhar Damodar Sarpotdar

Author, Producer, Director and Actor.

Born on the 11th February 1896 at Nandavati

THE BUILDERS WESTERN INDIA



actor; in 1924 he directed his first picture for the

(Ratnagiri Dist.) Deccan Pictures Corporation; in 1926 he joined the United Pictures' Syndicate of Kirkee, as a Director and Story-writer; in 1927 formed the Aryan Film Co. Poona; in 1932 after closing of the Aryan joined Imperial Film Co. as a film Director; in 1936 left Imperial Film Co. and joined the Master Production; in 1938 sponsored The Vikram Movietone at Poona.

A brilliant Marathi writer of social subjects, a play-wright of no mean order, he has rendered a good service to the building up of the industry in the Maharashtra.

THE BUILDERS SOUTHERN INDIA

R. Nataraja Mudaliar

Businessman, Producer & Cinematographer.

Born in 1885 at Vellore, Madras Presidency; conducted for a long time an Auto-mobile concern at Madras. He then underwent training in Cinematography under Mr. Stewart, Official Cinematographer to Lord Curzon's Delhi Durbar. He opened the first studio at Madras



in South India, called the 'Indian Film Co.' in the year 1917 and produced a number of pictures. Thus he is a pioneer of film industry in the South India.

R. Prakash

Distributor, Producer, Director & Cinematographer.

Educated in England and America; in 1918 worked in the Porker Motion Pictures Ltd. (London) and then proceeding to America received training in the Cinematic Art at the Universal City; in 1920 returned home and started the Star of the East Films (Madras); in 1924-25 distributed foreign pictures; in 1926 sponsored the Guaranteed Pictures Corporation, and in 1928 The General Film Corporation; in 1930 started M/s. Gordhan & Co., a Cine-laboratory and brought out some Health Pictures; with the advent of Talkies confined himself to directing Tamil and Telugu Talkies.

A. Narayanan, B. A.

Producer, Distributor & Exhibitor.

Graduated from the Presidency College (Madras); entered this industry in 1920 as an agent

THE BUILDERS SOUTHERN INDIA

for South India of Messrs K. D. Brothers (Bombay); in 1922 conducted Queens' Cinema in Calcutta and then opened a Cinema at Triplicane; in 1929 sponsored the General Pictures Corporation; in 1933 he was managing Madras Branch of Aurora Film Corporation (Calcutta); since 1934 concerned himself in the production of pictures in South Indian languages; at present he is managing Srinivas Cinetone, Madras. He is a much travelled man. He has toured all over the world.

To him this industry in South India owes a great deal. He is the pioneer distributor and a veteran exhibitor of South India.

Thakore H. Desai

Landlord, Distributor and Exhibitor.

Born in the Nineties of the last century at Palana (Baroda State); undergraduate of the Bombay University; entered film line in about 1921; in 1922 was sent to Bangalore by his elder brother Mr. Vasantrao Desai, as partner-representative of the firm of Select Picture Circuit



and since then he made Southern India his field of action; in 1925 handed over Select Picture Circuit to Mr. Chimanlal Desai (the present proprietor of Sagar Movietone Bombay, to join Parthe (India) Ltd. as manager of their Madras Branch; in 1931 started the Goodwin Pictures in partnership with Mr. Nemchand Velchand Desai at Bangalore; in 1935 became the sole-proprietor of the firm; in 1937 Mr. M. B. Bilimoria joined his firm and Messrs Goodwin Pictures are at present South India agents for pictures controlled by Mr. M. B. Bilimoria of Bombay.

He is one of the veteran distributors of South

India. His business method has a 'finesse' of its own.

Chimanlal B. Desai

Businessman, Producer, Distributor & Exhibitor.

Born on the 30th September 1885 at Amrod (Broach); educated at National High School (Ahmedabad) and Prof. Davar's College of Commerce (Bombay); commenced his career as a stenographer; in 1907 started retailing Coal; in 1910 commenced dealing in



Coal on wholesale basis and went to Jharia Coal-fields where he passed two years; in 1913 gave up Coal and started piece-goods business; the general crash of 1922 claimed him as a victim; in 1925 joined Mr. Thakore H. Desai's firm of the Select Pictures Circuit; a few months later Mr. Thakore retired and Mr. Ambalal Patel stepped in; developed Southern Circuit, acquiring distribution rights of almost all important producing units of Bombay and side by side opened in Bangalore three Cinema Houses; went to Bombay in 1930 and with the help of K. B. Ardeshir Irani floated the Sagar Film Co. In 1931 the Imperial's interest was withdrawn and since then he managed the show single-handed; in 1936 presided over the Second All-India Motion Picture Convention at Madras; in 1936 Mr. Ambalal Patel relinquished partnership in Sagar Film Co. and left him the sole-proprietor; is the Vice-President of the Motion Picture Society of India; has always taken and is taking lively and active interest in all matters that further the interests of the Industry.

THE BUILDERS EASTERN INDIA

J. F. Madan (Late)

(See—Founders)

Anadi Bose

Producer, Distributor and Exhibitor.

He entered our industry in 1906, as an itinerant Exhibitor, in which year the Aurora Cinema Coy., was sponsored by him. In 1916 with Mr. Devi Ghose brought out short films. In 1921 he released his first feature film 'Ratnakar'. In 1921 founded the Aurora Film Corporation and began distributing pictures; in 1929 took up Mr. Ramseshan as a working partner and secured distribution agency for the Eastern Circuit of pictures of the Imperial Film Co. of Bombay and the Surya Film Co. of Bangalore; in about 1930 took up the Barua Studios and began leasing it out to Independent Producers; in 1932 opened a branch office in Madras.

Anadi, as he is endearingly called by his friends and acquaintances, is Bengal's veteran Exhibitor, Producer and Distributor. Literally he may not be the pioneer but virtually he is the pioneer of the cine-industry in Bengal.

Dhiren Gangully

Producer, Director and Artist.

Educated in Fine Arts in the Government School of Arts (Calcutta), in 1920-21 in co-operation with Mr. Nitish Laharry inaugurated the Indo-British Film Co., and produced 'England Returned'; left Calcutta in 1926 and formed The Lotus Film Co. at Hyderabad (Deccan); returning to Calcutta in 1929 started

The British Dominions Film Company; with the advent of talkies he joined The New Theatres Ltd. as a director and directed 'Excuse me Sir'; he left New Theatres to join East India where he directed some pictures; he is at present again with New Theatres.

He is one of the Pioneers of the industry in Bengal.

Nitish Chandra Laharry M.A., B.L.

Producer and Distributor.

A Brilliant student of the Calcutta University and a Tagore Law Medalist, he entered this industry in 1920 to form the Indo-British Film Co. Since the disruption of this concern in 1923,



he left off production of pictures and associated himself with the Exhibition and Distribution side of the business. He held responsible position in the Globe

Theatres Ltd., until 1929. When Metro-Goldwyn-Mayers opened their own distributing office in India they appointed him as their Manager. In 1934 he left M-G-M. and joined the Columbia Films as their permanent General Manager and Attorney in India, Burma and Ceylon, which position at present he holds with distinction.

THE BUILDERS EASTERN INDIA

His knowledge of Motion Picture Business in general, is wide and his advice and suggestions for the advancement of this industry in India are always instructive.

was fated otherwise. His is the name honoured and respected by each and every body who really matters in this Industry and Trade.

Rustomjee Dotiwala (Late)

Producer, Distributor & Exhibitor.

He began his career as an assistant in the wine and general stores of the late Mr. J. F. Madan. Later he married his master's daughter and also became a partner in his master's firm. And since then he was the right hand



man of the Late Mr. J. F. Madan. After the death of Madan he managed and developed the business of the firm and put it at its zenith. His energy was stupendous. His memory was marvellous. It is

and that he knew in the morning correct figures of box-office collections overnight of each of the hundred and odd cine-halls spread all over our sub-continent. This is some genius. With the advent of Talkies, he was the first man to order out R. C. A. Recording Set and would have been the Pioneer Talkie Producer, had not Khush Ardeshtir Irani and Maneklal Patel stolen a march on him. Had he lived longer the Madans would have been today the foremost producers, distributors and exhibitors in India. But it

Lalji Haridas

Businessman, and Exhibitor.

Born in 1893 at Khambalia (Kathiawar); educated at Jamnagar and Bombay; left High School to join business in 1908; going to Calcutta with his elder brother the late Mr. Hemraj,



founded M/S Lalji Hemraj Haridas and dealt in piece-goods; entered this line in 1918 and secured Bengal agency for Kohinoor Film Co. of Bombay; in 1926 became agents for Sharda Pictures; in 1930 managed Jupiter Cinema

Calcutta; in 1931 secured agency for Mehta-Luhar Prod. Since the advent of Talkies distributing pictures of Wadia Movietone, Paramount, Vishnu and other film companies of Bombay; in 1930 opened an office at Rangoon; in 1936-37 managed the Bharat Laxmi Theatre, Calcutta; in 1937 opened an office at Singapore for distribution of pictures in the Far East.

He is the veteran Distributor in the Eastern Circuit, Burma and the Far East, of Indian Pictures. His firm carries a high reputation for efficiency and straightforwardness among the producers of Bombay.

THE BUILDERS NORTHERN INDIA

Roshan Lal Shorey

Producer, Director and Cinematographer.

After working in the Military Staff College, Quetta, in the Photo Lithography and Map-reproduction Dept. for a considerable time, he went over to U. S. A. to specialize in advanced photo-



graphy and Motion Picture Photography. Returning in 1924, started the film production, bringing out a number of topical and educational short films for Government Dept., Railways & Indian States; subsequently produced a silent feature and now Producing talking pictures for his concern Kamala Movietone Ltd., Lahore. He may safely be called a pioneer film producer in the Punjab.

Ram Prasad Hakim

Producer, Distributor and Exhibitor.

Entered film industry as an Exhibitor-Distrib-

utor; in 1927 he purchased Sharda pictures for the Northern circuit and saw the possibilities of producing Punjab subjects; formed along with others the Royal Picture Corporation and produced Punjab subjects in the Imperial studios; during 1927-33 built up a chain of Theatres in Lahore; with the advent of Talkies started the Playart Phonophone Corporation (Lahore); at present he is one of the exhibitors of the North.

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Bodh Raj Oberai, B.A.L.L.B.

Producer, Director, Actor, Journalist & Distributor.

Graduated in 1925; took his LL. B. degree in 1928 and immediately entered our industry to become Managing Director of the Punjab Film Co. Ltd.; in 1929 sponsored The Pioneer Film Co. Ltd.; in 1931 formed the Eastern Film Co. for the production of topical and gazettes; in 1930 he began editing the 'Cinema'. He was at one time a Northern India Distributor for the Pictures of Laxmi, Kohinoor, and Great Eastern Corp. Ltd; at present concerned with a Talkie Producing Co. in the Punjab.

He is a good writer and a publicist and possesses an impressive personality. Under his editorship 'The Cinema' of Lahore progressed a great deal.

"The great business of life is ———"

To be,

To do,

To do without,

And to depart."



THE PROMOTERS

THE PROMOTERS

Abdulali Yusufali

Merchant, Exhibitor and Producer.

Born during the eighties of the last century; passed his early life in the East Indies; is perhaps the pioneer Indian Showman in the Far East; came to India some years before the war and toured



all over our sub-continent with his travelling show; in 1914 joined hands with Mr. Ardeshir Irani and opened the Alexandra Cinema near Crawford Market (Bombay) and since then his individuality is merged into his

more famous partner; had been and is partner of Mr. Irani in all his (Irani's) undertakings; in 1936 went to Persia and established Tehran office of the Imperial; he looks after the routine of the Imperial Studios and the management of the theatres.

Aboo Hussein (Late)

(See—Builders)

Abubakker Baig Mohemad

Businessman, Financier and Exhibitor.

First interested himself in films by financing The Imperial Film Co.; subsequently leased the Imperial Cinema. At present occasionally finances producers and distributors and runs a chain of theatres in Bombay.

Apte, Vamanrao S.

Business magnate and Financier.

Along with Mr. Mayashanker Bhatt financed the Hindustan Film Co. of Nasik; since its disruption, gave up his interest in the industry;

is one of the prominent members of the commercial world of Bombay.

Apparao Raja Rangayya

Producer & Landlord.



Zamindar of Mirzapur; played a prominent part in the provincial politics of Madras; interested himself in film industry by starting the film producing concern "Jaya films" of which he is the proprietor.

Asandas, K.

Businessman and Producer.

He is the proprietor of Messrs. Asandas



Classical Talks. Certain scenes in his 'Modern Youth', the second picture of the concern, were shot in England. At present he is the Managing Director of Travancore Studios Ltd.

"Our past lives build the present, which must mould
The lives that be."

Attorthy, Premankur.*Author, Dramatist, Director, & Journalist.*

Born in 1893. From his very early age he began writing short stories; he edited many journals; started his film career in 1927 when he joined the Great Eastern Corp. as an Asst. Director; subsequently he worked for Indian Kinema Arts, International Film Craft and New Theatres; in 1934 came to Bombay and joined Eastern Art Production; in 1935 went to Kolhapur to join Kolhapur Cinetone; in 1936 returned to Bombay and joined Imperial Film Co.; at present working with General Films Ltd. He is one of our outstanding directors.

Barua, Kumar Pramathesh Chandra
B. Sc., EX-M. L. C.*Zamindar, Producer, Cinematographer
Director and Artist.*

Born in October 1903 at Gouropote (Assam); educated at Presidency College, Calcutta graduated in 1924; was a member of the University Senate; in 1926 left for England; on return joined the British Dominion Film Co.; left it and was elected Member of the Legislative Council of Assam; went back to Europe in about 1928-29 and studied art in Paris; returning home started Barua Studio in



1932; since 1933-34 joined New Theatres Ltd. An artist in his finger tips, Prince Barua is today the Prince among Directors of Pictures.

Betab, Pandit Narayan Prasad*Play-Wright*

Born at Aurangabad (U. P.) in 1872; was connected with Theatrical Companies as a

writer; entered the industry in June 1931 and has written stories and dialogues of several pictures then; now working as a play-wright in Ranjit & Saroj Movietones.

His name is a household word in Northern India as a brilliant writer.

Bharucha, Bejan Dadiba*Merchant and Exhibitor.*

Born on the 7th May 1903 at Bombay; educated at Dalal High School (Broach) and St. Xavier's College (Bombay); entered business line in 1925 in the Cotton Department of Messrs Ralli Brothers at Broach; in 1926 joined Messrs Kemp & Co. as Head Cashier and subsequently was Inspector of all Kemp shops upto 1928, in which year interested himself in film business and with Mr. T. J. Anklesaria as partner leased Apollo (Surya) Cinema in 1928; managed Venus Cinema in 1930; acted as agent of Mr. N. C. Dotiwala for Madan Pictures; joined Mr. M. B. Bilimoria in 1932 and opened up exhibition side of his



firm; in 1932 leased Edward Theatre; in 1934 acquired Palace Cinema; in 1935 took up management of Surya Cinema; early in 1936 opened Lamington Talkies; later in 1936 toured India in quest of fresh avenues of business and opened Gaiety Talkies at Trichinopoly and studied market for Wadia productions; in 1938 took over charge as Managing Director of All India Theatres Syndicate Ltd. controlling a chain of theatres in Gujarat, is the Jt. Hon. Secretary of the Motion Picture Society of India; takes lively interest in problems affecting the industry; is a film fighter and has a bull-dog's tenacity of purpose; is the 'jolly good fellow' of the filming fraternity of Bombay

Bhatt, Mayashanker M.*(See—Founders)***Bhatt, Shankerbhai J.***Story-writer, Producer and Distributor.*

Born in 1905 at Palitana (Kathiawar); entered this industry in 1926 as a story-writer in Royal Art Studio; in 1928 produced a picture in Sharda Studio; in 1929 went to Lahore as Manager of Sharda's Punjab office; in 1931 returned to Bombay and started in partnership with Messrs Kashvalal Dave and Shanti Dave, Royal Film Co.; in 1934 sponsored Prakash Pictures in partnership with his younger brother Mr. Vijay Bhatt.

Bhatt, Vijay J.*Story-writer, Producer & Director.*

Born in 1908 at Palitana (Kathiawar); educated at the St. Xavier's College (Bombay); left College to join this line in 1931 and assisted his brother in the management of Royal Film Company; in 1934 started Prakash Pictures with his own brother as a partner. He writes and directs his own pictures. He is one of our promising directors.

Bhavani, Mohan Dayaram*Director, Cinematographer & Producer.*

Born in 1903 at Hyderabad (Sind); undergraduate of the Bombay University and student of the College of Technology (Manchester); during 1921-24 studied photography and film technique in Germany; returning home joined Messrs Nadirsha Tata, Jamshed B. H. Wadia, Burjore M. Tata and Homi Wadia and sponsored the Wadia Movietone; in 1932 extended business on exhibition side and took up Mr. Bejan Bharucha (the astute Showman) as partner and acquired Edward Theatre and then added every year a new Cinema Hall in Bombay as well as in the



"Vasant Sena"; in 1930 went to Germany to study Talkie-technique; returning in 1931 began producing Talkies; in 1933 floated the Ajanta Cinetone Ltd. and was its Managing Director until March 1935; in April 1935 established Bhavnani Productions.

He always delights in working on raw hands and to him the industry owes a great deal for the new finds that soon come to the fore-front and become luminaries of the film-firmament.

Bilimoria, Manchershah B., B. Com.*Merchant, Producer, Distributor, Exhibitor
Financier & Cine-machinery dealer.*

Born on the 24th February 1899 at Billimoria; educated at Billimoria A. V. School, New High School (Bombay), St. Xavier's College and Sydenham College; graduated in Accountancy in 1921, and stood in first class; while at Commerce College worked as Secretary to the New Oil Mills Ltd. and gained considerable experience in routine work for a business career; in 1922 joined Messrs M. C. Patel & Co. as manager; in 1923 established the firm of 'M. B. Bilimoria' and began exploiting foreign pictures and selling Cine-machinery and Carbons; to study the possibilities of business in Indian Pictures purchased in 1927 an Indian Film; in 1931 secured distributing agency for Bombay Presidency of Surya Film Co. of Bangalore; in 1933 formed a partnership with Messrs Nadirsha Tata, Jamshed B. H. Wadia, Burjore M. Tata and Homi Wadia and sponsored the Wadia Movietone; in 1932 extended business on exhibition side and took up Mr. Bejan Bharucha (the astute Showman) as partner and acquired Edward Theatre and then added every year a new Cinema Hall in Bombay as well as in the



mofussil and today owns a long chain of theatres in Western India; in 1937 joined Messrs Goodwin Pictures of Bangalore for the purpose of exploiting and exhibiting pictures controlled by him in South India; contemplates expanding distribution side by opening distribution offices in Nagpur, Calcutta, Delhi, Lahore, Karachi and Africa in near future; recently secured sole distribution rights of Indian News Reels produced by Messrs. B. P. S. Films, the first of its kind in the East; is on the Executive Committee of the Motion Picture Society of India and has been its Treasurer since 1934; always aspires to be at the top and is very far-sighted and calculating in everything he undertakes and does. He is the Chairman of the Indian Motion Picture Distributors' Association.

Billimoria, Khan Bahadur Ardeshir, J.P.

Businessman, Distributor & Exhibitor.

Born on the 5th August 1882 at Billimoria (Surat District); educated at Navsari High School and Wilson College (Bombay); left



College to enter business; first took up secretaryship of the Bombay Building Company Ltd., and soon in 1908 became secretary

to the Excelsior Theatre Syndicate controlling the Excelsior and Empire Theatres; later became a partner in the Syndicate and when the Syndicate was amalgamated with the Madan Theatres Ltd. became a Director of the concern and continued in that position upto 1932; for his services to the British Empire during the War he was made Khan Bahadur; is at present Managing Director of the Excelsior Theatre, Bombay.

Khan Bahadur is a veteran showman and is responsible for presenting on the Indian stage famous Western Stage Artists such as Madame Pavlova, Sir Harry Lauder, Kubelick Heifetz, Madame Galli Curci, Madame Clara Butt and others.

Billimoria, Lim. A., B.Sc.

Merchant and Exhibitor.

Born on the 4th October 1908 at Billimoria; educated at Panchgani Parsi High School (Panchgani), St. Xavier's College, (Bombay), Fergusson College, (Poona) and Royal Institute of Science, (Bombay); obtained B. Sc. in 1930, and joined the Cinema industry



in 1931 as Publicity Manager of Madan Theatres Ltd. Has since served as Manager of the Empire Theatre (now known as the New Empire) Bombay, General Manager of the Madan Theatres Ltd. and General Manager of the Excelsior Theatre, Bombay, which position he occupies at present. He is on the Exhibitors Group of the Motion Picture Society of India and takes lively and active interest in all the problems of the Exhibition side of our Industry.

Bose, Anadi

(See—Builders).

Bose, Debaki Kumar

Author and Director.

Born on November 25, 1898, at Akalpoush (Burdwan Dist.) His early education began at the village school and was continued in Calcutta, where after matriculating, he entered the Vidyasagar College for higher studies.



Became identified with the Congress Movement in his district and edited a Vernacular Journal named 'Sakti'. Besides following a journalistic career, he began to write stories and took an active

part in Amateur Theatricals. Here he came in touch with Mr. Dhiren Ganguly, who was then organising the British Dominion Films Ltd. Mr. Ganguly selected his story 'Flames of Flesh' for the first production of the company, wherein he appeared in the male lead. He directed next picture of the Company 'Blind God' and thereafter he never looked back. He worked as a film director in several film companies viz., United Pictures Corporation (1930), Burma Pictures (1931), New Theatres (1932-33), East India (1934), Jayant of Bombay (1935), East India (1936), and New Theatres (1937).

His 'Chandidas' and 'Sonar Sansar' in Bengali and 'Vidyapati' in Hindi and Bengali are the pictures that put him amongst the front-rank film Directors in India. His flight of imagination is sublime and superb. His conceptions are bold and his treatment very striking.

Bose, Nitin

Director and Cinematographer.

Born in 1901 at Calcutta; is an undergraduate of the Calcutta University; first worked with "The International News Reels of America" and there he picked up camera craft; in about 1925 actually entered Cinema Industry and worked as a Cinematographer for the International, Eastern Films, Arjuna, Aurora and other Film Companies until 1930 when he joined Mr. B. N. Sircar and since then he is with New Theatres. With Hindi 'Chandidas' he came out as a Film Director and since then 'Nitin Bose' is a name blessed by all



Exhibitors. He has an exact idea of the province of the Camera in photoplays and makes that machine express his thoughts on the screen in all their vividness.

Along with Mr. Shantaram he seems to have expunged the word 'flop' from his dictionary.

Chamaria, Rai Bahadur H. M.

Business-magnate, Financier, Producer, Distributor and Exhibitor.

He owns Theatres in many places and has distribution offices in all principal cities of India.

Chamaria, Radha Kisan

Business-magnate, Producer, Exhibitor and Financier.

Partner, Radha Film Co. He owns Cinema Halls in many centres in Bengal and Northern India.

Chandanmal Indrakumar, Rai Sahib

Business-magnate, Financier, Producer, Distributor and Exhibitor.

A prominent distributor having distribution offices in all provincial Capitals of India.

"Chandra Sekhar", Manujendra Bhanja, B. A.

Journalist.

Born at Calcutta on the 4th September 1903;



Association.

Under his editorship, the Dipali has attained a status of its own. It is a Cine-Journal very avidly read by Cine-people all over the Country.

Chettiar, A. Rajagopala

Producer, Exhibitor and Financier.

He is a prominent Exhibitor and controls four picture houses in South India; has entered production very recently by forming the 'Raju Films Ltd'.

Chettiar, M. A. Ramsubramanya

Producer and Distributor.

Managing Director, Yessel Films.

Chettiar, R. K. Ramkishan

Businessman and Producer.

He is the Managing Director of the Central Studios Ltd., of Coimbatore.

Chidambaram, C. T.

Producer and Distributor.

Managing Director of 'Mayura Films Ltd'.

Chowkani, Babulal

Business-magnate, Producer, Exhibitor & Financier.
Proprietor 'Bharat Laxmi' Pictures.

Chowdhry, Ramashanker

Artist, Author and Director.

Born in 1904 at Benares; came over to Bombay in about 1922 and joined Sir J. J. School of Arts; worked as a draftsman in a Bombay firm of

educated at Metropolitan Institution and Presidency College, Calcutta; graduated with honours in economics in 1924; edited the stage and screen pages of the "Forward" and the "Liberty"; is the Editor-in-Chief of Dipali and the first President of the Bengal Film Journalists' Association.

Architects; coming in contact with late Mr. B. P. Mishra interested himself in Cinema; worked in the Art Department of several Bombay film producers; in 1925 joined Laxmi Pictures; early in 1926 directed the film 'Neera' which brought him to the fore-front; 'Neera' was his first independent direction; subsequently joined Imperial Film Co., where he found the atmosphere absolutely suitable for his capabilities to come out in all glories; has directed several pictures successfully for this concern. At present he is with Saraswati Cinetone.

Chuni Lal, Rai Saheb

Organiser, Producer and Distributor.

Born in June 1899; educated at Government High School, Mardan (N. W. F. P.) and Punjab College of Commerce, Lahore; joined service in Military Accounts Department, Peshawar, in 1916; resigned in 1918 and went to Mesopotamia to



take up an appointment in the Civil Administration; promoted to a gazetted appointment in Accounts and Audit Department in 1920 on account of his outstanding ability; in July 1922 selected for the newly created post of the 'Financial Assistant and Accounts Officer to the Inspector General' of Police and given the rank of an Assistant Commandant of Police; Rai Saheb at the age of 26 (1925) in recognition of meritorious service; one of the founders of the Indian Association in Iraq of which he was in turn, Secretary, Vice-president and later, President; returned to India in 1929 following a Cabinet crisis in Baghdad; with the cooperation of Mr. Himansu Rai, founded the Himansu Rai Indo-International Talks, Ltd., (1931) and later the Bombay Talkies Ltd., (1934); Vice-President of the Motion Picture Society of India (1934-1936), and has all along been on

the Executive Committee of the Society; is the General Manager and Controller of Distribution Department of the Bombay Talkies Ltd.; takes very keen and active interest in the development of Indian Film Industry. Rai Saheb is a popular and respected personality in our Film Industry.

Dabke, D. D.

Cinematographer.

In 1919 he entered this line as a cinematographer and joined Kohinor Film Co.; in 1925 he joined Laxmi Pictures; in 1926 returned to Kohinor Film Co.; in 1928 he left Kohinor and



sponsored Vande Mataram Film Co., in 1933 he went to Punjab and joined Roshanara Film Co.; in 1935 returned to Bombay and at present working as a free lance Cameraman; he is a veteran Cameraman and his knowledge of Trick Photography is of no mean value.

Damle, Vishnu Govind

Artist, Producer, Director and Sound Engineer.

Born on the 14th October 1892 at Pen (Kolaba Dist); joined Maharashtra film Co., (Kolhapur) and in 1929 along with others formed the Prabhat Film Co.; in 1936 directed the renowned talkie 'Tukaram' in collaboration with Mr. Fatehlal; his latest



vehicle is 'Gopal-Krishna'. He is one of the partners of the Prabhat Film Co.

Dave, Bhogilal K. M.

(See — Builders)

Dave, Mohanlal

Scenarioist, Publicist and Businessman.

Entered the film industry as an advertisement and synopsis-writer in Gujarati for the cinema houses showing foreign pictures in Bombay. Here he studied the scenario technique of foreign pictures and began writing screen stories for Indian film producers. Soon he established himself as the most popular screen-story writer then and supplied stories to Patankar Friends & Co., National Film Co. and Kohinor Film Co., among others. Uptill now he has written more than a gross screen-plays.

His name will be remembered as a popular screen-story writer of silent days. His scenarios were elaborate and working on his script even a tyro could present an average photoplay without any jump in the continuity.

Desai, Babubhai R. (Snatak)

Producer and Distributor.

Born in 1899 at Pipalgabhan (Surat Dist); educated at Bai Avabai High School (Bulsar) and Baroda College (Baroda); gave up College to join national movement and graduated from the Gujarat Vidyapeeth in 1920; was among the first "Snataks" of the National University; joined Darbhanga Mills at Navsari in 1923; came over to Bombay in 1924 as private tutor in the families of Sir Mangaldas and his friend Sheth Jamnadas Narsey; in 1926 was invited by Mr. Nanabhai Desai of Sharda Film Company to be the Studio Superintendent; in 1928 was appointed Booking Manager of Messrs. Maya-shankar Thakkar & Company (distributing agents of Sharda pictures); in 1929 left the Sharda fold with his friend Mr. Nanabhai and joined the Suresh Film Co., Ltd.; on the disruption of

Suresh in 1932 started Messrs Mheta Lumar Production in partnership with Messrs Harshadrai Mheta and Chimanlal Lumar; produced several Box Office hits; with the advent of Talkies joined hands with Seth Mayashankar Bharti and merged Mehta Lumar Productions into Sharda Movietone; in 1931 joined Seth Ishwarbhai Umedbhai Patel and has since been assisting him in producing and exploiting Talkie Pictures; at present he is in charge of The Gujarati Film Circuit; and also of the production department of "The Jayabharat Movietone".

Desai, Chhotubhai V.



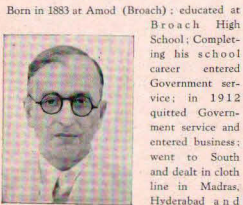
He is a double graduate of the Bombay University. At present he is the General Manager of The Paramount Studio of Bombay. He is a member of the Executive Committee of the M. P. S. I. and takes lively interest in all its activities.

Desai, Chimanlal B.

(See — Builders)

Desai, Chunibhai B.

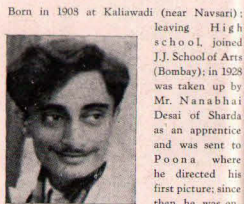
Commercialist, Distributor and Exhibitor.



Bangalore; was associated in business with late Mr. Nandlal Raval and Mr. Manickavelu Mudaliar of Bangalore and Seth Mayashankar Bharti of Bombay; in 1931 joined his younger brother and became production manager of Sagar Film Co. in 1934 joined hands with Messrs Kapurchand and Co. and became a partner in the firm of Super Film Circuit; left Super Film Circuit in 1937 and founded "Supreme Film Distributors"; is a resourceful businessman and far sighted commercialist.

Desai, Dhirubhai

Producer and Director.



Born in 1908 at Kaliawadi (near Navsari); leaving High school, joined J.J. School of Arts (Bombay); in 1928 was taken up by Mr. Nanabhai Desai of Sharda as an apprentice and was sent to Poona where he directed his first picture; since then he was entrusted with independent direction of Sharda Pictures; in 1933 in partnership with Messrs Chaturbhai G. Patel and Narvarshyam Maniar formed the Vishnu Cinerone. In 1937 Mr. C. G. Patel left the concern leaving him and Mr. Maniar as proprietors of the concern.

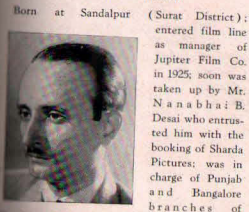
Desai, Jayant Zinabhai

Story-Writer and Director.

Born on the 27th February 1909 at Bulsar; is an undergraduate of the Bombay University; entered Ranjit Film Co. as an Assistant Director in 1929 and was soon promoted to Directorship; his talkie "Toofan Mail" broke all previous box-office records.

Desai, Kikubhai B.

Producer and Distributor.



Born at Sandalpur (Surat District); entered film line as manager of Jupiter Film Co. in 1925; soon was taken up by Mr. Nanabhai B. Desai who entrusted him with the booking of Sharda Pictures; was in charge of Punjab and Bangalore branches of Sharda Film Company (M. T. & Co.) until 1930 when he joined Surya Film Co. and was manager of the Bombay branch of the concern; towards the end of 1931 he joined Mr. Purshotamdas, the ex-partner of the Surya Film Co., to form the Paramount Film Co. - then a distributing concern; in 1932 became the sole proprietor of the establishment which he soon converted into a producing unit and produced some silent pictures; in 1933 he shifted to Andheri and built his own studio - the Paramount Film Co. He is one of our successful producer of the stunt pictures.

Desai, Lalbhai D.

Distributor.

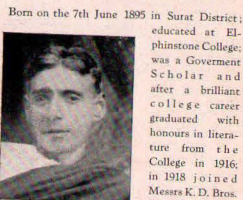
Entered film line in about 1920 and worked with Messrs K. D. Bros.; in 1928 was put in charge of Lahore branch of Messrs Sharda Film Co. in 1929 formed "United Pictures Distribution" on getting agency of Surya and Mehta Lumar Productions; with the advent of Talkies founded Messrs Desai & Co. with offices at Lahore and Delhi. His is one of the important firms of film distributors in Northern India.

Desai, Nanabhai B.

(See — Builders)

Desai, Nanabhai R. B. A. (Hons.)

Story-Writer, Scenarist and Distributor.



Born on the 7th June 1895 in Surat District; educated at Elphinstone College; was a Government Scholar and after a brilliant college career graduated with honours in literature from the College in 1916; in 1918 joined Messrs K. D. Bros. the then famous firm of distributors of foreign pictures; in 1922 joined Universal Film Corporation of America and was appointed as a Manager of Madras Branch; in 1928 illness terminated his service with the Universal; in 1930 joined Surya Film Co., as a story-writer; in 1932 left Bangalore to take up service of Metro-Goldwyn-Mayers and toured all over India as their representative; in 1934 returned to Bombay as Manager of the Paramount Film Co. (America), Bombay Office; since 1937 working with Sagar Movietone as a story-writer, scenarist and production superintendent; ill-health constantly interferes with his ambitious programmes and plans.

Desai, Narayanrao alias Dhanji

(See — Founders)

Desai, Surbhai Gopalji, B.A.

Landlord, Distributor, & Exhibitor

Born on the 15th September 1892 at Lilapore (Bulsar); educated in Gujarat College, Ahmedabad; took active part in all collegiate activities; graduated in languages in 1914; selected educational department as a career but soon left it in favour of commerce; came to Bombay in 1919 and



Sagar pictures; in 1933 joined Calcutta Film Exchange and contributed largely to the success of New Theatres' Pictures in Bombay Presidency; is a shrewd businessman, a discriminate booking officer and a clever showman.

Desai, Thakore H.

(See—Builders)

Desai, Vasantraï Harrai.

Zamindar, Author, Publicist, Producer, Exhibitor and Distributor.

Born on the 19th September 1886 at Puni, (Surat District); undergraduate of Bombay University; left college to become Travelling Agent of H. M. V. Gramophone Co.; in 1915 was publicity manager of Royal Opera House; later in 1915 business manager of Messrs B. Ardeshtir & Co.; during 1916-1928 Business Manager of Universal Pictures Corporation (India) Ltd.; during 1928-34 business manager of Imperial Film Co.; in 1934 founded Central Talkie Circuit, a film distributing firm in Bombay and Nagpur; it was he who started the now famous Select Pictures' Circuit of Bangalore and sent his younger brother Mr. Thakore Desai in charge of the same, who subsequently handed over the business to Mr. Chimanlal B. Desai.

He is one of the expert distributors of the trade and veteran publicist.

joined The Malabar Trading Co.; in 1921 interested himself in films and became the manager of Kohinoor Film Co. and also of Majestic Cinema; subsequently managed Krishna Cinema and also the Bookings of

Devare, N. G.

Producer, Director, & Cinematographer.

Having acquired knowledge of Cinematography in America returned to India in 1922 and joined Kohinoor Film Co. as a Cinematographer; in 1927 he joined Jagdish Film Co. and when that Company was closed he formed along with others, the Kohinoor United Artists; in 1933 he started Devare Productions and is at present partner in the Master Productions.

Devika Rani

Producer and Artiste.

Grand niece of Dr. Rabindra Nath Tagore and daughter of Col. M. N. Chowdhary, I. M. S., sometime Surgeon General, Madras. Educated at Madras and Shanti Niketan (Bolpur-Bengal); Married Mr. Himansu Rai. Subsequently played the female lead in "Karna" produced by Mr. Himansu Rai, the



first Indian Talkie in English that made her internationally famous. Was honoured by an invitation of the British Broadcasting Company (B.B.C.) to carry out the first broadcast to India on the short wave length; joined the Bombay Talkies, Ltd. Acted in the star role in a number of Hindi Talkies. She is still with them.

Dhaibar, K.

Producer, Cinematographer and Artiste.

He was one of the partners of Prabhat Film Co. in 1936 he separated and started his own concern the Jayshree Films. He is considered to be one of our expert cameramen and character actors.

Dossani, Gulam Hoosein A.

Merchant, Distributor and Exhibitor.

Born on the 20th May 1898 at Bombay; matricu-



under the name and style of Messrs Dossani Film Corporation; has offices of his firm in Bombay, Calcutta, Rangoon and Singapore; opened up theatres in Rangoon and Hyderabad (Dn.); is an agent to H. E. H. The Nizam of Hyderabad and Berar at Calcutta and director of The Adami Jute Mills Ltd., Calcutta. A member of the Society he takes lively interest in the activities of the M.P.S.I. and believes in the unification of the rank and file of the Industry.

Doss, (Late) P. V.

Businessman, Producer, and Exhibitor

Born at Masulipatam; entered this line as an



Dosiwala, Rustomjee (Late)

(See—Builders)

Dwivedi, Jayshanker K.

(See—Founders)

lated and entered business; interested himself in films in 1929 and started distributing pictures of almost all important Bombay companies in Bengal, Bihar, Orissa, Assam, Burma and the Far East.

Ezra Mir

Director.

Educated at St. Xavier's (Calcutta) and passed



Senior Cambridge Examination; he began his life in Theatrical Company joining first a Foreign Touring Co. and then the Madans where he acted Khushru in 'Nur-jehan' in 1923 he left India and

went to America to learn Cinematography. First joined Universal Studios in Film Cutting Dept. and became one of the film editors; also worked in the scenario department of Viragraph Film Co.; came back to India and in 1931 he joined Sagar Film Co.; in 1933 he went to Calcutta and joined Madani; in 1936 went to the West on a study tour; in 1937 he joined Ranjit Film Co., of Bombay.

Fatehlal Yashin Mestri

Producer, Art & Film Director.

Hails from Kagal (Kolhapur State); joined



Maharashtra Film Co., and took his lessons in Cinematic art along with Mr. Baburoo Painter; left Maharashtra to form the Prabhat along with other partners in 1929; the gorgeous settings of the Prabhat are his handicrafts; in collaboration with Mr. Damle he directed the Celebrated Talkie "Tukaram"; his latest vehicle is "Gopal Krishna".

Fatma Begaum*Story-writer, Producer, Director and Artist.*

After a brilliant career on the stage in various Urdu theatrical companies, she joined Star Films Ltd. as an actress in 1921; after working in Royal Art Studio, Kohinoor, Krishna and other important film concerns, she floated the Victoria Fatma Film Co. in 1927 where she wrote and directed her own pictures; she is thus the first Indian woman Producer, Scenarist and Director.

She will ever be remembered for giving to the industry three brilliant stars in her daughters Sultana, Zubeida and Shahzadi.

Fazalbhoy, (Late) Abdulla

One of the earliest pioneers in the field of wireless in India, Mr. A. Fazalbhoy was born on the 17th March 1880; graduated from the Elphinstone College; took up the LL.B. degree of the



Bombay University; started business in automobiles immediately before the war; in the early twenties, realizing the importance of radio which was in the development stage then, Mr. Fazalbhoy visited Europe many times to pick out the best makes of radios suitable for India; was one of the founders of the Bombay Presidency Radio Club.

With the advent of talkies Mr. Fazalbhoy interested himself in cinema and studio equipments and took up the representation of R.C.A. Sound Equipment; started the famous 'Film City' at Bombay for independent producers which holds the record for the number of pictures made in any single establishment in India; was a founder-member of the M.P.S.I.; he passed away at London on the 5th April 1935.

This Grand old man was responsible in furthering his interests of our industry a good deal during the initial years of the Talkies.

Fazalbhoy, M. A.

Born in 1902; educated at St. Xavier's, Bombay; joined his father's business at an early age and is now the Managing Director of Messrs Fazalbhoy Ltd.—the firm representing some of the



most important concerns manufacturing studio and theatre equipments in America and Europe; this firm has recently entered the film production business by starting the General Films Ltd. and have also acquired the Indian rights of Dufaycolor process.

Besides being the head of Fazalbhoy Ltd. and controlling its subsidiaries, Mr. M. A. Fazalbhoy is the Secretary of the Indian Motion Picture Producers' Association; Secretary, of the All India Radio Merchants' Association; Treasurer, Amateur Cine Society; Member, Executive Committee of the Indian Merchants' Chamber; Member, Board of Directors of the Bombay Fire Insurance Co. Ltd., Bandra Talkies Ltd., Mercantile Finance Co. Ltd., General Films Ltd., New Citizen Bank of India Ltd.; Member, Aga Khan's School Board of Bombay and Suburbs and the Aga Khan Vocation Advisory Board. To perpetuate the memory of his father Mr. M. A. Fazalbhoy and his brothers founded the Abdulla Fazalbhoy Technical Institute and handed it over to the authorities of the St. Xavier's College Bombay. A young man of immense purpose and character, Mr. M. A. Fazalbhoy is known to everyone interested in cinema & radio trade.

Fazalbhoy, S. A.

Born in 1908; educated at St. Xavier's College,



Bombay; entered business at an early age; has visited Europe many times to study business conditions first hand; is one of the directors of Messrs Fazalbhoy Ltd.

Fazalbhoy, Y. A.

Born in 1906; educated at St. Xavier's College,



Bombay; has visited almost all the countries of the world and made a special study of film production problems; is one of the directors of Messrs Fazalbhoy Ltd. and looks after film production.

Gandhi, Naval*Producer & Director*

Born in 1897 at Karachi; educated at Gujarat College, Ahmedabad; graduated in 1919, proceeded to Europe on study tour; joined Majestic Film

Co. in 1926; purchased screen rights of Poet Rabindranath Tagore's story 'Balidan' and produced it at Sharda Studio. This picture was shown in London. During 1927-32 he produced about half a dozen pictures; in 1933 produced Shikari (Talkie) and since then he seems to have retired from the industry.

Ganguly, Dhiren*(Sec.—Builders)***Ganguly, P. N.***Producer**Managing Proprietor 'Kali Films'***Ghadiali, Rattansha***Exhibitor*

He is one of our veteran Exhibitors; is the proprietor of Super Talkies of Bombay. He is one of the few living Parsee Veterans in this line who know everything about men and things in this industry and trade.

Ghorpade, Vinayakrao*Author, Lawyer and Producer.*

Born in 1896; educated at Kolhapur. He is a pleader in Kolhapur State. He was one of the founders and partners of the celebrated Maharashtra Film Co. He won a prize from Dakshina Prize Committee for writing in Marathi, a book on currency problem in collaboration with another gentleman. The darling petite of the cinefans, Vasanati, is his darling daughter.



Ghose, Kali Prasad*Director and Film Editor.*

Born in 1901; graduating (B. Sc) from the Calcutta University he entered this line and joined Indian Kinema Arts Ltd. as a director; in 1932 he joined East India Co; in 1934 he came to Bombay and joined Sagar Movietone; in 1936 went back to Calcutta and is directing Bengali pictures.

Ghose S. B.*Journalist*

Hails from Faridpur (Bengal); educated at



London Missionary Institution and St. Xavier's College, Calcutta; is a graduate in Science of the Calcutta University and an accountancy diploma-holder of the London Chamber of Commerce; was for sometime

at the head of a Photography Studio; joined the Filmiland of Calcutta in 1930; became its Editor in 1933; elected as the Secretary of the Bengal Film Journalists' Association when it was inaugurated in April 1937.

Under his editorship the Filmiland of Calcutta has made an all-India name.

Ghosh, Prafulla*Producer, Director, and Distributor.*

In 1923 in collaboration with others produced the picture 'Soul of the Slave' and then he joined M/S Globe Theatres Ltd. as their agent in South India; in 1928 he joined Krishna Film Co. of Bombay as director; in 1931 joined the Sagar Film Co.; in 1933 he returned to Calcutta and organised the Radha Film Co. of Calcutta; in 1936 he sponsored Prafulla Pictures.

To him goes the credit of directing the first Indian serial of 36 reels—'Hatim Tai'—(Silent & Talkie) for the Krishna Film Co. of Bombay.

Miss Gohar (Kayoum Mamajiwala)*Producer and Artist.*

She was born on the 19th November 1910 at



Lahore. When she was hardly six she decided that she was going to become a great star, by stepping into her Mother's shoes, who was an actress of great fame. Her first appearance on the Silver Screen was in Krishna Film

Co.'s 'Fortune & Fools' produced in 1925, which created a sensation in the Indian Filmdom. Working for some time in the Kohinoor and Jagdish, she joined hands with Mr. Chandul Shah in 1929 and started the Ranjit Film Co. Each of her pictures since then has met with remarkable success. She won the Movie Show Gold Medal in 1929 for her best acting in 'Wild Flower'.

She possesses charm and beauty of her own. Among her recent fine screen performances mention may be made of 'Divine Lady', 'Barri-ter's Wife', 'Miss 1933', 'Prabhu Ka Pyara' etc.

Gupta, Lala Alopi Persad*Businessman and Distributor.*

Born in 1897 at Delhi; received high school education at Delhi; entered film line in 1924 as one of the directors of the National Theatres Ltd. (Delhi); in 1930 started the firm of India Talkies Distributors (Delhi) and organised a distributing circuit



Northern India; took distributing agency of Ranjit, Imperial, Bombay Talkies, Saroj, Sagar and other companies of Bombay and elsewhere; in 1927 sponsored the General Talkies Ltd. (Delhi) and merging the former concern in it, became its Managing Director.

Bombay producers owe a great deal to Lalaji for introducing some of the present day popular stars. Lalaji is a first rate distributor in Northern India specially for Bombay brand pictures and is a very popular figure among the Bombay Producers.

Gvalani, (Late) Gangaram Ramdas*Producer & Distributor*

Born on the 21st September 1905 at Shikarpur;



received High School education; entered this industry as a distributor in 1922 and founded Gvalani Import Company, the first film distributing office in Sind. In 1924 the firm's name was changed to Gvalani Bros. and

subsequently branches were opened at Bombay and Bangalore; in 1934 was concerned in the Golden Eagle and he supervised production of Dard-e-Ulfat. He died in February 1938.

He took very active interest in the M.P.S.I. and in all matters that furthered the interest of the Industry. He was a very sound student of Cinema art and industry.

Hakim, Ram Prakash*(See—Builders)***Hakim, Shiraj***Producer and Cine-Laboratorian*

He is the Proprietor of The Famous Cine-Laboratory. Starting from a laboratory hand and

an extra-actor, he has today become one of the important men in the cine-trade of Bombay. Industry and business acumen achieved this. He is also one of the Directors of General Films Ltd.

Herlekar, K. V.*Educationist*

Graduated in 1918 and after spending two years



as a teacher took B. T. degree (in first class) in 1929-30; in 1933-34 sailed for England for the Teachers Diploma of The London University where he came in close touch with the work of the British Film Institute;

very much impressed by the use of film in education, he has been taking keen interest in that sphere since his return to India in 1934; At present he is the Assistant Head Master of H. D. High School and the Chairman of the Advanced Instructional Association: Sholapur.

Himansu Rai*Producer, Director and Artist.*

Founder, Bombay Talkies, Ltd.; has devoted



over 12 years to the International Film Industry; has left leading European film syndicates, including the UFA of Berlin to produce films of international reputation; declined a highly tempting offer of Alliance Cinematograph

ique Europeenne (Paris) in order to devote himself to National Film Industry: played principal male parts in and brought about the production and international distribution of the "Light of Asia", "Shiraz", "A Throw of Dice" and "Karma". All the pictures produced by the Bombay Talkies are very highly spoken of by art critics and are extremely popular with cinema fans throughout the country.

Hirlekar, K. S.

Born on the 17th November 1896. After completing High School education studied (1915-19) at the Berar Victoria Jubilee Technical Institute (Amraoti) and passed Second Class Mechanical Engineer's Examination. Served as a Mechanical Engineer at Akola

(Berar), Myingyan (Burma) and Rupnarayanpur (Bihar). Founder of the C. P. and Berar Mechanical Engineer's Association and Secretary of the 1st Mechanical Engineer's Conference held at Akola in 1920, (the 18th Conference was held in December 1937, at Nagpur).

Sailed for Germany in May 1922. Studied and completed the two year's course of pottery (1922-1924). Simultaneously studied Photography and Cinematography for four years and served in the industry for a year and a half. Returned home in June 1928 and immediately joined Agfa Photo Co., Bombay, as their Technical Adviser and travelled all over India on behalf of the Company; has been since then working in the Company in the same capacity.

Started the Motion Pictures Society of India in April 1932, of which he was Secretary for the first three years. Organised the first Indian Photo-Cine-Radio Exhibition opened by Sir M. Visveswaraya, as also the first All-India Motion Picture Convention; was a member

of the Editorial Board and later Hon. Joint Editor of the Journal of the Motion Picture Society of India for 1935, 1936 and up to August 1937; started a Film Group in the Central Legislature in 1935 and revived the same for the second time in 1935; was also instrumental in organising the Film Group in the Bombay Legislative Council in 1935. Was a member of the nine different deputations of the Motion Picture Society of India which waited on the Finance, Industries & Commerce Members of the Government of India. Is a Founder and a Life-Member of the Amateur Cine Society of India. Was a member of the Visual Education Committee appointed by the C. P. Government in January 1938.

He possesses great organising capabilities. The Motion Picture Society of India owes a great deal to him for what it is to-day.

Irani, K. B. Ardeshir M.

(See—Founders)

Iyengar, G. Rangaswami

M. A., M. L., F. T. S.

Journalist and Producer

Born on the 28th January 1907; took Honour degree of the Madras University with distinction in 1928; Master of Arts and Master of Laws of the Madras University; Medalist of Law College; Fellow of the Theosophical Society and Councilor of the West Tamil Theosophical Federation.



Participated in the All-India Motion Picture Convention held at Madras as delegate from Trichinopoly; Director of the Jai Bharat Film Co. Ltd. Organised the Trichinopoly Film League

and is the President of the Film League; is the Chairman of the Editorial Board of the Cinema News, the official organ of the Trichinopoly Film League; is the chairman of the Critic Board of the Trichinopoly Film League for reviewing the pictures produced and exhibited in the South.

Jaddanur (Miss)

Producer, Director, Story-Writer & Artist

Born in 1892 at Allahabad; before entering this line she attained a high reputation as a songstress in Calcutta. She joined Playart Photophone, Lahore in 1932; in 1934 joined Eastern Arts and then took to free-lancing and worked in various concerns; in 1936 she started Sangeet Film Co.; and she wrote and directed all the pictures of this concern.

Jadhav, Bhaskarrao Vithojirao

M. A., LL. B.

Lawyer, Statesman, Educationist & Businessman

Born on the 7th June 1867 at Nagaon (Colaba District). He is one of the leading politicians of India. He was the judge of The Supreme Court (Kolhapur). He was Minister of Education during 1924-26 and Minister of Agriculture during 1928-1930 of the Govt. of Bombay. Was Associate Member of the Re-organisation Committee and Chairman of The Warden Insurance Co. In 1934-35 he was the President of The Motion Picture Society of India and during 1933-36 was a member of the Executive Committee. He was principally responsible for making the Legislatures at Delhi realise the importance of the Motion Picture Society of India and incidentally that of the Cinema industry in the national life of the country.



The formation of the film group in 1934 in the Central Legislature was chiefly due to his taking lively and active interest in the advancement of the industry. At present he is engaged in other fields of national service.

Jagat Narayan, Seth.

Businessman, Distributor and Exhibitor.

He is one of the first rate distributors of Northern India and owns many Cinema Halls in his circuit. If the Punjab did not succeed in Production branch of the industry, it has fed the industry in Distribution and Exhibition branches. And the greatest feeder of Bombay and Calcutta Elephants is he. He is virtually one of the Builders of the Talkie-Industry in India.

Jagirdar, Hasmukhlal G., B. A.

Businessman, Financier and Distributor.

Born at Surat on the 6th September 1893; is a graduate of the Bombay University; entered our line as a distributor and financier; first took over distribution of Ajanta Pictures and then financed Chhatrapati Cinetone. His main business is Jewellery and he also is the distributor of Oleon Records. He was the Vice-President of M. P. S. I. in 1936-37.

Jagtap, Madhavrao.

Producer and Cinematographer

Received his training in Cinematography in America and on return brought with him the then latest Bell & Howell Camera worked by motor (the first of its kind in India) and with latest attachment; started Jagtap Pictures in 1926; in 1929 he closed



Jagtap Pictures and then retired from the industry.

Jagtap, Vasantrao

Producer, Cinematographer, Technician

Leaving school joined in 1926 his brother Mr. Madhavrao Jagtap under whom he got training in cinematography in the Jagtap Pictures; on the closing of the Jagtap Pictures in 1929 started in partnership with Mr. M. B. Udwadia the Vivekanand Studio and Laboratory; in 1932 worked in Deware Film Laboratory; in 1933 joined The Royal Film Co. as Cameraman; later in the same year joined Wadia Movitone as the chief Cinematographer; left Wadia in 1936 and in 1937 produced 'Star of Asia' in partnership with Wadia Movitone and Mr. Haribhai Desai; is at present, in co-operation with the veteran film-laboratorian Mr. Dhanji Desai, planning to open a foundry to manufacture parts of machineries used in our Industry. He is an ingenious mechanic, an expert film-laboratorian and is considered to be one of the best Cameramen for trick-photography.

Javeri, Naginlal Hiralal

Businessman and Exhibitor

Born on the 9th October 1904 at Cambay; after receiving High School education, joined father's jewellery business in Ceylon; entered film industry in 1928 as a Distributor and Exhibitor in Ceylon; in 1932 imported cine machinery and in 1933 secured agency for ERKO products for India, Burma, Ceylon and the Far East; in 1935 opened branches of his concern,



the Sound Products Co., at Bangalore, Madras, Delhi, Calcutta and Karachi. Also Proprietor, Chitra Cinema, Trivendrum.

He is a resourceful businessman and clever canvasser.

Joshi, (Late) Mahifal

Story-Writer, Producer and Director

Born in 1891; after working as a school master, he stepped into this line in 1920 in the Kohinoor Film Co. and took his lessons from Mr. V. B. Joshi; in 1921 joined The Star Films Ltd.; left this concern and in 1923 started Swastik Film Co. and in 1924 Ashok



Film Co.; in 1925 joined Laxmi Pictures which he left to join Sharda in 1926; in 1927 joined Excelsior Film Co. and would have made good had he not been snatched away by God on the 7th September 1927.

He entertained a great ambition of bringing Indian Classics on to the Screen. To him goes the credit of popularising social screen-stories.

Joshi, V. B.

Cinematographer

Starting his Cinematic career in Patankar Friends and Co., joined Kohinoor Film Co. in 1919. In 1927 he joined the Great Eastern Corp. Delhi; in 1933 he joined the Kolhapur Cinescope.

During silent days he was one of our best cameramen. For trick photography he is perhaps an equal of Mr. Phalke. He is one of our fine exponents of soft photography and has a perfect idea of composition in a picture.

Kabra, M. G.

Business Magnate & Producer



Managing Director of the Film Corp. of India Ltd., (Calcutta), the concern recently founded with ambitious programme.



Refrigerators etc. of wellknown American and British manufacturers. He is a member of the Executive Committee of M. P. S. I. & takes keen interest in all its activities. Besides, he is also an enthusiastic organizer of Indian Motion Picture Distributors' Association.

Kale, Wasudeo Laxman

Producer, Organizer, and Artiste

Born in 1903 at Sholapur; a graduate of the



Bombay University; entered film industry in 1934 and became Managing Director of Shalini Cinescope, Kolhapur which position he still holds; also played leading roles in some of the Shalini pictures.

As an organiser, he possesses outstanding abilities.

Kapadia, M. C.

Businessman, Financier & Distributor

Born on the 11th March 1894; educated at New High School & St. Xavier's College Bombay; in 1918 entered his father's business under the name of Messrs. Cawasji Mancherji Kapadia & sons, a firm of 60 years standing. At



present he is the Joint Managing Director of All India Theatres Syndicate Ltd. and a partner in Evergreen Pictures, Bombay.

Kapadia, P. C.

Businessman, Financier, Distributor, and Machinery Dealer.

Born in 1887; educated at Elphinstone College; leaving college joined the paternal firm of Messrs Cawasji Mancherji Kapadia & Sons. In 1920 sponsored the Evergreen Pictures, which since then at present finances and distributes pictures

Kardar, A. R.

Producer, Director & Artiste

Born on the 11th October 1904 at Lahore; leaving



with the advent of Talkies, joined East India Film Co. and directed four pictures besides a picture for Shanker Talkies Corp; now with the General Films Ltd., Bombay, as a Director.

Karnataka, Vinayak

Producer, Director & Actor

Born on the 19th January 1910 at Kolhapur; educated at Rajaram College of Kolhapur; worked as a teacher in Vidya-peeth High School; left studies and teaching to become a Cinema Star in the Prabhat Film Co. in December 1930; When Prabhat shifted to Poona he joined Kolhapur Cinetone as a Director-Actor; in 1936 sponsored the Hums Pictures along with his brother and Mr. P. S. Naik; present he is the actor-director of his own company.



Khanna, R. N.

Producer and Distributor

After trying his hand at the production of pictures he left that branch to become the Pro-

School, worked as an artist and designer for some time; in 1923 entered film line as an actor and played secondary roles in Bombay companies; formed his own company in 1927 and produced and directed several pictures;

prietor of Khanna Talkie Distributors. His firm is one of the important firms of distributors in Northern India.

Khemka, Bajrang Lal

Commercialist, Producer & Exhibitor

Born in 1907 at Ratangadh (Rajputana-Bikaner State); read up to the Matric; After coming out of the School entered business as a dealer in Piece Goods, Jute, Hessein, Importer of Java Sugar, and Motor Spare Parts.



Started the East India Film Coy. in 1932 and produced many pictures in various languages; In 1937 launched the Metropolitan Pictures, Calcutta; also owns a few Cinema Houses in India.

Kolha, (Late) Darabsha

Producer and Showman

Entered the industry as a Cinema operator in 1908 and worked in Cinema halls in Africa and Ceylon; returned to Bombay in 1914 and became the head operator of the Majestic Cinema; During 1920-24 he was also in charge of the joining depts. of the Star Film Co. and Majestic Film Co.; in 1924, in partnership with Messrs B.K.M. Dave, Nanabhai Desai and Navroji Pavri, started the Saraswati Film Co., which was closed in 1928; in 1929-30 he was in charge of the Laboratory of Nav Javan Film Co.; in 1931 he ordered out the Audio Camex Recording Set on which the first two pictures of Ranjit Film Co. were recorded; in 1932, in partnership with the proprietors of Famous Pictures, started Saraswati Cinetone at Poona. He died on the 16th June, 1934.

Kooka, K. A.

Exhibitor

He is one of our veteran Exhibitors. He is one of the controllers of the chain of theatres owned by the Globe Theatres Ltd.

Kooka, S. A.

Exhibitor.

He is one of our veteran Exhibitors. He is one of the controllers of the chain of theatres owned by the Globe Theatres Ltd.

Kotwal, S. N.

Businessman, Financier, and Distributor.

Born on the 12th March 1907 in Bombay; educated at St. Xavier's College and Victoria Jubilee Technical Institute; joined the industry as a



partner of Messrs. Pickfair Pictures Corp. in 1926; sponsored with others in 1935 the wellknown firm of Evergreen Pictures; this firm finances Film Producers and represents many American and British manufacturers of Cinemas and parts. Amongst the producers financed by his firm the principals are Prakash Pictures, Bhavnani Productions and Minerva Pictures.

Krishna Gopal

Producer, Director, Cinematographer & Laboratorian.

Born on the 7th November 1903 at Lucknow; graduated in Science in 1925 and worked as cinematographer for Publicity Dept. of U. P. Government and subsequently worked for British Dominion Films Ltd., Burma Pictures, and India Film Co., New Theatres Ltd., and

Bombay Talkies. He is the Proprietor of Polychrome Laboratories which produces & processes films in natural colours under his own Patent; in 1937 he has joined Ranjit Film Co. of Bombay and is building up automatic Laboratory for the Ranjit and intends to produce and process films in natural colours.

Krishnaswamy, N.

Cine-Journalist.

Editor, Silver Screen, Madras.

Kulkarni, Sitaram Vishnu

Merchant and Producer.

Born in 1887 at Kolhapur; leaving vernacular school entered business as Gold and Silver Merchant; in 1929 along with others started Prabhat Film Co. He attends to the accounts side of the concern and his opinion in all matters of the Prabhat has a weighty say.

Laharry, Nitish

(See—Builders)

Lalji Haridas

(See—Builders)

Luhar, Chimanlal Muljibhoy

Story-writer, Producer, Director, Cinematographer.

Graduating in chemistry from the Bombay University, he studied Cinematography in Kolinoor Film Co.; in about 1926 joined Saurashtra Film Co., Rajkot as a cameraman; after a year or so he returned to Bombay and joined Krishna Film Co. which he left in 1928 to join Sharda Film Co.; in 1932, with Messrs Babubhai Desai and Harshadrai Mehta sponsored Mehta-Luhar Productions; in 1933 joined Sharda Movietone as a partner; in 1934 joined Sagar Film Co. as a director

He has earned a good name as a screen-play writer and a cameraman.

Madan, (Late) J. F.

(See—Founders)

Mahalingam, D. B. A., B. L.

Born on the 1st January 1905 at Thiruvadalamaruthur (Tanjore Dist.); educated at St. Peter's



High School, Tanjore, Findley College, Mannargudi, St. Joseph's College, Trichy and Law College, Madras; joined the Bar at Tanjore in 1928; since the advent of talkies he has been taking keen interest in the advancement

of the industry; has been President of the Tanjore Film League since 1936.

Mamoojee, Ebrahim Hassen*Merchant and Distributor*

Born at Calcutta in 1901; hails from Kathor (Surat Dt.); while quite young joined Messrs G.E. Hassen Mamoojee, trading as Commission agents & Merchants, in partnership with Mr. G. H. H. Mamoojee.



In 1933 he founded the house of Calcutta Film Exchange, distributors of motion pictures, and secured the sole rights to exploit the New Theatres' Pictures in the Western India territories. In 1935 opened branches at Madras and Calcutta.

Babu Seth as he is generally known in the trade, is a popular figure in the film circle.

Maniar, Natwarlal C.*Story-writer and Producer*

Left School in 1920 to join N. C. O. move ment; in 1924 served in the Bank of Baroda Ltd., at Ahmedabad; in 1925 came to Bombay and worked in an import office; in 1927 came in touch with Mr. Maneklal Patel of Krishna and entered this line as a story writer and wrote many silent film plays under the nom-de-plum "Natwarshyam" for the Krishna Film Co.; in 1933 he left Krishna and in partnership with Messrs Dhirubhai Desai and Chaturbhai Patel, founded Shree Vishnu Cinetone Co.

He is one of the silent workers in our industry.

Mehta, Harshad Sakerlal.*Producer, Director and Cameraman*

Hails from Mota (Bardoli Taluka); entered this line in 1919 as a painter in Kohinoor Film Co.; shifted to Krishna Film Company in 1923; worked in all the departments of that concern viz. Painting, Editing, Laboratory, Camera and ultimately became the Director; in 1928 joined Sharda as a Director; in 1930 started Mhetra Luhar Productions in partnership with Messrs. C. M. Luhar and B. R. Desai; joined Sharda Movietone as a partner; in 1933 in 1934 joined Ambika Movietone as a Director; at present he is with the Premier Cinetone Ltd. of Coimbatore. Many successful silent and talkie pictures are to his credit.

**Mehta, Kapurchand N.***Merchant, Distributor, Exhibitor & Financier*

Born at Vadal (Kathiawar) in 1899; started

his career in business as an account clerk in a Bombay firm; came in contact with Mr. Pratapchand and went to Bangalore; in a year or so he became a minor partner in Pratapchand's concern; after the closing down of



the firm he started Kapurchand & Co. in Bangalore; extended the business to cotton and woollen goods and secured the selling agency of Lalimbi; in 1931 came in contact with Surya Film Co. and had an opportunity to study the film business; finding great possibilities therein, came over to Bombay and began financing Bombay producers (at one time the list of the borrowers from his firm numbered about three dozens); started side by side a distributing office of Super Film Co., and also leased Roxy Cinema; was also interested in West-End Talkies; established the Kapoorchand Ltd. in 1936 and opened up a branch at Calcutta; has travelled over Europe and Japan on business.

Mehta, Kevalchand N.*Merchant, Distributor, & Exhibitor*

Born at Vadal (Kathiawar) in 1905; youngest brother of Mr. Kapurchand N. Mehta; began to take interest in films since 1931; attends to Distribution and Exhibition side of Mr. Kapoorchand's concerns; has a weighty say in all the affairs of his elder brother; is on the Executive Committee of the Motion Picture Society of India and on the Standing Committee



of the Indian Motion Picture Producers' Association; in fact, he is the live wire not only of the Kapoorchand Organisations but of the film fraternity of Bombay.

Mehta, Vasantrai R.*Producer, Distributor and Exhibitor.*

Born in early nineties of the last century; went to Rangoon very early in life; entered this industry in 1914 as an accountant of the Royal Cinema-de-Paris in Rangoon; subsequently he worked in many Cinema Halls in Burma as Manager; in 1921 opened a distributing office of foreign pictures by the name "Oriental Film Service" in Rangoon; returned to Bombay in about 1927 and opened a distributing office for foreign pictures; in 1928 took up distribution of Indian Pictures; in 1933 started the Ambika Movietone; on closing this concern in 1936 sponsored Royal Film Circuit which is today one of the important distributing firms in Bombay.

Mehta, Zaverchand N.*Merchant, Distributor & Exhibitor.*

Born at Vadal (Kathiawar) in 1902; younger brother of Mr. Kapoorchand N. Mehta; chiefly attends to the Cotton and Woollen business of Messrs. Kapoorchand & Co.

Misra, (Late) Bhagawati Prasad*Author, Producer & Director.*

Born in 1896 at Benares; received High School education at Benares; came to Bombay in 1921 and entered Star Films Ltd. as a poster-artist; very soon he became a film director of

the company and his first picture was the 'Conquest'; in 1923 he joined the Majestic Film Co.; in 1924 he started the Indian Pictures Corp. with one Mr. Muttu; in 1925 joined Royal Art Studio; in 1927 he joined the Sharda Film Co.; in 1928 joined Imperial Film Co.; in 1930 his services were lent to Sagar Film Co. On Thursday 19th June 1932 he joined the Almighty.

In his death our Industry has lost one of the versatile and speedy film-directors. There are more than 150 pictures to his credit.

Mistry, Baburao (Painter)

(See—Builders)

Mistry, Fakirjee.

Though his individuality is merged in that giant organisation of Kodak Ltd., he is one of the persons by whom the industry benefits indirectly. He was the right hand man of Mr. Webber who placed Kodak's cine-film business in India on a concrete base and continues to be the right hand man of Mr. Noble—the present head of Kodak in India.

Mistry, Manekshaw Limjibhoj

F. R. P. S. (London)

Businessman and Cinematographer.

Born in 1896 at Bombay; educated at Wilson



College; left for the West in 1925; travelled over Europe and proceeded to U.S.A. where he specialised in Motion Picture Industry; graduated at the New York Institute of Photography of which he was the acting

Messrs. M. L. Mistry & Co. and imported raw cinema films; in 1930 acquired the sole agency of the Taner Corp. Recording Sets on which the first Indian Talkies of the Imperial and Krishna were recorded; in 1933 his firm was converted into a joint-stock Company under the style of Mistry Raw Film Distributors Ltd. and he became one of its Governing Directors; was a member of the deputation of M.P.S.I. that waited on the Hon'ble Sir Frank Noyce in 1933; is a patron of St. John Ambulance Association.

Modi, Haribhai

Merchant and Producer

He was a part proprietor of the National Film Co. that functioned during 1923-26. This Company produced many films the subjects of which were mainly drawn from the history of Gujarat. He is at present doing business on Bombay Stock Exchange.

Mody, Kekhasru M.

Exhibitor.

He is the Managing Director of Western India Theatres Ltd. which controls a chain of theatres in Bombay, Poona and elsewhere. He is one of our clever showmen. He is a member of the Exhibitor's Group of M.P.S.I. and takes keen interest in all its activities.

Modi, Sohrab Mherwanji.

Producer, Director and Artist.

Born at Bombay on the 2nd Nov. 1897; Matriculated in 1914; entered this industry in 1915 as an exhibitor at Gwalior; later he started cinema Halls at Deolali; during 1925-33, engaged himself in managing a dramatic Co. and acting roles in Shakespearean dramas; in



1935 inaugurated with his brother Mr. Rustom Modi, The Stage Film Co.; in 1936 started in partnership with the late Mr. Abdeali Musaji the present Minerva Film Co.

He is known to the dramatic and the cinematic world as Hamlet of the Urdu Stage. He specialises in producing and directing Shakespearean subjects. To him goes the credit of bringing Shakespeare on the Indian screen.

Motwane, G. C.

Landlord, Businessman, Engineer and Electrical Expert.

Born in the last quarter of the Nineteenth Century in Sind; joined Govt. Telegraph department and in 1899 was Inspector of Telegraphs in Sind. In 1909 in partnership with his younger brother he started The Eastern Electric and Trading Co. at Sukkur (Sind).

In 1912 he moved to Karachi; in 1917 opened a branch at Amritsar (Punjab). In 1919 came to Bombay and sponsored The Chicago Telephone Supply Co. In 1925 he and his brother separated and he kept the Bombay office for himself. In 1927 secured agency for Pilot Radios and thereafter secured several agencies of Electrical, Radio, and Cine machinery and part-manufacturers of Europe and America. To day he is controlling The Chicago Telephone and Radio Company Ltd. and The Eastern Electric & Engineering Co.

He is an astute businessman and a popular figure not only in our line but also in the commercial community of Bombay.

Motwane, V. G.

He is the son of his famous father Mr. G. C.



Motwane and prefers to remain in the background. He is a young man of parts. He takes active interest in all affairs of the Cine-trade. He was elected joint Hon. Secretary of M.P.S.I. for 1935-36 and re-elected for 1937-38.

Mudaliar, R. Nataraja

(See—Builders)

Mudaliar, Rao Bahadur P. Sambanda

Author, Artist, Director and Producer

Born on the 1st February 1873 at Madras; is a graduate in Arts and Law of the Madras University; was a judge of Court of Small Causes and Chief Presidency Magistrate of Madras; entered this industry in 1934 and directed the film 'Sati Sulochana'; in 1935 acted in 'Manohara'; was Chairman of the Reception Committee of the 2nd All-India Motion Picture Convention, 1936; is the Chairman of Jai Bharat Film Co. Ltd. of Trichinopoly.

Murti, S. N.

Scholar & Journalist

Born on the 26th August 1913 at Masulipatnam; educated at Hindu High School, Bezawada, and Noble college (Masulipatnam); graduated in 1934 in politics standing first; leaving University entered journalism and worked for some time for the Hindu (Madras) and



later joined the Editorial staff of the Bombay Chronical and the Bombay Sentinel; in 1936 August joined the Motion Picture Society of India as the Editor of the Journal of the Society; besides his editorial duties he used to attend practically to everything that passed through the Society's Head Office and was Assistant to the Joint Hon. Secretaries.

He was the live wire of the Society. His enthusiasm and spirit of service to the cause of the industry were manifest in the multifarious undertakings of the Society during 1937. At present he is the assist. programme director of the Madras Radio Station.

Muzumdar, Nagendra

Story-writer, Producer and Director

Born at Baroda in 1894; educated at Baroda High School and College; was for a time in Baroda Police Service; during 1923-25 sponsored and managed Amateur Dramatic Society and staged several classical Gujarati dramas; in 1925 joined Laxmi Pictures as an actor-director; worked as a director in almost all important companies in Bombay; started Pratima Pictures in 1933; sponsored Honey Talks in 1934; at present ill health keeps him idle.



Naidu, Sri Ramlu

He is the Production manager of the Central Studios Ltd., Coimbatore.

Naik, Pandurang S.

Producer and Cinematographer

Born on the 13th December 1899 at Mardol



(Goa); entered this industry in the Hindustan Cinema Film Co; shifted himself to the Patanker Friends & Co. and subsequently to Kohinoor Film Co. where he picked up the elements of cinematography; in

1925 he joined Laxmi Pictures and was assistant to Mr. Dabke; in 1926 when Mr. Dabke left the concern, he was entrusted with the photography of "Neera"—his first chance of cranking the camera; on the closure of Laxmi Pictures he worked in Victoria Fatma Film Co. and then Jagdish Film Co.; in 1929 he joined Ranjit Film Co. as a Senior cameraman which he left in 1934 and proceeded on a study-tour to Europe. On his return he joined Imperial Film Co.; in 1936 with Messrs Baburao Pendharkar and Vinayak Karnatak formed the Huns Pictures.

He is easily one of the ace cameramen of India. Light effects and Composition are his 'forte'.

Nandalal Jaswantlal

Director and Artist

Born at Bardoli (Surat Dt.) on the 15th March 1907; after spending a couple of years in the Art College joined Daver's College of Commerce; in 1926 joined Kohinoor Film Co. where he received training in film directing; in 1928 Mr. N. G. Davare entrusted him with the direction of the picture 'Flaming Youth' in the Kohinoor United Artists; in 1930 he joined Ranjit Film Co. where he made a great name; in 1934 he left Ranjit Film Co. and proceeded to Europe on a study tour; returning he joined Imperial Film Co.; in 1937 he left Imperial and went to Madras in charge of the Madras branch of Cine-Photo-Chemical Company.

Narayanan, A.

(See—Builders)

Narasimharao, C.

Film Director

Entered our Industry as an actor in Nava-javan Film Company of Bombay in 1929; joined in 1930 Krishna and in 1932-33 assisted Mr. H. M. Reddy in directing Telugu Pictures; in 1934 joined Vel Pictures Ltd. of Madras as a director; in 1936 joined Sree Rama Film Co. in 1937 shifted to National Movietone and he is now with Jaya Film Company.

He is considered to be one of the best film-directors in South India.



Naterwalla, Eruch Cavasjee.

Businessman, Financier & Distributor

Born on the 22nd March 1912 in Bombay; articulating joined his elder brother Mr. H. C. Naterwalla, as a partner in the firm of Messrs. Evergreen Pictures of Bombay. (Vide Mr. H. Naterwalla.)

Naterwalla, Hormusji Cawasji.

Businessman, Financier and Distributor.

Born on the 16th August 1906 at Bombay; educated at St. Xavier's College and Victoria Public Institute; prior to entering this Industry owned Gypsum mines in Kathiawar; in 1926



joined as a partner of Messrs. Pickfair Pictures Corporation; in 1935 along with others founded the now famous Evergreen Pictures-financiers and distributing agents of the Prakash Pictures, Minerva Movie-

tone and Bhavnani Productions and other filming units. His company also represents several noted American and British manufacturers of machineries and parts useful in our Industry.

Oberai, Bodhraji

(See—Builders)

Osten, Franz

Director and Actor

Born at Munich (Germany); started his career as a stage actor after graduating from the University; joined the motion picture industry in April 1907; directed over 100 pictures in nearly all important centres in Europe; came to India in 1925 and again in 1928 and 1929; since March 1935 working as Director for Bombay Talkies.

The phenomenal success of some of his pictures is a smashing reply to the contention that the knowledge of the language (used in the picture) is an essential qualification of a film Director.

Pai, Baburao Krishnarao

Merchant, Distributor, Producer & Exhibitor.

Born on the 10th May 1903 in Bombay; inter-



ested himself in films in about 1923 by joining the Bombay Distribution Office of Maharashtra Film Co. Along with Mr. R. G. Torney opened the Movie Camera Co., and took distributing agency of Aryan and Prabhat Pictures; in about 1928 reorganised Famous Pictures and the Movie Camera Co. and in 1929 opened up branches in the South and the North for distributing Aryan and Prabhat Pictures; his company were the agents for Audio-Camex Recording sets; in partnership with Mr. R. G. Torney opened the Saraswati Cinetone at Poona in 1931. He is now the Sole Proprietor of Movie Camera Co. & Famous Pictures.

He is a living example of a self-made man.

Pandey, Dorab J.

Hails from Bangalore; was educated at St. Joseph's College; also took commercial course at the Alexandra Commercial College; entered the industry in 1926 by forming a producing concern with two other partners Messrs. Naval Gandhi and P. S. Talyarkhan; produced Dr. Tagore's famous play 'Sacrifice' (Balidan) which proved a great success both at

home and abroad; early in 1928 built the Apollo (Surya) Cinema and in 1930, the Hindamata Cinema, Bombay; in 1932 purchased the Laxmi Cinema, Parel (Bombay) which was subsequently

renovated and the name was changed to Bharatmata Talkies; in 1934 severed his connections with the Hindmata and went on a continental tour; returning in 1936, took up the charge of Bharatmata Cinema of which he is the present proprietor.

Mr. Pandey is one of the old exhibitors of Bombay. He is a member of the Exhibitors' Group of M.P.S.I. and takes keen interest in matters pertaining to the exhibition side of the industry.

Pancholi, Dalsukh

Distributor and Exhibitor

He is in charge of the Lahore Branch of the Empire Talkie Distributors.

Pancholi, Damodar

Distributor and Exhibitor

He is in charge of the Delhi Branch of the Empire Talkie Distributors.

Pancholi, Rewashanker M.

Distributor and Exhibitor

He started his career with Chartered Bank as a Head Clerk; joined film industry 27 years ago by opening a Picture House at Karachi; he is now the Proprietor of the Empire Talkie Distributors; the firm controlling a good number of the theatres all over the country and districts of both India and Foreign pictures. He is also an agent for RCA talkie equipments for Northern India, Bengal and Burma.



Pasta, (Late) Madhavdas G.

Business-magnate, Landlord and Producer



The proprietor of the now-defunct Jagdish Film Company. During its short existence this company produced some very artistic pictures.

sponsored the Photographic Society of India; is a member of the Editorial Board of Journal of the Motion Picture Society of India; at present Proprietor of the Central Camera Co., Bombay; has already won several competitions in pictorial photography.

He is one of our few cinematographers who are also expert technicians. His 'forte' is pictorial and portrait photography.

Patel, Dr. Ambalal M.

Merchant, Producer, Distributor & Showman

Born at Sojitra; after receiving education in local English School went to Calcutta and obtained L.C.P.S. Diploma; in 1912 entered state service in Mysore and worked as hospital assistant in Bangalore and Shimoga; while in service attended to the correspondence of Messrs. Maharaja Cycle Co. and thus got an opportunity to learn the trick of the Cycle trade

in Bangalore; in 1914 gave up state service to join the firm of Mr. Nemchand Velchand Desai; in 1916 left Mr. Nemchand's firm and opened his own Cycle Store; in 1917 became working-partner in the then newly



floated firm of Bombay Cycle & Motor Agency (Bangalore); this agency handled sale of some of the cars of G. M. C. in Mysore state; in 1925 Mr. Chimanlal Desai took him up as a partner in his Select Picture Circuit and since then until 1936 enjoyed partnership in all the business launched and built up by Mr. Desai; in 1930 when Mr. Chimanlal left Bangalore to start Sagor Film Co. in Bombay he was left in charge of the circuit which by then was controlling three theatres in Bangalore and distributing pictures

Patankar, S. N.

(See - Builders)

Patel, Ambalal J.

A. R. P. S.

Businessman and Cinematographer

Born in April 1907; in 1924 devoted to the study of photography; in 1926 went to East Africa and started business in photography there; in 1928 returned to India and joined Krishna Film Co. as cameraman; in 1930 joined Sharada Film Co. as



the chief cameraman; in 1932 he joined Sagor Film Co. which he left to attend to his business in photographic machinery and goods; is one of the promoters and founders of Amateur Cine Society of India and Chairman of the programme Committee thereof; in 1937 along with others he

of almost all important Bombay concerns in the South; retired from the partnership of Sagar Film Co. in 1936 and went back to Bangalore to attend to the chain of theatres and distribution of pictures; has now once more come back to Bombay to join Supreme Film Distributors and has taken up charge of the exhibition side of the concern.

Patel, Baburao

Producer, Distributor, Director, Publicist, and Journalist.

Born on the 4th April 1904 at Maswan (Thana



Dist.); after receiving good education took up commercial line; worked as a Chemist for three years; thereafter started free lancing in Journalism and took up publicity work in commercial lines; turned to Films

during 1928 and directed a picture for the Maharashtra Film Co. (Kolhapur) in 1929; joined Mr. V. S. Mahindrakar and launched on distribution of pictures; in 1934 inaugurated Gandharva Cinetone; but after producing four pictures closed down and once again took up publicity and journalism; at present edits the popular cine-monthly the "Filmindia".

Patel, Chaturbhai G.

Producer and Cameraman.

Born in March 1898 at Nar (Baroda State); in 1915 joined a cotton Mill in Ahmedabad as a fitter; in about 1919 entered this industry & was connected with the Cinema-de-France, Ahmedabad; came over to Bombay in 1920 and engaged himself in Kohnoor Film Co.; in 1922 worked as



an assistant Cameraman with Mr. Devare; when Mr. Maneklal separated from Kohnoor Film Co. he was put in charge of a Cycle and Music instrument store owned by Mr. Maneklal Patel with the establishment of the Krishna Film Co., he was taken up as a cameraman; in 1930 he left Krishna and started free lance producing; in 1933 in partnership with Messrs. Dhirubhai Desai and Natwarlal Maniar formed the Vishnu Cinetone; in 1937 he relinquished his partnership from Shree Vishnu Cinetone and started Shree Vishwakala Movietone

Patel, Chaturbhai M.

Merchant, Producer, Financier.

Born in 1892 at Khambholaj; entered business at Amraoti in the firm of Mr. Umedbhai Patel as a Manager of the ginning factory in about the year 1912; four years thereafter started his firm of Messrs. U. D. Patel & Co. at Amraoti and Akola; a year after started in Bombay in existing firm of Messrs. U. D. Patel & Co. in partnership with Ishwarbhai Umedbhai Patel dealing in mill and gin stores; in 1926 began dealing in mill Gin Stores in EAST AFRICA; interested himself in films as financier of Krishna Movietone, Vishnu Cinetone, Ajit Movietone and others; in 1931 started producing Talkies in partnership with Miss Mukhtiar Begum and produced 'Prem-Ki Ag'; owns three ginning factories in EAST AFRICA to this day.

Patel, Gowardhanbhai G.

Cinematographer.

Born on the 24th April 1908 at Ahmedabad

an assistant Cameraman with Mr. Devare; when Mr. Maneklal separated from Kohnoor Film Co. he was put in charge of a Cycle and Music instrument store owned by Mr. Maneklal Patel with the establish-



ment of the Krishna Film Co., he was taken up as a cameraman; in 1934 started Trailer Publicity Bureau and specialised in trailer making.

He is one of our clever cinematographers. He has a clear grasp of the intricacies and problems of lighting and perfect composition in photography.

Patel, Ishwarbhai Umedbhai

Merchant, Landlord, Film Financier, Producer and Distributor.

Born at Amraoti (Berar) in 1896; hails from Nadiad district of Gujarat; educated at New English School, Nadiad; entered into business in 1913 and started



Jis Bros. & Co. as Mill Gin Store supplier and also attended to the paternal Ginning factories at Uttersanda (Gujarat) and Amraoti (Berar); in 1915 developed Jis Bros. & Co. into Messrs. U. D. Patel & Co. (Bombay); in 1921 separated from Messrs. U. D. Patel & Co. and started R. B. Gowardhan & Co.; in 1923 again joined Messrs. U. D. Patel & Co. and remained there upto 1931; interested himself in the Cinema trade owing to his close relations with Mr. Maneklal Patel of Messrs. Krishna Film Co. (Dadar);

leaving high school joined Cinema Industry in 1925 as an apprentice in Krishna Film Co.; took his lessons in Cinematography under Messrs. Chimanlal Luhar and Chaturbhai Patel; in 1927 became full-fledged

began financing Film industry in 1933; first financed one after the other about half a dozen petty producing concerns; in 1934 opened up the Gujarat Film Circuit (Dadar) for the distribution of the pictures produced by his constituents; in 1937 started his own producing unit under the name and style of the Jay-Bharat Movietone.

Patel, Jagannath

Businessman.

Born on the 25th September 1902 at Bombay;



educated in New High School and St. Xavier's College; left College to join his father's export business; in 1929 interested himself in wireless and Radio; in 1935 opened up a shop to sell the world famous amplifiers

and Radios of Dr. Dietz and Ritter (Leipzig) and soon started dealing in studio equipments, Camera and Printers under the aegis of his firm International Talkie Equipment Co.; acquiring sole agencies for Eugene Bauer G. M. B. H. (Stuttgart) and Hugh Mayer for projection lenses he opened sales agencies all over India; a very great number of theatres in India are today equipped with Bauer machines. He is an astute commercialist with tremendous resourcefulness.

Patel, Maneklal B.

(See - Builders)

Pathy, Dr. P. V.

Cinematographer.

Born in 1906 at Madras; educated in Pachaiappan's College, (Madras) and University of Paris

(Sorebonne) and also in the Technical School of Cinematography (Paris); took his doctorate in literature in 1933; returned home in 1935 and engaged himself in the production of short films; in 1938 sponsored along with Messrs. Barjore Tata and P. Subrahmaniam the firm of Messrs. B. P. S. Films, for the production of News-reels with running commentary in Vernaculars, the first of its kind in India. Shot Harijura Congress of 1938 and other important events all over India; is the founder Secretary of the recently formed Amateur Cine Society.

He is the News-reel correspondent for British Paramount News. Enthusiasm and enterprise emanate from every word and action of his.

Patwardhan, Shanker Govind

Exhibitor and Journalist.

Born in 1900 at Wai (Satara Dist.). Educated at Poona and at Nagpur; after quitting college entered printing press business in 1921; during



1921 to 1933, worked with the Advocate of India and the Free Press Journal; in 1933 entered this industry and became Manager of Prabhat Talkies, Sholapur of which in 1937 he became the Proprietor. He is a member

of the Motion Picture Society of India and takes prominent part in all the activities that further the interest of the cine trade and industry; sponsored along with others the Advanced Instructional Association at Sholapur the aims and objects of which are to popularize educational films in India.

Pavri, Navroji Sorabji

Producer & Showman

Born in Nov. 1881; receiving vernacular education took up sign-board painting as a profession

in 1901; in 1916 joined Alexandra Cinema as a painter and box office clerk; in 1918 joined Majestic Cinema as an assistant Manager; in 1920 became the Manager of the Cinema; in 1924 in partnership with Messrs. B. K. M. Dave, Nanabhai Desai and Late Mr.



Darabshah Kolha started Saraswati Film Co. which was closed in 1928; since then he continues to be the Manager of the Majestic Cinema

Pendharkar, Baburao Gopalrao

Producer, Director, Artist.

Born in 1897 at Kolhapur; joined this industry



in 1919 in the Maharashtra Film Co. Kolhapur, as Manager; in 1920 became Manager of the then newly formed Prabhat Film Co.; when Prabhat shifted to Poona in 1930 he became the General Manager of Kolhapur Cinema

tone; in 1936 along with his younger brother and Mr. Pandurang Naik, founded the Hums Pictures.

His histrionic career begins with the Prabhat and some of his portrayals are undoubtedly praiseworthy; he ranks very high amongst the character actors in India; the industry knows him for his organizing and business talents as well as his histrionic abilities. An old and important member of the industry, he was on the executive committee of M. P. S. I. during

1906-37. He was also a member of the Deputations of M. P. S. I. that waited on the Central Govt. at Delhi.

Pendharkar, Bhalchandra Gopal

Author, Dramatist and Director.

Born in 1901 at Kolhapur; matriculating from Kolhapur High School, went on the stage as an actor and free-lance writer; his brilliant pen attracted the attention of the magnates of the Maharashtra stage and his dramas were successfully staged; in 1925 he entered this industry as a story writer and Director in Sharda Film Co.; soon he left Sharda to join Maharashtra Film Co., Kolhapur; joined Saraswati Cinetone in 1932 and wrote and directed 'Shyam Sunder'; subsequently worked in Shyam Cinetone, Shalini Cinetone and Kolhapur Cinetone; in 1937 he returned to Saraswati Cinetone and is at present busy producing 'Gopichand';

He is a brilliant writer and Dramatist.

Phalke, D. G.

(See—Founders)

Polishvala, M. M.

Distributor and Exhibitor.

Born on the 10th September 1882 in Bombay;



During 1900-1919 worked as a Pay master in G. I. P. Railway; During 1919 to 1922 took up P. W. D. contracts in Southern India; in 1922-28 represented the Star Films Ltd., the Royal Art Studio and the Imperial Film Co. in Southern India; in 1928 went to Delhi on behalf of Imperial Film Co. and opened up a

cine-laboratory to meet the contracts of the Imperial Film Co. with the Central Publicity Bureau, Indian States Railway for developing negative and positive films; in August 1932 assisted Mr. Jagat Narian Seth in floating the firm of Jagat Talkies Distributors and secured for the firm distributing rights of Imperial pictures; subsequently secured the agencies of Ranjit and New Theatres pictures for Northern India; in January 1938 left Seth Jagat Narian and has recently joined the Motimahal Theatres of Calcutta. He is a brilliant canvasser of business and has a tact and manoeuvring capabilities of his own which spell success in whatever he undertakes.

Prakash, R.

(See—Builders)

Prasad, Ajit

Journalist.

He is the Editor of the 'Roopbani' of Delhi and as such rendering yeoman's service to our industry in Northern India. His magazine has attained an outstanding position among our cine-journals.

Pullaiah, C.

Producer and Director.

He is considered to be one of the most successful directors of Telugu Talkies. His 'Lav Kusha' had created a record in box-office collections. Recently he has introduced short-films along with the major picture.

Quiribet, Gaston George

Cinematographer & Technical Adviser.

Born at Paris in 1888; after finishing College education joined Pathe Freres, Paris, in 1906; worked for sometime with Pathe news-reel

organisation; joined Hepworth Picture. Plays as chief Technician and Cameraman; went to America in 1929 and since then had been connected with several leading British, American and French studios until joining Eastman Kodak Co. as a technical adviser. Now working in the same capacity of Kodak's Motion Picture Dept., India. He is the Tech. Editor of Journal of the M. P. S. L. and member of the Exe. Committee of Amateur Cine Society.

Raizada, J. P. L.E.E.S.C.

Hails from U. P. and is 26 years old; passed Electrical Engineering Examination from the Dayalbagh Technical College, Agra; had practical training in several engineering firms; has also studied Electrical and Sound Engineering abroad; in 1933 took charge of Moti Mahal concerns as Publicity Manager; in 1934 became General

Manager of Moti Mahal Theaters - production, distribution, and exhibition sections; was also Production Manager of Gold Mohor and some other film concerns. At present he is in charge of the theatres and distribution of Moti Mahal Theatres in Northern and Western India.

Raja Sandow, P. K.

Producer, Director & Actor.

Born in Pudukkottah; early in life he came over to Bombay and joined National Film Co. in 1923; in 1924 entered Kohinoor Film Co.; in 1925 worked in Laxmi Pictures, where he made a great name as character actor; in 1926 he went back to Kohinoor Film Co.; in 1927 left Kohinoor to join Jagdish Film Co.; in 1930 he left Bombay and joined Associated Films Ltd. at Madras as a director; in 1931 he came back to Bombay and joined Ranjit Film Co., which he left in 1936 and

returned to Madras where he is at present directing and acting in South Indian pictures.

Rajan, M. T.

Merchant, Producer and Exhibitor.

He is the Proprietor of M.S. M. T. Rajan & Co., dealing chiefly in electrical goods; entered this industry in 1927 and started *Kinema* Centre, Madras; subsequently built up chain of Theatres in Madras Presidency; in 1933 in co-operation with late Mr. P.V. Das

and others started Vel Pictures Ltd., which is one of the up-to-date Studios in South India.

He is widely known in South India for his philanthropic views and activities.

Ramaseshan, G.

Producer, Organiser and Distributor

Born on the 3rd April 1897; educated at Rajah's High School (Sivaganga) and Presidency College, Madras; on quitting College entered educational line



but soon relinquished it in favour of films; in 1918 he managed the distribution side of the business of Mr. A. Narayanan; in 1928 started along with Messrs. A. Narayanan and R. Padmanabhan "The Indian

Mr. Anadi Bose and became managing partner of the Aurora Film Corporation and secured distributing rights for Bengal of pictures produced by the then wellknown companies; he had a hand in establishing The Radha Film Co. and in the management of the Barua Pictures Ltd.; was responsible for the production "Kovalan"; in 1933 was a member of the film deputation that waited on the Central Govt. at Delhi; in 1936 left Aurora and helped Mr. R. K. Ramakrishnan float the Central Studios Ltd., of Coimbatore; in December 1936 was elected President of the first Madras Provincial Film Conference; is the President of the Madras Cinematograph Association.

He is a great believer in "work for the work's sake" and never allows his irons to cool down.

Ram Rao, V.

Born on the 11th November 1904 at Ellore (West Godavari); is a graduate of the Madras University; he is the Managing Editor of The Cinema Samachar and Hon. Secretary of the Madras Film League; was one of the sponsors of the 2nd All India Motion Picture Convention of 1936.



He is an active and sincere worker in the cause of our industry in general. He is the live wire of Madras Film League which is rendering great service to the Industry in Madras Presidency.

Rao, Y. V.

Producer and Director.

Born on the 30th May 1903 at Nellore (South

India); Having completed his High School education joined a Medical School which he left to enter film line in 1925; started his career as an actor in Laxmi Pictures, Bombay and then went to Madras and worked in several film companies and acted and directed pictures; with his Tamil Picture 'Chintamani' he jumped in the time-lime towards the flag end of 1936; recently he inaugurated the Chintamani Pictures Ltd., and is busy producing 'Bhakta Meera' in Tamil.



By dint of industry and study he achieved success and is an object lesson to the young aspirants in this Industry.

Raval, Icchashankar Cullianji

Businessman, Distributor, Exhibitor, & Financier.

Born in 1897 at Bhavnagar; Educated at Bangalore; left High School to join his brother



late Mr. Nandlal Raval in piece-goods and textile business; on the death of his brother, founded Messrs. Ratilal Bros. and secured selling agency of The Coimbatore Spinning and Weaving Mills Ltd.; entered cinema line as a financier and financed Mr. Purshottamdas Ved to purchase Sharda Pictures; in 1929

secured distributing agency of Surya Film Co.; in 1930 opened a branch in Bombay; in 1933 purchased distributing rights for Bombay presidency of some talkie pictures; at present conducting two theatres and a distributing office at Bangalore. His firm is also agents for The Commonwealth Trust Ltd., Calicut. His firm in Bangalore was responsible for introducing Bauer and Erko machines in South India.

He is one of those few Gujaratis settled down in South India, who are held in great respect by all concerned.

Raval, Ratilal Nandlal

Businessman, Distributor, Exhibitor & Financier.

Born in 1906 at Bhavnagar; educated at Bangalore High School; left school in about 1924 to



join business of the firm of M/s Ratilal Brothers, agents for The Coimbatore Spinning and Weaving Mills Ltd.; entered cinema line as a financier and financed Mr. Purshottamdas Ved to purchase Sharda Pictures;

in 1929 secured distributing agency of Surya Film Co.; in 1930 opened a branch in Bombay; in 1933 purchased distributing rights for Bombay Presidency of some talkie pictures; at present conducting two theatres and a distributing office at Bangalore. His firm is also agents for The Commonwealth Trust Ltd., Calicut. Bauer and Erko Reproducing sets that are so favourite with South Indian Exhibitors were introduced by his firm at Bangalore.

Tutored in the school of his uncle Mr. I. C.

Raval; he promises to be one of our expert distributors and exhibitors.

Ray, Bimal

Cinematographer.

Born at Dacca on the 12th July 1909; after finishing studies joined the industry in March 1933; after an apprenticeship of about two years, got an independent chance of cranking in New Theatres; now working in the same concern as a Cinematographer.

For clean and neat photography trust Bimal Ray.

Reddy, H. M.

Producer and Director

He entered this industry in 1927 in Sharda Film Company and then shifted to Imperial Film Company; in 1931 he directed for Krishna Movietone the first Tamil Talkie 'Kalidas' and also the first Telugu Talkie 'Bhakta Prahlad'. During 1934-35 he worked with Shalini and Kolhapur Cinetone. He is now the Managing partner of Rohini Pictures, Madras.

Rege, N. V.

The industry first knew him as the asst. head of the film department of Kodak Ltd; in 1925 he joined Haverro Trading Company; was placed in charge of their film department and was responsible for pushing the sales of Agfa films; when Agfa opened their own office he shifted to their office and was virtually in-charge of cine-film department. In 1930-31 owing to some queer circumstances he became a sort of co-manager of the firm. In 1935 he left the concern and is at present busy organising his own firm of importers of cine-film.

To him the Producers of Western India owe a good deal for the facilities he always promptly attended to them.

Rele, R. K. B. A. (Hon.) LL. B.

Author and Journalist

Born in 1903 at Bombay; educated in Wilson



High School and College; graduated in 1925. Since graduation has been interested in pictures as a critic in the Vernacular Press. In 1930 he began writing stories for the screen; in 1935 was connected with Pratima Photochrome Co. and in the same year became the Editor of the Moving Picture Monthly, Bombay and within a short time the Monthly became a force in the Industry; is representative of many a foreign journal devoted to Cine Industry.

The criticisms appearing in M. P. M. are impartial, sympathetic and illuminative.

Sampat, Dwarakadas

(See — Builders)

Sarpotdar, N. D.

(See—Builders).

Saxena, Chand Bahadur

Businessman, Distributor and Exhibitor

Born in 1905; after receiving High School



education he entered this industry as an exhibitor in Amritsar and managed the Globe Cinema; for a period of about nine years he engaged himself in other trades; in 1932 he secured sole agency of Philisnor Talkie Machines for Northern India; in 1936 secured agency of Philips machines for Western India; in 1937 secured the distributing agency of Indian pictures of the Paramount Film Co. of Bombay and also Northern India Agency for Bauer machines.

He is a self made man and the success of his business is in a large way due to hard labour, honesty and perseverance.

Sethna, The Hon'ble Sir Phiroze

Kt. O. B. E.

Statesman and Industrialist

Born in Bombay on the 8th October 1866. Matriculated from the Calcutta University; graduated in 1887 from the Bombay University and joined his father in business; took to public



life in 1907 and entered Bombay Municipality; in 1911 became the Chairman of its Standing Committee and in 1915 its President; was made a J. P. and an Honorary Magistrate at an early age; for services to the Em-

pire during the War, was made O.B.E. in 1916; in the same year was nominated to the Bombay Legislative Council; since 1921 has been continuously elected a member of the Council of State where he has greatly distinguished himself; was a trustee of the Bombay Port Trust (for over a decade) and of the Bombay Improvement Trust; is a trustee of the Parsee Panchayat, of the Sir Ratan Tata Charities, of N. M. Petit Charities, Anjuman Atash Behram and several other Charities of the Parsee Community; is the Chairman of the Central Bank of India Ltd.; since 1921 is a director of more than fifty leading commercial companies; was a member of the Indian Sandhurst Committee; was one of the six Delegates sent by the Government of India to the Government of the Union of South Africa; in fact there is hardly any social, political or commercial activity with which Sir Phiroze is not actively associated; is connected with the Motion Picture Industry since 1936 and is the present President of the Motion Picture Society of India.

'A Broad smile, a good word, a kindly thought for everyone-these are the secrets of the astonishing energy of this young Septuagenarian'. This is indeed a vivid yet very true description of the man.

Shah, C. H.

Merchant & Landlord.

Born at Bombay in 1892; was a dealer in Motor Cars; was also dealing in export-import business; travelled all over the Continent in 1924; was working as an apprentice in the Lasky Studios at Long Islands in the same year; at present he owns the Elphinstone Talkies, Bombay - the only theatre with Indian-made Sound Equipment fitted on Fathe projectors.

Shah, Chandulal J.

Story-writer, Producer, Director and Businessman.

Born at Jamnagar in 1900 and destined though

for the stock exchange, Mr. Shah developed a liking for the film industry and nursed it further more as a hobby than as a lucrative point. He took to film direction, harnessing by support from his elder brother Mr. Dayaram Shah and joined the Laxmi Film Co. and subsequently

entered the Kohinoor Film Co. where he came in contact with his present business partner Miss Gohar. 'Typist Girl' & 'Educated Wife' revealed Mr. Shah in flying colours. It was at this stage that he brought out 'Gun Sundari' a story written and directed by himself that established him among the first-rank Directors. Financed by Mr. Madhavdas G. Pasta, he founded the Jagdish Film Co. which produced 'Vishwa Mohini' and other successes. With Mr. Pasta relinquishing connections with Jagdish, the famous Shree Ranjit Film Co. saw the light of the day. Mr. Chandulal Shah steered his way through turbulent waters and by the very force of his ever increasing enthusiasm he has now come to place Ranjit on the high pinnacle of renown which it rightly enjoys.

Shah, Dayaram J.

Story-writer, Organizer, Distributor, Publicity Expert.

He supervises the business side of the Ranjit Movietone and chiefly attends to the distribution of Ranjit pictures.



Shah, Mohanlal T.

Producer, Distributor and Exhibitor

Receiving High School education in Bangalore,



joined paternal cloth business at Bangalore and Madras; in 1930 entered our industry as a distributor and sponsored Ramniklal Mohanlal & Co., at Bangalore; in 1931 ran a Touring Cinema in Madras Presidency; in 1932 moved to Bombay; in 1936 secured agency of Bombay Talkies and took over Kumar Movietone Studio and started Mohan Movietone.

Shah, Naginlal

Journalist

Editor of Chitrapat (Gujarati Weekly).

Shantaram Rajaram Vanakudre

Producer and Director.

Born on the 18th November 1901 at Kolhapur;



leaving school worked in different capacities until 1920 when he entered the portals of the Maharashtra Film Company, Kolhapur; here he worked in all departments, and received the grounding that has gone a long way in the making of him an ace director of films in India. In 1929 with four

other partners, founded the Prabhat Film Company in Kolhapur; he directed all Prabhat silent pictures; in 1931 Prabhat began producing talkies and his third talkie "Maya Machhindra" placed Prabhat on a concrete footing; in 1933 Prabhat shifted to Poona. And since then the Prabhat pictures have been conquering fresh cinematic fields, every season, under their Generalissimo Shantaram.

Application, sincerity of purpose and industry have placed Shantaram among the front-rank film Directors in India. A sincere worker in the cause of our industry, Mr. Shantaram takes keen interest in the activities of the M. P. S. I. and was a member of the Deputation that waited on the Hon. the Home Minister the Premier of Bombay.

Sharma, Gajanand, M.A.

Journalist

He was the Editor of the Movies of Delhi. He started this magazine on the 18th July 1934 and made it popular and useful. His news and views were brilliant and instructive.

Shivdasani, L. T. B.A.

Businessman and Producer

Born in 1906 at Hyderabad (Sind); graduated



from Gujarat College (Ahmedabad) in Economics in 1927; took special course in modern mechanical methods of Agriculture in Poona and went home and engaged in farming for a while; was for some time Propa-

ganda Officer of Indian soft-coke cess committee. In 1933 entered this industry as secretary, manager and director of the Ajanta Cinetone Ltd.; in 1935 when Mr. N. V. Rege resigned he took up his post in Agfa Photo Company and is still with them.

He is one of the Sindi gentlemen in this industry for whom every body has a good word. Holding a responsible position in Agfa organisation he has been rendering good services to the Cine-Industry.

Shorey, Roshan Lal

(See - Builders)

Sidhwa, F. R.

Exhibitor

Sidhwa and Kooka are the names quite well known to everybody in this trade. He is one of the controllers of the chain of theatres owned by The Globe Theatres Limited.

Sircar, B. N., B. Sc. (London)

Engineer, Businessman, Producer and Exhibitor

Born in 1901; educated in England and studied Engineering course in an English University; after obtaining B. Sc. degree returned to Calcutta and started his own firm of Building Contractors; with the advent of Talkies in India interested himself in films and in 1930 launched on the New Theatres Ltd., and in the same year opened the New



opened the New

Theatres Studios. His Theatre Chitra and New Theatres Studio are the pride of all India.

He is the "Gentleman" of the Industry—his personality is at once inspiring and pleasing. Culture is written all over him.

Srinivasan, N.

Journalist and Publicist

Born on the 7th March 1903 in Madras; graduated from Madras Christian College in 1923; entered this industry in 1934 as a Journalist and publicist; was Cine-Editor of Bombay Radio News and publicity officer of Jayavani Talkies (Madras) and Shri Shakti Movietone (Bombay) during 1934-35.

In 1935 started the Talkatone and is at present its Managing Editor and Proprietor.



Subedar, (Late) Jamnadas

Born at Gondal (Kathiawar); educated at Elphinstone College; owing to domestic and financial difficulties left college and worked in the Block-making dept. of Bombay Chronicle and subsequently as a Press Photographer entered the film industry as a cameraman first in the Jagdish and later in



Ranjit Film Co.; with the advent of sound qualified himself as a Sound Engineer; left for Europe

in Jan. 1934 on a study tour; after a short survey of the leading film studios and laboratories returned home and joined the Imperial Film Co. He passed away on the 9th Oct. 1934.

By the death of Mr. Subedar, the industry has lost one of the eminent technicians. He was a well-made man and a founder-member of the I. P. S. L.

Subedar, P. C.

Born in August 1910 in Kathiawar; Educated in Bombay; in 1927 joined V. J. Technical Institute (Electrical Engineering); in 1931 took his degree L. E. E. (Hon.); in the same year joined Ranjit Film Co. and worked under his elder brother the Late Mr. Jamnadas Subedar; in 1934 he became the head of the

Sound Dept. of the Ranjit; in 1937 left for Europe on a study tour; returned in December the same year; is the member of Technical and General Committee of the Motion Picture Engineers of India; Joint Hon. Secretary of A.C.T., India and Associate Member of A.C.T., Bombay; is an associate member of the Society of Motion Picture Engineers of America.



Subramanya, K.

Producer and Director

Born in 1904 at Papanasam (Madras); graduated from Kumbakonam Govt. College in 1925; took his B. L. degree in 1928; in 1929 joined the Madras Films as a director; when talkies came he sponsored the Madras Motion Artists and later the Madras and later the Motion Picture

Producers Combine Studio of which he is the Managing Director.

Suchet Singh (Late)

After a couple of years experience in America he returned to India towards the end of 1918 and sponsored The Oriental Film Manufacturing Co. Ltd. which produced about four pictures and a topical film of the funeral procession of Late Mr. B. G. Tilak. He died towards the end of 1920. Had he lived he could have been one of the Builders of the Industry in India.

Tagore, Maharaja Bahadur, Sir P. C.

Zamindar and Producer

He is the Chairman of the Board of Directors of Film Corporation of India Ltd. (Calcutta) a



producing concern recently formed with ambitious programme.

Talagiri, Pandurang S.

(See - Builders)

Tata, Barjore M.

Businessman, Producer, Cine-Technician.

Born on the 18th February 1899 at Billimora (Baroda State); educated at Panchgani and



Bombay; in 1917 read at Wilson College, Bombay and in 1919 joined V. J. T. Institute for Engineering Course; during 1922-28 conducted aerated water factory at Calcutta; during 1928-33 engaged in spices and general com- mission business in Bombay; in 1933 interested in the import of foreign pictures and subsequently formed along with others the Wadia Movietone; is the Chief Sound Engineer and Partner of the concern. He is the President of Cine Technicians Association of India and was Secretary of the Motion Picture Society of India in 1936-37; recently in co-operation with Dr. P. V. Pathy formed Messrs. B. P. S. films with the object of supplying Indian Newsreels with running commentary in vernaculars.

He is one of Bombay's reputed Cine-technicians. He possesses wonderful energy for work and has a high conception of organisation.

Tata, Nadirshah M.

Businessman, Producer & Financier.

Born on the 21st July 1896 at Billimora (Baroda State); matriculated from a Bombay High School joined paternal business of import



export chiefly of spices; interested himself in this industry in the early thirties and on the 7th August 1933 sponsored The Wadia Movietone along with other partners.

He is a consum-

mate businessman and possesses pleasing personality. His considered opinions go a long way in the conduct of business of Wadia Movietone.

Thakore, Jayantilal

Producer, Distributor & Exhibitor.

Born at Broach on the 11th July, 1898. He first entered this industry as a travelling representative for foreign film Distributors; for sometime he was working for the Madras office of Pathé (India) Ltd.; in 1929 he was taken up by the proprietors of Famous Pictures, Bombay and put in charge of their Bangalore office; in 1933 he opened a theatre at Madras; he is on the Board of Directors of Vel Pictures Ltd., Madras and is the Managing Director of Pragati Pictures, Bangalore. He also runs Theatres at Madras, Mysore and Bangalore.

He is one of the outstanding personalities amongst the film people of South India.

Tipnis, P. R.

Distributor and Exhibitor.

Joined Coronation Cinema (Bombay) in 1911 as Cashier & Manager and also managed Darbar Cinema; was concerned in the shooting of the first (un-released) Indian Picture 'Pundalik'; in 1914 joined Messrs. K. D. Bros. of Benares in charge of their Touring Cinemas in Northern India; in 1916 was manager of the Imperial Cinema (Bombay); early in 1920 went to Delhi and opened Rink Theatre and subsequently the Emperor Theatre which is now the New Royal Theatre; during 1924-27 was secretary of the Great Eastern Corporation Ltd. that produced several international films; was a member of the deputation of the Motion Picture Society

of India that waited on Sir Frank Noyce; in 1936-37 promoted and became managing agent of the General Talkies Ltd., and is also managing proprietor of Messrs. Tipnis & Co. and controls a chain of theatres in Northern India.

Torney, R. G.

Merchant, Producer, Distributor, Exhibitor, Cameraman, Director.

Born in April 1890 at Malwan; received High School Education; initiated into films in Maharashtra Film Co.; in 1924 worked in Ashok Pictures; in 1925-



26 was business-manager of Laxmi Pictures (Bombay) and assisted Mr. Haribhai Desai to place the concern on a sound footing; when the wave of Gandhiji's activities swept away Laxmi Pictures, opened The Studio-Camera Co. and The Famous Pictures along with Mr. Baburao Pai; was business manager of the then newly started Imperial Film Co. for six years and then of Sagar Film Co.; in 1931 inaugurated the Saraswati Cinetone in Bombay was partner in Famous Pictures and Studio Camera Co. till 1937. Now he is the sole Proprietor of Saraswati Cinetone; at present producing 'Gopichand' in Hindi; is better known as 'Dada' (elder brother) to Marathi cinema fraternity.

Udwadia, M. B.

Producer, Director and Actor.

Born on the 15th June 1899 at Udwadia;



educated in Bulsar High School; came to Bombay early in life and dabbled in Stocks and Shares; joined this line as a character actor in Royal Art Studio in 1925; worked as a hero in Excel-sior Film Co. in 1926; directed pictures in Jagtap Pictures during 1927-28 and then formed his own company 'Vivekanand Pictures'; on the advent of talkies worked with Eastern Films Ltd., Vishnu Cinetone and Krishna Movietone in character roles; directed talkie pictures of Krishna, Nawbharat, and Jay Bharat; at present holding directorial position in Vishnu Cinetone.

Vakil, (Late) Kanaiyalal H.

Author, Artist and Art Critic.

He was educated at the Proprietary High



School and the Elphinstone College (Bombay). After passing his B. A. and LL. B. examinations he joined the 'Young India' as an assistant to Gandhiji in 1919 but soon fell seriously ill and had to proceed to Europe for treatment. There during his two years stay he made a special study of Art. On his return he joined The Bombay Chronical as Art and Dramatic Critic. It was mainly due to him that the students of the Bombay School

of Art were able to secure the opportunity of doing the work of mural paintings in some of the public buildings of Delhi. He took special interest in Indian dancing and Indian music. His interest in handicrafts, in architecture and in sculpture was very keen. He wrote several books on different aspects of Indian Art.

He was one of those who realised the potential value of films in Art and Education and he endeavoured in his own way to assist the growth of Cine-Industry in India. Along with others he sponsored the Motion Picture Society of India and was its first President. He died in 1937.

In him our country has lost a great lover of Indian Art and a great connoisseur of Fine Arts in general. And above all our Industry has lost a great promoter. He was one of those great souls whose service to the world are always recognised posthumously.

Vakil, Nanubhai B. B. A., LL. B.

Story-writer, Producer and Director

Born in 1904 at Bulsar; educated in Bulsar High School and Wilson College, Bombay; graduated in 1924 and took his LL. B. degree in 1926; entered our industry as a story writer for Sharda Film Co. in 1927; joined Ranjit Film Co. in 1929-30; he was the speed-master of the Ranjit Film Co.; in 1933 he joined Sagar Film Co.; in 1934 along with Messrs



Zubeida started Mahalaxmi Cinetone; in 1936 went to Calcutta and sponsored Jayshree Movie-tone and produced some pictures for the Tollywood Studios; in 1938 returned to Bombay and joined the Paramount Film Co.

Vakil, Thakorebhai

Businessman and Producer.

He was a part-proprietor of the National Film Company which produced during 1923-25 several pictures and brought history of Gajarat on to the screen. He is at present doing business in the Bombay Stock-Exchange.

Vazir Haji (Late)

Building Contractor and Producer

He was the Proprietor of the Excelsior, and Kaisar-e-Hind Film Companies and produced over two dozen pictures during 1926-29.

Valabhdas Ranchordas

Cine-Machinery Importer

In 1898 he began dealing in machines manufactured by Thos. A. Edison; in 1903 he imported 'Kinetoscope'; thus he is the pioneer importer of Cine-machinery; subsequently Mr. Laxmidas Rowji Taisree joined him and they began importing Cinematograph machines and Films from Messrs Thos. A. Edison and sold them chiefly to Messrs



James Manufacturing Co., F. B. Thanawala, A. C. Patel & Co., (Ghorkhodu), and Harischandra Sakharani. Mr. Dwarkadas Sampat of Kohinor had served in his firm. Right upto 1927 his firm dealt in this line. Now he is doing business in Gramophone line only and has started a factory to manufacture records in India. Mr. Valabhdas is one of the oldest members of Indian Merchant's Chamber and his Roll No. is 93.

He is an interesting personality. Enterprise is written all over him. His advice is 'Start your own factories and manufacture your own machinery and all requirements in India.'

Ved. Purshottam Vithaldas

Merchant, Distributor, Producer and Exhibitor

Born on the 1st March 1896 in Cutch; left home early in life and dabbled in business in Bombay; soon drifted South and established in Bangalore



as sandalwood and oil merchant; in 1927 interested himself in films and financed by Messrs. Ratil Brothers, purchased South Indian rights for Sharda Pictures; in 1929, with Mr. Haribhai R. Desai as managing partner, sponsored Surya Film Co. of Bangalore; in 1930 separated from Mr. Haribhai Desai and went to Bombay and started a distributing office. The Paramount Film Co. in co-operation with Mr. K. B. Desai; subsequently left Mr. K. B. Desai in sole possession of his distributing office and returned to his native place; at present is interested as an exhibitor of pictures in Cutch. As an exploiter of pictures he holds a very high rank among Indian Booking Agents.

Vincent, A.

Exhibitor and Producer

One of the veteran exhibitors of South India. His name is known to every producer and distributor all over India. He is one of the directors of the Central Studios of Coimbatore. He owns a chain of Touring Cinemas and is held in great respect among cine-community of South India.

Vyas, Narottam

Story & Dialogue Writer and Director

Born at Moradabad (U. P.) in October 1896; entered the Industry as an editor of a Cine-Weekly of Calcutta; wrote stories and dialogues for M/s. New Theatres, East India, Bharat Laxmi, Devki Bose Prod., Prabhat & Bhavnani Prod. Recently he directed a picture for a Bombay Producer.

He is one of the competent writers of photographs.

Vyas, Vishnukumar Maganlal

Producer and Cinematographer

Born on the 4th Oct. 1905 at Ahmedabad; educated at Native High School Ahmedabad; in 1925 came to Bombay and joined M/s. Sharda Film Co. as an apprentice in Camera Department; learnt



Photography under Mr. Bhogilal K. M. Dave, partner of Sharda; independently pictured 'Mission Girl' of Kohinor Film Co., where he worked as a Cameraman upto 1931; went in 1932 to Lahore as chief Cameraman of

Playart Photophone Corporation; left Lahore and with the help of Mr. Ishwarbhai U. Patel started M/S. Kumar Movietone in 1933, which was closed down in 1936.

Wadia, Homi Bomanji

Producer, Director and Film-Editor

Born on the 18th May 1911 at Surat; immediately

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on matriculating in 1929 entered this industry and worked in Wivekanand (Film) Laboratory; soon after joined his elder brother Mr. J. B. Wadia and with the help of Mr. N. G. Devare produced a picture;

in 1933 sponsored Wadia Movietone along with others and since then has been producing pictures that are essentially Box-Office hits; he is in charge of the editing dept. of the concern.

He is the youngest of the Indian film Directors and promises to be one of the foremost box-office directors in India. He is a brilliant cutter of films and has a perfect idea of the potentialities of the background Sound effects in a picture. He keeps an old head on his young shoulders.

Wadia, Jamshed Bomanji M. A. LL. B.

Story-Writer, Producer, and Director.

Born on the 13th September 1901 at Surat; educated in St. Xavier's College, Bombay; graduated with first class honours in English Literature in 1922; in 1924 took his M.A. degree in English and Avasta Pahlavi; in 1925 joined St. Xavier's College as tutor in English; in 1927 joined Central Bank as assistant;

in 1928 took LL.B. degree; in 1929 left Bank for legal practice; during this time interested him-

self in the Cinema industry and in 1930 with Mr. N. G. Devare, produced his first picture and since then in conjunction with his brother Mr. Homi Wadia launched on a producing career; in 1933 in co-operation with Mr. M. B. Billimoria and Tata Bros. founded Wadia Movietone and since then is the chief executive, story and scenario writer, and production manager of the concern; has directed many pictures prior to 1936 but owing to ill-health has given up directional responsibilities. He takes active interest in the affairs of the M. P. Society and in the advancement of the industry in general.

Though a Businessman to his finger-tips, he is one of the few men in the line who would go out of their way to oblige others. He rarely forgets a good turn done to him and is ever watchful of an opportunity to make a graceful return.

Wellington, Rustomji

Exhibitor.

One of our veteran exhibitors. West-End, Roxy and Wellington of Bombay are his, though he runs only the last. Old in years but young in brains; he will ever remain a power behind our more enterprising exhibitors. Though a Parsee, he adores Lord Krishna and always insists on keeping 'HIS CHHABI' in all Cine-Halls controlled by him.

Wirsching, Josef.

Cinematographer.

Born at Munich on the 22nd. March 1903; started career as a Camera assistant in 1917; Ran the studio Laboratory of Emelke, Munich; cranked for M/S. Emelka, Ufa, Fox, Tobis-Amsterdam on the Continent and for Great Eastern Corp. India; now working as the Chief Cameraman for Bombay Talkies.

His share in the success of B. T. Pictures is in no way meagre. He is the master of his craft.



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- ☐ Robin Imperial Steady Power Motor Generators
- ☐ Walker Sound Screens
- ☐ ACE High Fidelity Sound Equipments
- ☐ Simplex Semi Professional Sound Equipments
- ☐ National Columbia Carbons
- ☐ International Weighing Scales with Height Meters
- ☐ Bausch & Lomb Projection Lenses and Reflectors
- ☐ Special Machine Oil
- ☐ ACME Transformers
- ☐ Kni - Tron Rectifiers
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NINE BOX-OFFICE HITS OF 1937

(In alphabetic Order)

NINE BOX-OFFICE HITS OF 1937

As a result of information gathered from various sources the following nine pictures were found to have been box-office hits of 1937.

[1] Achhut Kanya (Hindusthani), [2] Challenge (Hindusthani), [3] Chintamani (Tamil), [4] Jagirdar (Hindusthani), [5] Jai Bharat (Hindusthani), [6] President (Hindusthani), [7] Sonar Sansar (Bengali) [8] Tukaram (Marathi), and [9] Zambo (Hindusthani).

The producers of these pictures were requested to furnish us with authentic facts and figures especially on following items:— (a) The Cost of Production (b) The time taken for the production (c) Footage of Negative and Sound film exposed and of Positive film used for the rush copies (d) The number of positive prints taken out upto 31-12-1937 (e) The gross collection (f) The nett realisation to the Producers, and (g) the amount spent on publicity.

NINE BOX-OFFICE HITS OF 1937

ACHHUT KANYA

(HINDUSTHANI)

Producers:	The Bombay Talkies, Ltd.
Story:	Niranjan Pal
Dialogues:	J. S. Casshyap and S. I. Hassen
Direction:	Franz Osten
Photography:	Joseph Wirching
Soundigraphy:	S. B. Vacha
Art Direction:	Karl Von Spretti
Music:	Saraswati Devi
Editing:	D. N. Pai
Players:	Devika Rani, Ashok Kumar Kamta Prasad, Pithawala, Mumtaz Ali, Pushpa Rani, N. M. Joshi, Sunita Devi, Kusum Kumari and others
Length:	12792 ft.

NINE BOX-OFFICE HITS OF 1937

ACHHUT KANYA

(HINDUSTHANI)

Facts and figures as supplied by the Producers:

Total Cost:	Rs. 72113—14—0
Amount spent on Publicity:	(Not Supplied)
Time taken:	28-5-36 to 15-7-36
Negative Film Exposed:	69200 ft.
Sound " " :	88000 "
Positive Film used for Rush Copies:	70000 "
No. of Positive Prints taken till 31st Dec. 1937:	26 Copies
No. of stations where the picture was shown:	(Not Supplied)
Nett returns to the Producers upto 31-12-37:	(Not Supplied)

All India *premier* in Bombay at the Roxy Talkies on the 7th July 1936. Ran for 19 successive weeks. Had a record run of 37 successive weeks in Calcutta at the Paradise Talkies—still running in Calcutta in other Theatres.

NINE BOX-OFFICE HITS OF 1937

CHALLENGE

(HINDUSTHANI)

Producers:	Prakash Pictures
Story:	Batuk Bhatt
Dialogues & Songs:	Pt. 'Anuj'
Direction:	Balwant Bhatt
Photography:	S. Shirodkar
Audio-graphy:	Batuk Bhatt & L. J. Bhatt
Music:	Laloobhai Naik
Players:	Jayant, Gulab, Rajkumari, Shirin, Es-mail, Lalloobhai, Lekhraj, M. Zuhur, M. D. Ranio, Jahangir, Das, Horse Bahadur, Dog Tiger and others
Length:	14263 ft.

NINE BOX - OFFICE HITS OF 1937

CHALLENGE

(HINDUSTHANI)

Facts and figures as supplied by the Producers :

Total Cost:	About Rs. 60,000
Amount spent on Publicity:	About Rs. 10,000
Time Taken:	5-12-36 to 4-3-37
Negative Film Exposed:	42,000 ft.
Sound " " :	32,000 "
Positive Film used for Rush Copies:	15,000 "
No. of Positive Prints taken up-to-date:	21 Copies
No. of Stations the picture was shown:	360
Nett returns to the Producers upto 31-12-37	Rs. 1,10,000

NINE BOX - OFFICE HITS OF 1937

CHINTAMANI

(TAMIL)

Producers:	Royal Talkie Distributors
Dialouges:	Ayyalu Somayazulu
Songs:	Papanasam Sivan
Direction:	Y. V. Rao
Photography:	Y. B. Washikar
Audiography:	S. Ghose
Players:	K. Ashwathama, M. K. Thiagaraj Bhagavatar, Y. V. Rao, L. Narayan Rao, Sarukalathur Sama, S. Kalyanasundaram Iyer, and others.
Length:	18501 ft.

NINE BOX-OFFICE HITS OF 1937

CHINTAMANI

(TAMIL)



NINE BOX-OFFICE HITS OF 1937

JAGIRDAR

(HINDUSTHANI)

Producers:	Sagar Movietone
Story:	Babubhai A. Mehta
Dialogues and Songs:	Zia Sarhadi
Direction:	Mehboob
Photography:	Keki N. Mistry
Audiography:	B. R. Patel
Music:	Anil Biswas
Players:	Surendra, Motilal, R. Marathe, Yakub, Pande, Sankatha, Zia Sarhadi, Pesi Patel, Bhudo Advani, Mani, Jhaverbhai Kaiser, Soli Kapadia, Bibbo, Maya, Gulzar and others
Length:	14956 ft.

NINE BOX-OFFICE HITS OF 1937

JAGIRDAR

(HINDUSTHANI)

Facts and figures as supplied by the Producers :

Total Cost:	(Not Supplied)
Amount Spent on Publicity :	(" ")
Time Taken:	(" ")
Negative Film Exposed:	(" ")
Sound Film Exposed:	(" ")
Positive Film used for Rush Copies:	(" ")
No. of Positive Prints taken till 31-12-1937:	17 Copies
No. of Stations the Picture was shown:	All important stations throughout India
Nett returns to the Producers:	(Not Supplied)

NINE BOX-OFFICE HITS OF 1937

JAI BHARAT

(HINDUSTHANI)

Producers:	Wadia Movietone
Story:	J. B. H. Wadia
Dialogues:	Munshi Sar Farash
Direction:	Homi Wadia
Assistant:	Boman Shroff
Photography:	Vasant Jagtap
Assistant:	N. R. Palande
Audiography:	M. R. Cooper
Assistants:	E. Tata; B. Bharucha
Art Direction:	P. D. Mistry
Music:	Master Mahomed
Editing:	Homi Wadia
Processing:	V. S. Marathe
Players:	Husnbanu, Gulshan, Sardar Mansoor, Abdul Huq, Sayani Atish, Master Mahomed, Jal Khambata, Master Chhotu, Mino-the-Mistic, Bismillah, Abdual Rahman, Jijibhoy, Punjab-Ka- Beta and others
Length:	13044 ft.

NINE BOX-OFFICE HITS OF 1937

JAI BHARAT

(HINDUSTHANI)

Facts and figures as supplied by the Producers:

Total Cost:	Rs. 1,10,000
Amount spent on Publicity up to 31-12-1937:	Rs. 25000
Time Taken:	May 1936 to 11-11-1936
Negative Film Exposed:	75,000 ft.
Sound Film Exposed:	40,000 ft.
Positive Film used for Rush copies:	25,000 ft.
No. of Positive Prints taken till 31-12-1937:	21 Copies
Nett returns to the Producers upto 31-12-1937:	
Bombay Presidency (Including Sind)	Rs. 66,000
Central Provinces	" 19,000
Delhi and U. P.	" 30,400
Lahore, Punjab and N. W. F.	" 27,300
Bengal Circuit	" 32,800
Madras Circuit (Sold)	" 23,000
Foreign	" 5000
Total (Producer's Share)	Rs. 2,03,000

NINE BOX-OFFICE HITS OF 1937

PRESIDENT

(HINDUSTHANI)

Producers:	New Theatres Ltd.,
Scenario and Dialogues:	Nitin Bose, Sudhir Sen, Amar Mullick
Direction:	Nitin Bose
Photography:	Nitin Bose
Audiography:	Mukul Bose
Art Direction:	Souren Sen and P. N. Roy
Music:	R. C. Boral, Punkaj Mullick
Editing:	Subodh Mitter
Processing:	Subodh Ganguly
Process:	Kamlesh Kumari, Saigal, Leela Desai, Jagdish Sethi, Bikram, Nawab, Kapoor, Devbala, Prithviraj and others
Length:	13806 ft.

NINE BOX-OFFICE HITS OF 1937

PRESIDENT

(HINDUSTHANI)

NINE BOX-OFFICE HITS OF 1937

SONAR SANSAR

(BENGALI)

Producers:	East India Film Co.
Story, Scenario and Direction:	Devaki Bose
Photography:	Sailen Bose
Soundography:	C. S. Nigam
Art Direction:	Batu Sen
Music:	K. C. Dey
Editing:	Dharmaveer
Players:	Chaya Devi, Menaka, Kamala Zharla, Ranjit Roy, A. Chaudhari, J. Ganguli, D. Bhattacharya and others
Length:	14000 ft.

NINE BOX-OFFICE HITS OF 1937

SONAR SANSAR

(BENGALI)

Facts & Figures as supplied by the Producers :

Total Cost:	About Rs. 75,000
Amount spent on Publicity:	Rs. 12,600
Time Taken:	11-3-36 to 21-10-36
Negative Film Exposed:	59,000 ft.
Sound Film Exposed:	57,000 ft.
Positive Film used for Rush Copy:	67,000 ft.
No. of Positive Prints taken upto 31-12-37:	8 copies
No of Stations the Picture was shown upto 31-12-37:	141
Nett returns to the Producers:	(not supplied)

NINE BOX-OFFICE HITS OF 1937

TUKARAM

(MARATHI)

Producers:	Prabhat Film Co.
Story and Dialogues:	Shivram S. Washikar
Songs:	S. Athawale
Direction:	V. Damle and S. Fatelal
Photography:	V. Avadhoot
Audiography:	S. Damle
Art Direction:	S. Fatelal
Music:	K. Bhole
Players:	V. Pagnis, Gowri, Bhagwat and others
Length:	11795 ft.

NINE BOX-OFFICE HITS OF 1937

TUKARAM

(MARATHI)

NINE BOX-OFFICE HITS OF 1937

ZAMBO

(HINDUSTHANI)

Producers :	Bhavnani Productions
Story :	S. B. Nayampally
Scenario :	M. Bhavnani
Dialogues :	Kashinath Malaviya
Song Compositions :	Pt. Badriprasad
Direction :	M. Bhavnani
Assistant :	M. Wadhvani
Photography :	R. M. Master
Editing :	M. R. A. Cooper
Screening :	V. S. Marathe
Cast :	S. B. Nayampally, Navin Yajnik, Sarla, Indira Wadkar, D. S. Salvi, David, Ghulam Kadar, Fatty Prasad, S. Khanna, Charlie, B. Khan, Hari, Mehru and others
Length :	14112 ft.

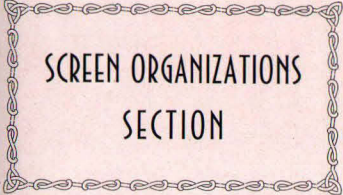
NINE BOX - OFFICE HITS OF 1937

ZAMBO

(HINDUSTHANI)

Facts & Figures as supplied by the Producers :

Total Cost :	Rs. 1,12,500
Amount Spent on Publicity till 31-12-37 :	Rs. 21,000
Time Taken :	2-1-37 to 27-5-37
Negative Film Exposed :	52,000 ft.
Sound " "	47,000 "
Positive Film used for Rush Copies :	23,000 "
No. of Positive Prints taken :	24 Copies
No. of Stations the picture was shown till 31-12-37 :	$\frac{1}{4}$ of the wired Stations in India
Nett returns to the Producers upto 31-12-37 :	Rs. 1,58,000



SCREEN ORGANIZATIONS SECTION

SCREEN ORGANIZATIONS

Advanced Instructional Association

(Established : 18th March 1936)

SHOLAPUR

Aims and objects of the Association are:

To educate the general public and the students in particular—

- By exhibiting films on educational, social and industrial problems.
- By providing opportunities to listen, over the radio, to talks pertaining to educational and allied activities.
- To arrange suitable technical lectures, demonstrations, excursions and exhibitions on topics pertaining to this object.
- By making use of such advanced methods of instruction as will help to promote the education of the public.

President:—Dr. V. K. Kiroloskar.

L. M. & S.

Vice-President:—Rao Bahadur, Dr. V.

V. Muley, L. M. & S.

Chairman:—K. V. Herlekar, *Esq.*

B. Ag., B.T., T.D. (Lond),

C. Ed. (Cantab)

H. D. (Dublin)

Hon. Secretaries:—Mr. S. G. Patwardhan.

Proprietor, Prabhat Talkies.

Mr. K. C. Chintalwar,

Proprietor, Union Photo Stores.

Executive Committee:—

*K. V. Herlekar, T. P. Attarde,
T. N. Joshi, S. G. Patwardhan, K. C.
Chintalwar.*

Amateur Cine Society

(Established : 21st April 1937)

**Mherwan Bldg., Sir Phirozsha
Mehta Road, Bombay.**

The Amateur Cine Society of India was inaugurated under the auspices of the Motion Picture Society of India on 21st April 1937 by public meeting at Green's Hotel, Bombay. The Society is an All-India body and has members from all over the country.

Aims & objects of the Society are:

1. To bring together all classes of amateur cine photographers operating sub-standard sizes of film, to co-operate and pool their knowledge and resources with a view to providing keener interest and instruction in their hobby.

2. When funds allow, to obtain suitable premises where Club members can meet any evening for the use of club apparatus, such as for titling, editing, lighting, projecting, etc. and for the use of the film, book or magazine library. The first and main item to be considered would be the equipment of a suitable projection room which

might be hired on occasion to members for private purposes. Later, if funds become available, the erection of dark rooms and other laboratory facilities for co-operation with an Amateur Photographers' Branch might be considered if thought desirable.

3. To build up a library of books and magazines for the instruction of members.

4. To meet periodically for the purpose of holding instructional lectures, demonstrations and showing of members' films or films from libraries of other clubs.

5. To arrange for Club competitions in scenario writing, film making, etc., in order to promote amateur efficiency. To encourage and help members to enter international competitions etc.

Patron:—H. H. The Maharaja of Dharampur.

President:—Mr. H. E. Ormerod.

Vice-President:—Dr. B. B. Yodh.

Hon. Treasurer:—Mr. M. A. Fazalbhoy

Jt. Hon. Secretaries:—Dr. P. V. Pathy
Mr. H. Evans.

Members of the Committee:

*Mr. Stanley Jepson, Mrs. D. Jepson,
Mr. A. J. Patel, Mr. G. Quiribet, Mr.
H. W. Smith. Mr. V. G. Motwane,
Mr. A. Kirkwood Brown, Mr. A.
Von Leyden, Mr. Marcus Bartley,
Mr. R. Lowe, Mr. Ellis R. Dungan &
Mr. K. S. Hirekar.*

Asst. Secretary:

Mr. Y. B. Rao.

Association of Cine Technicians of India

(Established : 1937)

73, Main Road, Dadar, Bombay.

Aims and objects of the Association are to look after the interests of the Technicians employed in Cinematography, Sound Engineering, Laboratory, Studio Technicians, Equipment Dealers Projectionists, Film Editors, Art Designers and Still Photographers etc.

President:—B. M. Tata,

Vice-President:—Dwarka Khosla,

Jt. Hon. Secretaries:—G. G. Patel,

P. C. Subedar,

J. Mistry.

Jt. Hon. Treasurers:—G. G. Gogate,

Balvant Dave.

Members of the Executive Committee

B. M. Tata, G. G. Patel, J. Mistry,

A. K. Parmar, Dwarka M. Khosla,

P. C. Subedar, Ramdas Dwarkadas,

I. C. Desai.

Bengal Film Journalists' Association

(Established : 4th April 1937)

**31, Ashutosh Mukherjee Road,
P. O. Elgin Road, Calcutta.**

Some of the Aims and objects of the Association are (a) to promote, protect and safeguard the rights and interests of the Film Journalists in Bengal. (b) To ameliorate the condition of the Film Industry in India. (c) to devise measures for the progress and efficiency of Film

Journalists. (d) To arrange suitable lectures and debates pertaining to film and allied industries. (e) To aid and assist Film Journalists in legal difficulties as far as possible in bonafide cases.

President:—Chandrasekhar,
Hon. Secretary:—S. B. Ghose,
Hon. Jt. Secretary:—B. B. Bannerjee
Hon. Treasurer:—N. C. Gupta,

Members of the Executive Committee are.
N. K. Ghose, S. M. Bagde, B. K. Chatterjee, P. Dutt, J. N. Mitra, S. K. Bannerjee and S. N. Mukherjee.

Bihar Exhibitors' Association

(Established: Feb. 1938)

Patna, P. O. Bankipore.

The aims and objects of the Association are: (a) To promote goodwill and good understanding between all proprietors of cinemas and other places of entertainment and between them and such persons as work for them and between them and the manufacturers and renters of films. (b) To provide for the protection of the interests of the members of the Association and to protect them from oppression. (c) To adopt any means which in the opinion of the Association be necessary to safeguard the industry in the province and may be incidental and conducive to the above objects etc.

President:—Kailash Behari Sinha,
Vice-Presidents:—Messrs. R. P. Patel,
N. P. Verma, and
Rash Behari Singh,

Secretary:—K. Kataruka.

Asst. Secretaries:—Wequar Ahmed &
H. B. Chatterji.

Members of the executive Committee:
Messrs K. B. Sinha, K. Kataruka,
R. P. Patel, N. P. Verma, R. B. Singh,
W. Ahmed and H. B. Chatterji.

Central Film League, The

(Established: 1936)

Town High School Road,
Kumbakonam.

Aims and objects of the League are (a) To improve the film industry and art (b) to serve the common interest of the Producer, Distributor, Exhibitor, Star, Fan and the general public. (c) to create the co-ordination among all the branches of the industry. (d) to do all such other things as are incidental and conducive to the attainments of the objects.

President:—Rao Sahib C. R. Lakshmi-
varaha Iyengar, B. A., B. L.

Vice-Presidents:—C. L. Aravamuda
Iyengar, B. A., B. L., and Dr. M. K.
Subramania Iyer, L. M. S.

Treasurer:—K. V. Ranganathan.

Jt. Hon. Secretaries:—N. Thiagarajan,
B. A., B. L. and S. Muthusamy Iyer.

Members of the Managing Committee:
Vidvan Maharajapuram Visvanatha
Iyer, O. N. Subramania Iyer, Giri,
R. M. N. Ramasamy Iyer, R. S.
Gopalan, T. A. M. B. Rajarama
Chettiar, R. Subramania Iyer, and
R. Balasubramanian.

Cinema Trade Association of India, The

Hague Building, Ballard Estate,
Bombay.

Aims and objects of the Association are (a) to promote good-will and a good understanding between all proprietors of Cinemas and other entertainments, (b) to provide a fund for the protection of the interests of the members of the Association, (c) to secure unity of Action among proprietors of Cinema and other places of entertainment, (d) to organise means to secure free and unrestricted circulation of films and other trade requisites, (e) to resist by all lawful means the imposition by public authorities or other persons or corporations of terms and conditions upon the trade which are unreasonable and unnecessary etc.

President:—Alex Hague.

Vice-President and Treasurer:—

F. H. Sidhwa,

Hon. Secretary:—P. M. Sidhwa,

Coimbatore Film Critic League, The

(Established: 1936)

17/214, Edayar Street,
Coimbatore.

Aims and objects of the League are to study the problems pertaining to film industry in India and moulding public opinion towards a better appreciation

of cinematic art by offering constructive criticism of pictures.

President:—Dewan Bahadur C. S.
Ratnasabapathi Mudaliar.

Vice-President:—G. Ramaseshan.

Hon. Secretary:—C. V. Ramaswamy,
B. A.

Indian Motion Picture Distributors' Association, The

(Established: June 1938)

1-B Sir Mangaldas Estate,
Lamington Road, Bombay 4.

The objects of the Association are: (a) to promote, aid, help, encourage and develop the distribution branch of the Motion Picture industry in India in all possible ways. (b) to provide for the members a place of meeting (c) to watch over, support, protect, extend and define the rights of the members of this Association (d) to encourage the growth of friendly feeling amongst the members and other persons engaged in the distribution branch of the film industry in India (e) to protect all its Members against persons who carry on unfair practices in the motion picture business etc.

President: M. B. Bilimoria.

Vice-President: Dayaram J. Shah.

Jt. Hon. Secretaries:

Surbhai G. Desai,
C. R. Gvalani,

Indian Motion Picture Producers' Association, The

(Established: May 1937)

1-B Sir Mangaldas Estate,
Lamington Road, Bombay 4

Aims and objects of the Association are: (a) To promote, aid, help, encourage and develop the film or motion picture producing industry in India in all possible ways (b) To provide for the members a place of meeting (c) To watch over, support, protect, extend and defend the rights of the members of this Association (d) To encourage the growth of friendly feeling among the members and the persons engaged in the film industry in India (e) To do all acts or to assist in doing of all acts of all kinds whereby the film or Motion Picture Producing Industry or the persons engaged therein in India may be assisted, helped or aided in any manner etc.

President: Khan Bahadur A. M. Irani.

Vice-President: Chandulal J. Shah.

Treasurers: Chimanlal B. Desai,
Baburao K. Pai.

Hon. Secretary: M. A. Fazalbhoy.

Members of the Executive Committee:

R. C. N. Broacha,
J. B. H. Wadia,
V. J. Bhattacharya,
N. V. Maniar.

Kinematograph Renters' Society of India, Burma & Ceylon Ltd.

Forbes Building, Home Street,
Bombay

The objects of the Society are (a) to guard the prosperity and development of the Motion Picture Industry in India Burma & Ceylon and (b) to co-operate with other trade associations and/or industries whose objects & operations meet with its approval.

President: A. Rowland Jones.

Vice President: A. Llewellyn Jones.

Council Member: Carlos Moore.

Madras Film League, The

(Established: 1929)

14, Mount Road, Madras

Aims and objects of the League are (a) to improve the film industry and (b) to serve the common interests of the producer, distributor, exhibitor, star, fan and the general public. (c) To create co-ordination among all branches of the industry with a view for a better systematisation and (d) to do all such other things as are incidental or conducive to the attainment of the above objects.

Patrons: Diwan Bahadur,

T. Rangachari,

Srimathi Rukmini Devi,

Sir A. R. Mudaliar,

Mr. B. Ramachandra Reddy.

President: Dr. G. S. Arundale.

Vice-President: Rao Bahadur P.
Sambanda Mudaliar.

Hon. Secretary: Mr. V. Ramarao

Members of the Committee:

Sri. Rama Babu,
M. A. Venkataraman,
N. N. Mistry,
H. M. Reddi,
S. M. Fossil.

Hon. Secretary: Jagdish Chandra
Solanki, M. A.

Jt. Hon. Secretary: G. C. Seth.

Members of the Managing Committee:

J. C. Pant B. A., J. S. Lalwani B. Sc.
K. C. Chowdhary B. A., D. Tewaree
M. A., R. S. Chowdhary B. A.

Motion Picture Society of India

(Established in 1932: Incorporated in 1934)

Mherwan Building, Sir Phiroze
shaw Mehta Road, Bombay 1.

Aims and objects of the Society are to promote the Film Industry by: (a) providing a meeting place for exchange of views of all interested (b) providing a channel of communication with similar and allied associations in other countries (c) arranging suitable technical lectures, demonstrations and excursions on topics pertaining to this and allied industries, (d) maintaining a suitable experimental laboratory and a library for the benefit of the members in particular and the general public, if possible, (e) investigating problems peculiar to this industry with a view to cause rapid progress, (f) conducting an organ for the spread of knowledge regarding the latest information pertaining to the film and allied industries, (g) educating the general public in the utility of film from a social, industrial and educational point of view.

President: The Hon'ble Sir Phiroze
Sethna, Kt. O.B.E.

Vice-President: Seth Chimanlal
B. Desai.

Hon. Treasurer: Mr. M. B. Bilimoria.

Motion Picture Association U. P.

(Established: 1936)

Chandra Bhawan, Bruceganj,
Lucknow

Aims and objects of the Association are (a) to publish a Magazine for the criticism of Indian Talkies (b) to co-operate with producers, distributors, exhibitors and all those interested, (c) to maintain a suitable laboratory for the benefit of the members or to send them to the Studios for practical training (d) to give a chance to those who are interested and want to take the film as their career by recommending them for employment in the studios (e) to arrange suitable technical lectures, demonstrations and excursions on topics pertaining to this and allied industries, (f) to investigate causes for the failure and defects of pictures and to give suggestions to improve them and (g) to provide a channel of communication with similar or allied Associations or Societies in other countries.

President: Satish Dasgupta.

Vice-President: Dwarka Parshad
Bhatnagar M. Sc., LL. B.

Jt. Hon. Secretaries :

Mr. B. D. Barucha,
Mr. V. G. Motwane.

Members of the Executive Committee :

Rai Saheb Chuni Lal, Mr. B. M. Tata,
Mr. Kavalchand N. Mehta, Mr. Chandu-
lal J. Shah, Mr. P. C. Kapadia, Mr.
Chotubhai V. Desai, Mr. P. C. Subedar.

Northern India Exhibitors' Association

(Established: 17th March 1937)

Nand Lal Building, Shalub
Mali Road, Lahore.

The objects of the Association are :

(a) To promote goodwill and good understanding between all Proprietors of cinemas and other places of entertainment.

(b) To provide a fund for the protection of the interests of the Members.

(c) To secure unity of action among proprietors of cinemas and other places of entertainment ;

(d) To promote by all lawful means the adoption of fair working rules and customs of the trade etc.

President : K. S. Dawar.

Vice-Presidents : K. C. Kapur,
N. L. Oberai,
G. Dass.

Secretary : Jaimani Dewan.

Jt. Secretary : Jivan Dass.

Treasurer : S. L. Puri

Northern India Film Journalists' Association

(Established : 1936)

Civil Lines, Delhi.

Aims and objects of the Association are (1) to help each other in the pursuit of clean, healthier and progressive journalism and thereby help Indian Filmcraft, (2) to interpret the views of picturegoers to the producers of films and to devise ways and means of implementing the financial position of the bonafide members of the Association.

President : B. R. Oberai.

Secretaries : D. P. Berry and
Ajitprasad.

Punjab Motion Picture Academy, The.

(Established in 1934)

81, The Mall, Lahore.

Aims and objects of the Academy are (a) to strive for the advancement of cinema art and industry in India (b) to raise the standard of film production in artistic and technical directions (c) to foster closer co-operation among producers, artistes and picturegoers and (d) to encourage the production of educational films in India.

President : The Hon'ble Mr. Justice
Abdul Rashid.

Vice-Presidents : Mrs. Madan Lal and
Mr. Imtiaz Ali Taj.

Secretary : I. L. Dass.

Jt. Secretary : N. N. Gupta.

Treasurer : R. D. Surrey.

South Indian Cine Exhibitors' Association, The.

(Established : 1936)

118, Armenian Street, P. O.
Box No. 23, Madras.

Aims and objects of the Association are (a) to educate the exhibitors regarding selection of pictures (Silent & Talkie), (b) promotion of Science, literature and fine arts, (c) collection of inventions, instruments, designs or reproductions, (d) foundation or maintenance of library or reading room for general use among the members or open to the public, (e) opening of museums and galleries of painting and other works of art, (f) publication of journals, leaflets, pamphlets, periodicals on the above subjects, (g) to train up workers and artists, (h) to arrange tours by paid and/or Honorary persons, (i) to make representations to the Government, Proprietors and others concerning all matters affecting the rights and well being of those engaged in fine arts and to take steps to get their grievances redressed, (j) to improve the standard and technique and further the progress of the Indian film industry by forming organizations or associations of the producers, distributors, technicians, actors and others interested in or employed in the industry, etc.

President : G. Sriram Babu Naidu.

Hon. Secretary : D. Suryaprakasa Rao.

The Board of Directors :

D. Suryaprakasa Rao, B.A., B.L.

G. Sriram Babu Naidu, B.A., B.L.

and

S. Balaramamurti, B.A., B.L.

Tanjore Film League, The

(Established : 1936)

Jouli Chetty St., Tanjore.

Aims and objects of the League are (a) to improve the film industry and art so as to make cinema a powerful medium for material and moral good of the public, (b) to serve the common interests of the producers, distributor, star, fan and the general public by providing a meeting place of all interested for an exchange of views, providing a channel of communication with similar and allied associations in India and other countries, (c) arranging suitable technical lectures, demonstrations and excursions on topics pertaining to this and allied industries, (d) maintaining a suitable library for the benefit of the members in particular and for the general public if possible, (e) investigating problems peculiar to this industry with a view to cause rapid progress, (f) conducting an organ for the spread of knowledge regarding the latest information pertaining to the film and allied industries and (g) educating the general public in the utility of the film industry from a moral, social, industrial and educational point of view.

President : D. Mahalingam, B.A., B.L.
Vice-President : Dr. P. Narayana Rao.

L. M. & S.

Secretaries : A. Chakravarti, B.A. and
R. Manikkavasagam.

Committee Members :

N. A. Doraisamy Raja,

Siva Kuppasamy,

N. Viswanathan,

N. Jayaraman,

B. L. Chari,

G. Deva Irakkam,

MOTION PICTURE INDUSTRY IN INDIA

By Gangaram R. Gvalani

Genesis of the Motion Picture:

East has been, directly or indirectly, a source of inspiration for many present day wonders of the West. In their history, motion pictures, as we know them, trace their origin to the photographic art in Europe, dating from 1802, although scientific treatises on "The persistence of vision" antedate photographic process by many centuries. "The Moving Picture" idea had its origin in China, Japan and Siam, who had their shadow-shows as early as 5000 B.C. Al-Hassan, the Arabian philosopher, mentions (1100 A.D.) the matter of persistence of vision in his own works.

The period between 1850 and 1894 was one of intense research by several scientists in the West in their pursuit of perfecting "the moving picture". Prominent amongst the early pioneers may be mentioned Edward J. Muybridge (1876), Thomas Alva Edison (1890) in America; Dr. E. J. Marey (1882) in France; William Friese-Greene (1889) in England and Eberhardt Schnieder (1894) in Germany. The Cinematograph was developed in May 1895 by Lumiere Brothers—Auguste and Louis—in Lyons, France. The "Charge of the Dragons" was the picture, first time shown by the Cinematograph. Lumiere's cinematograph did much to popularize motion picture entertainment throughout the world, in the early days owing to its excellent quality and workmanship.

It is true, the moving picture has travelled to India from the West, but

here, too, shadow-shows were in vogue long ago. Mythological stories were depicted on translucent screens by means of shadows, light being supplied by ordinary torches. While the shadow-plays of China and Japan were "silent", in India, they had an added attraction of speech, in that the "silhouette motion picture" was supplemented by the dialogue of various persons. The Nepalese had and still have an altogether different mode of entertainment embodying the idea of motion pictures. Living persons, bedecked in a variety of costumes, dance, move, run and wrestle without uttering a syllable. In South India, "Kathakali" dance although an ancient art is even to-day a popular form of entertainment. They narrate by their movements only legends and stories from their mythological literature.

Cinematic Beginnings in India:

Bombay—the Gateway of India—a Touring Cinema Co., owned by one Manek D. Sethna, has brought a big show to the town. It is dusk, people are seen hurrying up to the maidan, eager to gain admittance to the tent. The "theatre" is full, the show starts, (it is a film depicting the "Life of Christ") and soon the mystery of the Moving Picture is unravelled. The audience gaze in amazement and wonder at this new marvel of the West. The film, a two reeler; the projector, hand driven, crude and cumbrous and the light is provided by an acetylene lamp. And that was thirtyfive years ago!

PRODUCTION SECTION

Thus was built the first milestone in the Cinematic History of India. Progress thereafter was very rapid—too rapid to be believed. By 1910, many cinema halls had sprung up and the motion picture as the popular form of entertainment was an accomplished fact—a serious menace to the theatricals.

The Indian "Fillum" is Born:

"*Harishchandra*" was our first Indian film and D. G. Phalke its producer. All honour to the genius of Mr. Phalke, "the Father of Indian Film Industry", who made the Indian film possible and sowed the seed of this great industry.

Dhundiraj Govind Phalke was born at Trimbuk, 18 miles from Nasik on 30th April 1870. From his very early age he had an instinctive taste for Art. Passing his matriculation, with drawing as special subject, he joined the J. J. School of Arts in Bombay, and later the famous Kala Bhuvan of Baroda, from where he emerged with distinction. Thereafter, he took up photography and soon after Late Sheth Purshotham Vishram sent him to Europe for training in photo-engraving and photo-lithography. Returning, he entered business by starting Phalke Art Printing Press. A master mind, with an aptitude for Magic, Mechanical and Electrical Engineering and Chemical Science, and a liking for the stage and histrionic art.

One evening, in December 1911, D. G. Phalke was witnessing a film show of "*The Life of Christ*", at a Cinema in Bombay. "Why not substitute Krishna for Christ?", was the question he at once put to himself. This thought later became his obsession.

To his discerning eyes the film "*Life of Christ*" and the photographic tricks therein offered him unlimited possibilities. He then set himself to the intensive study of books on film production—rare in those days. After a short while, he undertook a journey to England, and, within sixty days, returned to Bombay with all the paraphernalia necessary for film production. The Studio ready, Mr. Phalke launched upon his enterprise with assiduity and gave us "*Harishchandra*", the first fruit of his labours. It took eight months in the making and saw the light of the day in December 1912, when it had its premiere at Coronation Cinema, Sandhurst Road, Bombay. The film took the public by storm and proved a veritable gold mine.

The moving picture in the West, prior to 1911, was still in an embryonic stage and it was not till 1912 that the producer of the West was able to offer a full length feature in "*Queen Elizabeth*". It is a strange coincidence that his contemporary in India presented his first film "*Harishchandra*" in the same year. Thus it goes that the East and West virtually started in the moving picture race together.

It is a fallacy to suppose that the Indian producer was playing upon the religious sentimentality of the public by taking filmic themes from the "*Ramayana*" and the "*Mahabharat*" etc. It was rather an endeavour to make the moving picture popular. Looking across the seas, our Western contemporaries did much the same, for Biblical themes were resorted to. It is true, that, while the West has made great

strides towards progress, the East remained lethargic and has been moving at a snail's pace. So much so, that even to this day, our producers, barring a few, are still clinging fast to the mentality of imitating the Western producer in a most ludicrous fashion.

Phalke Films Shown in England:

On his third voyage to England, Mr. Phalke took with him his first three productions, viz., "*Harishchandra*", "*Bhramasur Mohini*" and "*Savitri*". All of these were screened there and appreciated by the English audiences. The British Press was unanimous in their praise of these Indian films and admired their excellent photography, back scenes, spectacular background and scenic effects and complemented Mr. Phalke for his skilful handling.

Up to the year 1917, Mr. Phalke produced 23 films, last being "*Lanka Dahan*". In the same year he took in his big businessmen as partners, a not less happy alliance as subsequent events proved. The new associates were V. K. Apte, L. B. Phatak, Mayashanker Shastri, Gokaldas Damodhar and Madhavji Jesing, who formed the Madanbant Cinema Film Co., incorporating Phalke's Films. The release of "*Krishna Janma*" (1918) and "*Kaliya Dahan*" (1919), in which D. G. Phalke's daughter, Mandakini Bai played the child Krishna, created a furore in the Indian film world.

The life of Mr. D. G. Phalke has been one of romance and tragedy, in which throughout his career, fortune has played fair with him and his destiny has repeatedly dragged him to the very

pit. A man of culture, with a religious bent of mind, he has the courage of his convictions. In the year 1919, there came a little rift in the lute, as Mr. Phalke and his partners could not see eye to eye with one another. He ultimately decided to make an exit from the Magicland of the Movies and, brokenhearted, he sought an asylum in the holy city of Benares. Yet the name of Dhundiraj Govind Phalke will ever remain a source of abiding inspiration.

Film Fever Spreads to Bengal

To Calcutta came the stories of the phenomenal success of Phalke's films from the four winds, that bestirred Bengal's theatrical world and opened up new avenues for a man of enterprising spirit to take the initiative. J. F. Madan, a wealthy Parsee originally from Bombay and owner of the Elphinstone Bioscope Co., was the bold man to come forward to dabble in film production in Bengal. With Jyotish Sircar as the cameraman, and his already going theatrical party, Madan formed the nucleus of his producing unit. He had to take the assistance of some foreign artistes and recruited Signor and Signora Manelli for playing the lead in his first production "*Nala Damayanti*" in 1917.

Although, in a literal sense, J. F. Madan is considered the progenitor of the film production in Bengal, it cannot be gainsaid that Anadi Nath Bose Nitish Lahiry and Dharendra Nath Gangopadhyaya—sons of the soil—are, virtually, the pioneers.

As far back as 1906, when Calcutta was having shows in tents on open

maidans, Anadi Bose was keenly watching the trend of film business. Taking time by the forelock, he started Aurora Cinema Co., as itinerant exhibitors. About the year 1916, Anadi Bose, with his lieutenant, Devi Ghosh, the veteran cameraman, brought out short films. One of these, of incidents from "*Bisha Briksha*", was shown as an interlude during the performance of the stage play of the original book. "*Ratnakar*" was the first feature of Aurora Cinema Co. Though made in 1919, it was given a public showing only as late as August 1921.

Then came Dharendra Nath Gangopadhyaya in the field. It was the year 1920, a period when Calcutta cine-goers wanted, nay, craved for, films intrinsically Bengalee in character. Dharendra did not allow the opportunity to slip by at this psychological moment. With his glib tongue, he persuaded one Nitish C. Lahiry, M. A., B. L., (now of Columbia Films of India, Ltd.) in whom he found an easy response. Both formed The Indo-British Film Co. Dharendra secured the services of Jyotish Sircar, the erstwhile cameraman of Madans, engaged Sushila Devi to play the heroine and he himself was the producer-hero. "*England Returned*", their maiden picture, (directed by Nitish Lahiry), was released on 26th February 1926 at The Russa Theatre (now Purna). For weeks together, audiences jammed the theatre to capacity. In March 1922, came out their third and last picture "*Sadhuk-reshaitan*". The Indo-British Film Co., bungled up and was subsequently purchased by B. K. Ghose, an advocate, who resuscitated it under the name of

Taj Mahal Film Co. "*Andharey Alo*" (or "*Light in Darkness*"), their initial offering (1922), directed by Sisir Kumar Bhadury, M. A., was a story from the pen of the famous Bengalee novelist Sarat Chandra Chatterjee. Dharendra Nath Gangopadhyaya sought fresh fields and pastures new and established the Lotus Film Company at Hyderabad-Deccan.

In 1926, the Indian Kinema Arts came into existence. It was financed by Seth Ghanshyamdas Chowkani, a Marwari merchant prince of Calcutta. Its first picture "*Incarnation*", released in November 1927, was written by Premankur Aortthy and photographed by Nitin Bose—now a distinguished cameraman and film director. The Indian Kinema Arts gave Madans a tough fight, and to an extent broke their monopoly in Bengal. Deficiency in commercial technique brought the concern to grief. Dharendra Nath Gangopadhyaya staged a comeback in 1928 and floated the British Dominions Films Ltd. Devaki Kumar Bose wielded the megaphone for its mammoth production, "*Flames of flesh*" (or "*Padmini of Chitor*"). The picture cost a fortune but failed to register at the box-office. British Dominions Films Ltd., shook the entire confidence of the investing public of Bengal, as it closed its doors, having played ducks and drakes with the huge capital that was subscribed to it.

International Film Craft (1930) came like a bolt from the blue on the film-stage of Bengal. Organized by B. N. Sircar, B. Sc., (a son of Sir N. N. Sircar, now Law Member to the Government of India), it inspired the confidence of

the public and gave a new hope to the film producers. The success of the International Film Craft gave a fillip to B. N. Sircar, who went a step further and formed the New Theatres, Limited in 1931—the only producing company Bengal can be proud of.

Bombay—The Hub of Film Industry

In the wake of Phalke's Films was formed the Patanker, Friends & Co., (1918), sponsored by S. N. Patanker and Dwarkadas Naraindas. Their studio at Dadar was a regular mill turning out pictures by the dozens. Krishna, Rama, Hanuman and other Hindu deities had come out from the cold printed pages of the books in a new animated visual form, devoid of speech, to entertain the millions of India. Little did we then dream that only a decade or so later, the silent screen would be blessed with the gift of tongues.

Suchet Singh, the first Hollywood trained Indian, having worked as an associate under the gifted comedian, Charlie Chaplin, returned from America, about the end of 1918, with the avowed object of producing Moving Pictures in the country of his birth. Finding Bombay to be the most proper film field to be ploughed, he floated the Oriental Film Manufacturing Co. Ltd., It produced only four films notable amongst these was "*Shabuntala*," the immortal theme of our great poet Kalidas. A bold departure indeed from the hackneyed mythological pictures that had not only tired us out. This company then gave us our first Topical film, "*The Cremation of the Late Lokmanya B. G. Phule*", (1st August 1920). Every one

of the Oriental films was an eloquent tribute to Suchet Singh's mastery of the film technique and his keen aesthetic sense. Suchet Singh, shortly thereafter, died in an accident. And with his sudden demise was also rung the death-knell of the Oriental Film Manufacturing Co. Ltd. Thus was removed a great figure from the Indian Film-land in the person of Suchet Singh at a time when our Industry needed him most.

Ardeshar M. Irani entered the film field in 1920, when, with B. K. M. Dave, he organized the Star Films, Ltd. His very first, "*Deer Abhimanyu*", starring Sultana, proved a great box office hit. It must, however, be mentioned here that Ardeshar M. Irani took cinema as his career in 1914, by opening the Alexandria Cinema at Bombay in partnership with Abdullally. By dint of courage and enterprise, he forged ahead and finally formed The Imperial Film Co., in September 1926. "*Lion of Mewar*" was the picture that bore the first imprint of the *Imperial* trade mark. Today, Khan Bahadur Ardeshar M. Irani is a tower of strength in our Industry. B. K. M. Dave, with Nanabhai Desai, inaugurated the Sharda Film Co., in 1925. Its brilliant success could be gauged from the fact that four years later in 1929, on its dissolution, over five lacs of rupees were divided amongst its partners. Nanabhai Desai, on separation, formed the Saroj Film Co.

In the meanwhile, things came to a head at Patanker, Friends & Co., which resulted in the breaking up of the firm. Dwarkadas Naraindas, one of its partners, with two others, started the Kohinoor Film Co. in 1919. They gave us a treat in their social films, themes

dealing with our every day life. The Kohinoor Film Co., struck a new note in catering for Mohamadan population as well. "*GulBakawali*" created a sensation and brought tons of money to its producers. It was this company that made Sulochana what she is to-day, out of a mere Miss Ruby Mayers, "*The Telephone Girl*."

Messrs. Thakordas Vakil and Harilal started The National Film Co., and produced several pictures depicting history of Gujarat.

In 1922, a fire broke out in the studios of Kohinoor Film Co. that changed its destiny. After the accident Dwarakadas Naraindas took up the whole concern and reorganised it. His ex-associate Maneklal B. Patel, opened Shree Krishna Film Co., in about 1923.

Mention may be made of Messrs. Laxmi Pictures (Chauhati) owned by Sheth Ranchoddas, mill-magnate of Ahmedabad and managed by Haribhai Desai. This company produced during 1925-26 nearly a dozen pictures and brought to the fore the present day leading directors viz. Chandulal Shah, R. Chaudhary, R. Torney and Mumzumar. Mr. P. S. Naik, the ace-cameraman of India got his first chance to crank a camera in this concern.

During this time a Kinsman of Sir Prabhashanker Patni started Saurashtra Film Co., in Kathiawar and produced about a dozen Pictures, chiefly social comedies.

Chandulal J. Shah the Director and Miss Gohar, the then rising artist of Kohinoor persuaded Sheth Pasta to launch on the Jagdish Film Co. This

company produced some good subjects. But soon Chandulal Shah and Miss Gohar quitted this concern and, in partnership, inaugurated the Ranjit Film Co.

Early Foreign Venture in Film-India Proved Abortive

The pomp and pageantry of the Delhi Durbar in 1911, brought out to India one Charles Urban, of Kinema Colour Company of New York, to make a documentary film of the Coronation of H. M. George, V—the first time that a Western producer had come to the East for filmic material. Ever since, the foreign producer has had his eyes on the East to exploit its rich thematic values and Scenic beauties. "*Sultaness of Love*", "*Secrets of the East*", "*Thief of Bagdad*", "*Savitri*", and "*Shiraz*" are some of the first fruits of their labours.

The year 1919 witnessed the formation of the Indian Famous Film Co. Ltd., with Booth Tarkington as its managing director. The company was a subsidiary of the Famous Players Lasky Corporation of New York, (now Paramount Pictures). The new company, it was anticipated, would revolutionise the Industry and in due course, perhaps, dominate the film industry in India. But after a year's spade-work, the powers that be, in a hurry and haste, decided to close down their Indian Branch; and with the premature death of the Indian Famous Film Co. Ltd., the home producer found wider scope for his enterprise and ambitions.

Maharashtra's contribution

Art and Culture are supposed to be the special attributes of the Maharash-

trian. That he, by their use, has made them indispensable adjuncts in the film production has been amply borne out in "*Jonhagad*," "*Sati Padmini*," "*Karna—The True Battler*,"—all productions of Maharashtra Film Co., of Kolhapur. Baburao Painter, the exponent of art in films, (next only to D. G. Phalke and N. S. J. Singh), and the founder of the Maharashtra Film Co., in 1919, has done much pioneering work by his use of massive settings, photographic trick effects, rich costumes, reference-books for historical authenticity and for true and accurate portrayal of life of bygone ages and employing of hundreds of extras all for war and battle scenes—fine factors for achieving artistic excellence in the film drama.

Simultaneously with the activities of Mr. Baburao Painter of Maharashtra Film Co., some enterprising Mahashtrians were trying their hand at picture-making in the capital of the Deccan. After about four years, United Pictures Syndicate of Poona was formed with Pandurang Talagiri as its helm and produced about a dozen pictures of subjects chiefly taken from Maratha history. Subsequently in 1927, Aryan film Co., managed by Mr. N. D. Sardopdar and Suvarna Pictures under the management of Haribhai Desai were established and produced a few entertaining pictures.

Messrs. Asian Film Co. of Indore, the only film concern in Central India, functioned between 1928 and 1930. It will not be out of place to say that these featured for the first time in a picture produced by this concern.

The disciples of Baburao Painter subsequently formed the Prabhat Film Co. in 1929. True to their Guru, they are vigorously carrying on his mission to this day.

Madras Looks into the Movie-Mirror

Hitherto, South India was getting an abundant supply of Mythological pictures from the Bombay film producers. It was the chief film consuming market, second only to Bombay. That there was dough in the film was the logical conclusion arrived at by R. Venkiah of Messrs. R. Venkiah Bros.,—photographers of Madras.

In the year 1918, the enterprising R. Venkiah sent out his son R. Prakash to England and America to have training in Cinema technique. Returning after three years in 1921, father and son, floated the Star of the East Film Co. Their first picture "*Bhishma Pratigna*" was well received throughout India.

In May 1929, with Mr. Purushotamdas as partner, Haribhai Desai started Surya Film Co., at Bangalore. After about a year Mr. Purushotamdas retired and Mr. Desai became the sole proprietor of the company. This company produced silent pictures till the end of 1933. During silent era, this company earned a great fame and their pictures were a rage all over India. Animals such as Horse, dog, leopard and monkey, featured in some of their productions.

In Madras during 1929, A. Narayana, B. A. started the General Pictures Corporation Ltd., and Raja Sandow, as the

chief director, joined the newly formed Associated Films, Ltd. By a strange coincidence, both companies met an untimely death.

Punjab's Part in the Pictureplay

The Punjab has been subjected to a tirade of adverse comments in the cine-journals of India. But they seem to be forgetful of the film "*Light of Asia*" and its producers, the Great Eastern Corporation Ltd. Although a transient star in the Indian film firmament it was all due to this Company that Indian film got a place in the international film market.

The Great Eastern Corporation came into being in 1924, Sir Moti Sagar was its principal share-holder and Prem Sagar, the director in charge. By an arrangement with Himansu Rai, an agreement was entered into with the Emelka Film Company of Munich, Germany, whereby "*The Light of Asia*" was to be produced in India. Himansu Rai in collaboration with Franz Osten was to direct it and Joseph Wirsching was to crank the camera. The unit of the German technicians arrived in India in March 1925 and set to work on the production. Himansu Rai played the "Budha" while Seeta Devi (Renee Smith) was singled out to be the queen. "*The Light of Asia*" had its London premiere in 1926 at the Philharmonic Hall, where it ran consecutively for over ten months. In the poll conducted by the "Daily Express", "*The Light of Asia*" was declared to be the third best picture of that year. By Royal Command the film was shown before Their Majesties George V and the Mikado of

Japan. Amongst the other notable personalities who saw "*The Light of Asia*" may be mentioned the King and Queen of Italy, the King and Queen of Belgium, King and Queen of Spain, and the Kings of Sweden, Norway and Denmark. In all 425 prints of the film were made for distribution the world over. To the lot of the Great Eastern Corporation came only two positive prints of the film, to be distributed in India, to recoup their investment of Rs. 90,000 their contribution to the making of "*The Light of Asia*". The Emelka Film Company, owned by German Jews, seem to have made capital out of the gullibility of their Indian partners.

Undaunted, the Great Eastern Corporation launched on its second venture, "*The Love of a Moghal Prince (or Anarkali)*". Released in 1928, it was a film worthy of its predecessor. It is an eloquent testimony of a team work of excellence that once for all established what splendid results could be obtained by a harmonious blending of a diversity of brains, each specialising in his own art. In the filming of "*The Loves of a Moghal Prince*" were employed men representing almost all the provinces of India: the result — a truly national picture. The story and the scenario were from the pen of Hakim Ahmed Shuja (Punjab), and the continuity was in charge of Premankur Arorthy (Bengal). V. B. Joshi (Bombay) handled its cinematography and Seth Prem Sagar (Delhi) was the production supervisor. Seeta Devi (an Anglo Indian) played the part of the unfortunate "Anarkali", while brothers Ray—Prafulla and Charu—(Bengal) shouldered the responsibility of directing it. Sir John

Marshall, then Director-General of Archaeology in India allowed the company free access to Historical Buildings and the use of certain exhibits in Government museums. While the Raja Sahab of Sheikhpura helped by the loan of costumes, accoutrements and hairdresses. But as ill luck would have it, the Imperial Film Company of Bombay forestalled "*The Loves of a Moghal Prince*" by releasing "*Anarkali*". There being no copyright law in India, The Great Eastern Corporation was handicapped and to add to this, the picture was not allowed exhibition in certain parts of India, due to the vagaries of the Censors. Small wonder that a promising film company of the Punjab was thus cut short.

In 1925, R. L. Shorey, lately returned home after graduating in film technique and photography abroad, was specialising in documentary films, newsreels and topicals. Later, B. R. Oberai, of "Cosmos" Lahore, persuaded him to join the venture, the Pioneer Film Co., in 1929. This move on their part resulted in a single silent film "*Life After Death*".

With the co-operation of Dwarka Das and others A. R. Kardar launched into existence the United Players Corporation in 1928, and produced "*The Conscious Eagle*". Kardar was the first to go to the Punjab to set up a film studio at Lahore. He put his entire fortune into his hobby and lost it.

K. Mehta's Premier Film Co., and its film "*Daughters of Today*" was a passing cloud. The next concern was the Punjab Film Co. Ltd., which made its debut with "*The Orphan*

Girl" in 1929. Punjab's glory lies in the quota of men and women of talent it has given to shine resplendently in the Indian Filmdom:

The Indian Cinematograph Committee 1927-1928

In September 1927, the Government of India recognized the integral part played by the cinema in the commercial, economic and social fabric. A Committee was appointed to examine the organization and the principles and methods of censorship of cinematograph films in India; to survey the organization for the exhibition of cinematograph films and film-producing industry in India and to consider whether it was desirable that steps should be taken to encourage the exhibition of the films produced within the British Empire generally and the production and the exhibition of Indian films in particular; and to make necessary recommendations. The Committee was composed of Diwan Bahadur T. Rangachariar (Chairman), the Hon'ble Sir Ebrahim Haroon Jaffer, Colonel J. D. Crawford, K. C. Neogy, A. M. Green, a member of Bombay Board of Film Censors and J. Coatman, the Director of Public Information with G. G. Hooper as the Secretary. The committee visited several film centres in India and Burma, recorded evidence and after due deliberations submitted its very comprehensive report, wherein it made far-reaching recommendations to the Government of India. Its investigations and labours cost the country a staggering sum of nearly two lacs. But we all know how lethargic has been the attitude of the Government towards the Report. Ever since, it has been

lying in the Government archives as a scrap - heap. Things now have so materially changed in the Indian cinema industry that another Cinematograph Committee is necessarily required to go into its present problems and tackle the cinema in all its aspects.

Gift of Tongues to the Silent Screen

Coincidentally with the laboratory and mechanical development of the projector and the movie - camera, wizards of science were toiling ceaselessly to combine sound with pictures. But it fell to the lot of Eugene Augustine Lauste of Paris, France, to make talkie a commercial possibility in 1906, employing selerium cell successfully in this art. He demonstrated his method in London, photographing voice and music, recording the same on a sensitized negative film, on which also was photographed the scene in action. In June 1923, Dr. Lee De Forest had made talking movies an accomplished fact with his "Phonofilm". In the same year Theodore Case, in co-operation with William Fox, placed on the market the Movietone Sound - on - Film. In 1926, Vitaphone Sound - on - Disc method was demonstrated in New York, in which year Warner Bros., "*Don Juan*", synchronized with music was also released. The year 1927 brought from the same company their first film with dialogue "*The Jazz Singer*". Fox Movietone sound - on - film pictures were also shown in the same year. By 1928 the talking pictures were a rage.

The first theatre to be wired in India was the Elphinstone Picture Palace at Calcutta, which opened with Universal's "*Melody of Love*" early in 1929.

New Era in Indian Pictures

The film industry in India was hardly out of its swaddling clothes when it was called upon to put on the Talkie mantle, for it had to move with the march of time. Ardeshar M. Irani took the lead and equipped the Imperial Studio with a Tanar (American) Single Sound - on - film Recording System. It was a gala day in the Indian Filmdom when on 14th March 1931, Imperial Film Co's full length talkie "*Alam Ara*" in Hindi, starring Zubeida and Master Vitthal and directed by Ardeshar M. Irani, amazed and thrilled the eager public that had packed the Majestic Cinema Bombay to suffocation. Krishna Film Company followed suit as the second and on its heels came Madan Theatres Ltd., with "*Shirin Farhad*", that beat "*Alam Ara*" hollow. Aga Hashar Kashmiri wrote the dialogues and the songs, recorded as it was on R. C. A. Photophone, the reproduction was as clear as a bell. "*Shirin Farhad*", with Kajjan and Nissar, met with an undreamt of success everywhere. Thus the first three talkies decidedly fashioned the future of the Indian film and wrote a new page in its annals. Incidentally it may be mentioned that the Imperial Film Company's first talkie attempt was a short reel of a speech of I. A. Hafizjee in Bengali that was shown at the Chitra Calcutta early in 1931, before Madan Theatres' Shorts were exhibited either at Calcutta or at Bombay. The Prabhat Film Company was the fourth on the track. Their two productions, "*The King of Aiyodhya*", (Marathi and Hindi), and "*Jalti Nisham*", (Hindi) produced in 1931, were masterpieces of art and stood in bold relief - distinct from the first three talkies

Lingual Problem in Picture Production

In the good old silent days, the provincial language difficulty was not at all insuperable, in that captions in the Vernacular of a particular area smoothed the way and ensured a warm reception to the Indian film everywhere. With the advent of talkies, the lingual problem has assumed enormous proportions making film production a hazardous enterprise. India from Cape Comorin to Kashmir in its variety of caste, creed and customs has innumerable languages. The main vernaculars, however, are Hindi, Gujrati, Marathi, Tamil and Telugu. Hindustani, the synthesis of Hindi and Urdu, is intelligible to the majority. To achieve a fair measure of success, the talkie producer has to be extraordinarily circumspect in turning out subjects that would cover the greatest common ground and satisfy the temperamental peculiarities of the diverse mass in different provinces.

Considering the fact that the cost of a talkie production varies from Rs. 60,000/- to Rs. 1,25,000/-, (being two to five times the cost of a silent film) and with a very limited scope for so yield, very much more so in the case of a provincial subject, yet some of the producers unhesitatingly went forward and scored great triumphs in their early attempts. Their success can be gauged when we consider the gross collections made by Marathi "*King of Aiyodhya*" and "*Amrit Manthan*" (Prabhat); Bengalee "*Jamai Shasthi*" (Madans); "*Dona Paona*" and "*Chandidas*" (New Theatres); Tamil "*Kalidas*" (H. M. Sankar); Imperial, Bombay and "*Srinivas Kalyanam*" (Srinivas Cinetone); Marathi "*Sacred Scandal*" (Prakash)

and Punjabi "*Mirza Sahiban*" (Hind Mata) and "*Pind-di-Kudi*" (Tollywood). Their great box-office value was admittedly due to their novelty. Today, we have reached a point where only good quality can find any ground to stand upon. For the future, the Hindustani picture will predominate, for it is fast becoming our *lingua franca*.

Sind's Display in the Picture-Show

Sind, hitherto had been a part and parcel of the Bombay Presidency, but under the new reforms, it has become a separate entity. Some of the Sindis have innate propensities for film work. M. Bhavnani and Moti Gidwani have done commendable work in Bombay studios during the past decade. There are hundreds of Sindis scattered all over India employed in several branches of the Cinema industry.

For creating a new centre of Film production out of Sind, and for instilling the film seed into its people, K. S. Daryani is responsible in no small measure. Having successfully directed and written several amateur stage plays, he commanded confidence enabling him form the Eastern Arts Productions, Ltd., in 1933. Their first venture was "*Insan-ya-Shaitan*", an adaption from Marie Corelli's "Sorrow of Satan". With the exception of Jaddan Bai and Ermeline, the entire cast consisted of persons of high society and education. "*Insan-ya-Shaitan*" was produced at Imperial Film Co's Studios Bombay under the direction of Moti B. Gidwani. Their second "*Prem Pariksha*" was a hit too. Thus encouraged, the Eastern Art Productions launched on a five picture programme and leased the

Ajanta Studio at Bombay. "*Bharat-bi-Beti*" was its culminating triumph. But the Eastern Arts Production had top-heavy expenditure under which it was slowly dying and the end came in 1936.

Between 1934 and 1935 not less than twenty companies were formed and only three of them showed results. Swastika Pictures Ltd., produced "*Drad-e-Ulfi*" under the personal supervision of C. R. Gvalani at Krishna Studios, Andheri (Bombay). Ill luck trailed its venture from the very start that maimed the concern. The Golden Eagle Movietone Ltd., under C. N. Lalla, have also cast their lot in the field of production.

All honour to Dr. Gunomal Dudani and Ramchand Hingorani who laid the foundation of the Indus Studios in Karachi—accomplishing what K. S. Daryani had cherished. "*Berozgar*", starring Leela Chitnis and Jairaj with B. S. Rajhans at the megaphone, was the first film that came out of this new film-mill. Those at the helm of affairs were, however, unequal to the task of managing a studios, and so the Indus Film Corporation was forced to close its doors. Sind is an ideal place for film production but only for experienced hands.

Rise, Fall and Renaissance

The talkie had well nigh annihilated the silent film and the producer was lost in a world of sound. Followed then a period of transition and toil wherefrom only the fittest could survive. Producers, the country over, were either transforming their old studios or building anew, in a raging tearing manner, to house the new order of things. Everyone was trying to make

hay while the Sun shone. The talkie created a fresh demand and opened up new channels of employment for the stage players, with manners and methods of the theatre, now almost a non-existent tradition in our country.

Bombay

There was a regular exodus of the free-lance producers from the Punjab, Madras and Sind to Bombay and Calcutta studios. By the end of 1934 the talking picture production had reached its peak with 86 companies in Bombay and Maharashtra alone. Of these only twelve viz., Ranjit, Imperial, Sagar, Wadia, Saroj, Prakash, Paramount, Vishnu, Bombay Talkies, Prabhat, Saraswati and Kolhapur Cinetone have a good standing. Prabhatnagar at Poona, Bombay Talkies at Malad, are the specimens of ideal film studios.

The Punjab

In numerical strength, the Punjab stood second only to Bombay with its plethora of film producers. The first talkie made here was "*Heer Ranjha*", by Playart Photophone of Hakim Ramprasad. In spite of the commercial failure of the Playart pictures, one company after another was coming up till the figure reached forty. Mention may be made of the Pioneer Film Co. Ltd., under B. R. Cberai; Kamla Movietone Ltd., with R. L. Shorey; National Movietone Ltd.; Rainbow Pictures and Moonlight Pictures. All of them produced at the well equipped studios of the Punjab Film Company Ltd. Messrs. Benarsidas & Sons, big bankers of Delhi, were the financiers of the Punjab Film Co. Ltd., which was managed by one Hariram Sethi. Then there were the

Ideal Pictures Corporation Ltd., at Lucknow and the Holyland Pictures Corporation at Benares—nice in name alone.

Bengal

Bengal, too had its string of film producers. New Theatres Ltd., are now, as in the beginning, the prime movers. Closely following in its footsteps came East India Film Co., Radha Film Co., Pioneer Film Co., Bharat Laxmi and Kali Films. Madan Theatres Ltd., unsteady, lives in the memory of a bygone glory. Meanwhile the Marwari magnates of Calcutta were penetrating the film line. Rai Saheb Chandanmull Sahakumar, Seth Babulal Chokhani, B. Bahadur Motilal Chamaria and Seth Radhakishen Chamaria were closely connected with one or the other companies.

South India

South India was comparatively late in entering the film arena. A. Narayana, N. A., opened the first talkie studio in Madras under the aegis of the Srinivas Movietone. Others followed: the more important being the Vel Pictures Studios, Meenakshi Cinetone Studios and Movietone City built by T. S. Pt. P. Chidambaram Chettiar of the National Movietone, Madras. Confined, though, to the production of provincial pictures only, there has been an amazingly prompt growth of the film producer in the South; and one finds studios at places like Coimbatore, Salem, Vizagapatam, Pondicherry, Rajahmundry and Bangalore. Assandas Classical Talkies of "*Bhakta Nandanar*" fame, stands out prominently as the costliest producer amongst those who work in the hire-out studios.

"*Nandanar*" is said to have cost over two lacs of rupees, the heroine of the play alone receiving a lac of rupees by way of remuneration. Film-struck Assandas hails from Sind, having settled down at Madras as a silk merchant.

Demand of Quality

The New Theatres "*Puran Bhakti*" and "*Chandidas*" set the ball rolling for good quality pictures. The public taste has undergone tremendous change and a steadily growing minority of filmgoers is fast becoming conscious of the possibilities of the Cinema. Even the rank and file of Indian cinema-goers are tired of the conventional stunt pictures and demand novel twists in their thrill-dramas. The release of "*Devdas*" and "*Dhup-Chhaon*" made New Theatres the cynosure of our Industry, a model for emulation. Prabhats, with the proverbial grandeur of their pictures, hold their own as one of the leaders. K. B. Ardeshar M. Irani has once again shown rare enterprise by having brought to India equipment to produce pictures by Cinecolour process that will lend natural colour to our films. It is the full turn of the wheel, for once again sunshine and prosperity are just around the corner.

Rationalization of the Industry—our only Salvation

We have dwelt upon the limited home field for the silent film. The advent of talkies has inevitably considerably narrowed down this as there is no *lingua franca* for all India. For the solution of this riddle, very much depends upon the Indian film producer's capability to popularise Hindustani as the common language, that will make our film truly national in character and

create a fully developed national market for our pictures. The Indian film producer must needs realize that the medium of filmic expression still remains dumb, language is only juxtaposed without accelerating its emphasising effect. The educational departments of the Government of India and our local bodies can go a long way to help our film industry by inculcating Hindustani language in the Indian child by its compulsory introduction in all our primary schools.

The Film Industry has been growing under great financial difficulties for the last quarter of a century and has been crying itself hoarse in its vain appeals for monetary assistance to our big bellied Bankers. In consequence, the film producer had perforce to knock at the usurer's door for money where he had been made to pay interest through the very nose. At first this apathetic attitude on the part of the moneyed class was attributed to the stigma attached to film-production. Their next plea was that the business was not at all lucrative and that the business methods of the producer could not command their confidence. The Government, too, has not been kind to the Industry, while the autocratic behaviour of the Censor Boards has been notorious. Yet the barque of the Indian Film Industry has steered clear through all these troubled waters; and our proud argosy, with its precious cargo of "Puran Bhakti", "Chandidas", "Amrit Manthan", "Acchut Kanya" and "Amar Jyoti" and a host of other good pictures, sails merrily onwards to greater progress and prosperity. Picture production in India has become a stable

indigenous industry and a commercialised Art, and soon will it rouse our Bankers from their slumbers to invest their idle millions in the new business.

One can never imagine the Picture business without its press, with its functions of publicity and propaganda. It is its inseparable limb. Its powerful influence moulds and creates a healthy taste for films and gives our Industry bold prominence. But the pen of the Press is a double-edged sword. If it can praise worthy effort, it can damn likewise. Our Industry has paid a very heavy price for the sins of some of our irrational cine-journalists, whose pourings of vituperative and perverse criticism have many a time fanned the fires of communalism, resulting in numerous instances of hooliganism and mob fury in the Cinema houses at Delhi, Lahore and Amritsar. Journalists are the real builders of every Industry. And our Industry demands that they pursue a policy of rationalization in their writings that would construct and not destroy the edifice of the Indian Film Industry.

A prime necessity is a central Association, through which it can voice its feelings, ventilate grievances and seek redress. In the Motion Picture Society of India, we have an institution representative of the entire film industry. Founded on 14th April 1932, Mr. K. H. Vakil was its first president. Seth Mayashanker Bhatt, the Hon'ble B. V. Jadhav, Dr. G. V. Deshmukh and Sir Pheroze Sethna, respectively, have been its presidents. During its five years of existence, the Society has worked indefatigably, by forming Film Groups in Central and Provincial Legis-

latures, by holding two All India Conventions, by yearly sending out selected Indian films for screening at International Cinematograph Exhibition at Venice, (Italy) and by trumpeting through its members from the Assembly House the handicaps that retard the progress of the Industry. Thus it has been able to gain its present official recognition by the Government. Under its wings have been formed the Producers, the Distributors and the Exhibitors Groups, with their *ad hoc*

autonomous committees to tackle their respective problems.

In conclusion, I would once again emphasize the fact that the moral character is the *sine qua non* of every business institution. What our Industry needs most today is a mantle of good character—character that will command respect, bring prestige, ensure stability, build commercial credit and improve its morale, fundamentals all of erecting the Motion Picture Industry in India on a firm footing.

INDIAN FILMS

1913 - 1936.

Name of the Film

Producing Concern

Raja Harishchandra

Palke Films

King Shriyal

Patankar Friends & Co.

Kabir Kamal

" " "

Akalya Uddhar

Hindustan Cinema Film Co.

Mishbhakatik

Oriental Film Co.

Sarandhri

Maharashtra Film Co.

Madalasa

Patankar Friends & Co.

Shree Krishna Sudama

Kohinoor Film Co.

The Birth of Shree Krishna

Hindustan Cinema Film Co.

Laskadahan

" " " "

Sahodar Vrindha

" " " "

Rani - Janma

" " " "

Sata Swyamvara

Oriental Film Mfg. Co.

Sukuntala

Hindustan Cinema Film Co.

Rajya Mardan

Oriental Film Mfg. Co.

Saransh Mehta

Kasa or Maya

Sita Swapna

Hindustan Cinema Film Co.

Shree Krishna Leela

Rasbeh Avatar

Rishabhurat

Bhoomangal

Rajshchandra

Rani Damayanti

Rani Parvati

Rasapadi Vastrapaharan

Rajya Devayani

Rajam Urvashi

Rajya Vadha

Rajmuni Haran

Rajyamitra Menaka

Rajam Satva Pariksha

Rajni Prabhav

Rajmuni Mobini

Rajmuni or The Lost Ring

The Enchanted Pills

The Singer Stung

Rajmuni Satyawati

Kohinoor Film Co.

Hindustan Cinema Film Co.

Kohinoor Film Co.

Hindustan Cinema Film Co.

" " " "

Patankar Friends & Co.

" " " "

Name of the Film	Producing Concern
Walmiki	Hindustan Cinema Film Co.
Sati Anusuya	Kohinoor Film Co.
Subhadra Haran	" " "
Govardhan Dhari	Hindustan Cinema Film Co.
Urvashi	" " "
Saint Tukaram	Kalanidhi Pictures.
Tridandi Sanyas	Bharat Cinema Film Co.
Bhakta Vidur	Kohinoor Film Co.
Pradyumna	" " "
Krishna Maya	Kohinoor Film Co.
Tukaram	Hindustan Cinema Film Co.
Surekha Abhimanyu	Maharashtra Film Co.
Sati Sulochana	Hindustan Cinema Film Co.
Mira Bai	Kohinoor Film Co.
Chandrahasa	" " "
Seelam Aleikum	" " "
King Gopichand	" " "
Pundalik	Hindustan Cinema Film Co.
Shivratri	" " "
Dhruva Charitra	Madan Theatres Ltd.
Rukmini Satyabhama	" " "
The England returned	Indo-British Film Co.
Yashoda Nandan	" " "
Pundalik	Kohinoor Film Co.
Lava Kush	" " "
Vishnu Avatar	" " "
Ratnakar or Valmiki	Aurora Cinema Co.
Behula	" " "
Ekadashi	" " "
Ma Durga	Madan Theatres Ltd.
Keechak Vadha	Indian Film Co.
Bhisma Prathigna	Star of the East Film Co.
Goswami Tulsidas	" " "
Hara - Gouri	" " "
Jarasandha Vadha	Hindustan Cinema Film Co.
Waman Avatar or Bali Raja	National Film Co.
Mahananda	Hindustan Cinema Film Co.
Raja Mayurdhwaj	" " "
Vali and Sugriva	Star Films Ltd.
Krishna Satyabhama	" " "
Veer Bhimsen	Kohinoor Film Co.
Matsya and Varah	Star Films Ltd.

Name of the Film	Producing Concern
Yayati	Lotus Film Co.
Babruvahan	Hindustan Cinema Film Co.
Guru Machandernath	" " "
Varasur Vadha or Indra the Victorious	Kohinoor Film Co.
Sati Virmati	National Film Co.
Subhadra	Maharashtra Film Co.
Gayatri Mahatmya	" " "
Buddha Deva	Hindustan Cinema Film Co.
Minal Devi	Kohinoor Film Co.
Shree Dnyaneshwar	National Film Co.
Ranakdebi	" " "
Gajendra Moksham	Star of the East Films Ltd.
Urvasa Shap	" " "
Bhakta Sudhanva	" " "
Ashwatthama	Hindustan Cinema Film Co.
Shak Deo	Kohinoor Film Co.
Indra Kumari	Star Films Ltd.
Shree Krishnavtar	" " "
Shree Krishna Bhakta Pipaji	National Film Co.
Shree Balkrishna	Kohinoor Film Co.
Guru Dronacharya	" " "
Guru Kumbhar	Hindustan Cinema Film Co.
The Destiny	Kohinoor Film Co.
Radha Janak	" " "
The Silent Curse	" " "
Champraj Hado	" " "
A quarrel game of Narad	Hindustan Cinema Film Co.
Shri Bhakti	Madan Theatres Ltd.
Shri Narmada	Kohinoor Film Co.
Ramya Vikraya	Hindustan Cinema Film Co.
Chandragupta	" " "
Prati Pratap	" " "
Chamraj Chavda	Madan Theatres Ltd.
The Soul of the Slave	National Film Co.
Shubhanjan	Photoplay Syndicate of India.
Shri Pujari	Tajmahal Film Co.
Shri Jahan	" " "
Life of Lord Buddha	" " "
Shri Leela	Madan Theatres Ltd.
Shri Vijay or Mahiravan	" " "
Shri Anar	" " "
Shri King Bharttrahari	National Film Co.

Name of the Film	Producing Concern
Krishna Arjun Yuddha	Kohinoor Film Co.
Kirat Arjun	Hindustan Cinema Film Co.
Sant Sakhubai	Bharat Cinema Film Co.
Draupadi Swayamwar	Kohinoor Film Co.
Bhakta Ambarish	" " "
Sati Toral	National Film Co.
Juggler or Jadunath	Kohinoor Film Co.
Rajarshi Ambarish	National Film Co.
Shri Satyanarayan	Hindustan Cinema Film Co.
Bhakta Bodhana	Star Films Ltd.
Radha Vilas	Hindustan Cinema Film Co.
Bhagwat Bhakta Damaji	
Satyanarayan	
Parashuram	
Veer Abhimanyu	
Pandavas in Exile	
The Life Story of Kalidas	
Sharmishtha	
Ajamil	
Ratnavali	
Ahिरavan Mahiravan Vadha	
Chintamani	
Ratnavali	
The deserted Son of Kunti - Karna	
Sukanya Savitri	
Shree Markandeya Avatar	
Virat Parva	
Ganesh Avatar	
Haritalika	
Malti Madav	
Pitrodhar	
Bhoodha Boobukh	
Krishna Tula	
Raja Parikshit	
Sati Anjani or the Birth of Hanuman	
Devi Todi	
Sant Namdeo	
Draupadi Veni Bandhan	
Doom of Yadavas	
Surya Kumari	
Shishupal Vadha	
Mahashweta Kadambari	

Name of the Film	Producing Concern
Shamapitamaha	Kohinoor Film Co.
Sharma Vijay	
Vidyasundar	
Forest Tree or Bisha Briksha	
Indhu or Saitan	
Ramayan	
Princess Badan	
Anka	
Lala Majnu	
Parikshit	
Sati or Dakshya Yagna	
Shama	
Magiratha Ganga	
Indrajit	
Head of the Lotus	
Lata, the dancer	
Kandhare Alo or the influence of love	
Marriage Market	
Various Sinner	
Raja Bhoja	
My Mother	
Mother's Devotion	
Lala Nag	
Raman Waghela	
Yash Durgadas	
Raja Harischandra	
Lala Yajna	
Raja Begum	
The Treasures of Kalyan or Kalyan	
Khajna	
Shri Bakavali	
Induviraj Chavan	
Indudra Manthan or the Churning of the ocean	
Yagna	
Shri's Escape from Moghal Court	
at Agra	
Shri Sita	
Gift of Satan	
Yash Prabha	
Gift of Sin	
Shankar Vijay	

Name of the Film	Producing Concern
Triumph of Truth	Kohinoor Film Co.
Vikram Charitra	Saraswati Film Co.
Sanyasi	Majestic Film Co.
Sundopasunda	Hindustan Cinema Film Co.
Twentieth Century	Kohinoor Film Co.
Bal Shringi	
Sati Padmini	Maharashtra Film Co.
Nand Batrasi	Majestic Film Co.
Prithvi Vallabh or the Lord of Love and Power	
Sati Sona	Asok Pictures
Ram Ravan Yuddha	Kohinoor Film Co.
Kanya Vikraya	Hindustan Cinema Film Co.
Poona Raided	
Sadavant Savlinga	Deccan Pictures Corp.
Repentance	Majestic Film Co.
Narsinh Mehta	
Atma Bal	Kohinoor Film Co.
Society Scoundrel	Majestic Film Co.
Sati Saradarba	
Ra Mandlik	Saraswati Film Co.
Shah Jahan	Kohinoor Film Co.
Misser Rani	Majestic Film Co.
Jayadrath Vadha	Madan Theatres Ltd.
Manorama	Hindustan Cinema Film Co.
Chandan Malayagiri	Kohinoor Film Co.
Sita Vanawas	
Dutta Janma	Hindustan Cinema Film Co.
The Daughter of Shripur	Kohinoor Film Co.
Veer Ahir	" " "
Chandranath	
Victims of Fate	Madan Theatres Ltd.
Nabin Bharat	
Wages of Sin	
Crime and its Punishment	
Vir Bharat	
Savitri Satyawar	
Toorkey Hoor	Madan Theatres Ltd.
Draupadi Bhagya	
Panch Kalyan or Parijata	Shree Krishna Film Co.
Thief of Delhi	Kohinoor Film Co.
Sant Eknath	Hindustan Cinema Film Co.

Name of the Film	Producing Concern
Shesh Mahal	Laxmi Pictures.
Madhav Kamkundala	Kohinoor Film Co.
Marriage Market	
Slaves of Custom	
The Wandering Phantom	Kohinoor Film Co.
Isol of Mewad	
Vidhnu Vidhan	Royal Art Studio.
Devi Gouri	Maharashtra Film Co.
Resant Bala	Sharada Film Co.
Heartless Barrister	Kohinoor Film Co.
Kishak Vadh	Hindustan Film Co.
Shera	Laxmi Pictures.
Love is Blind	Krishna Film Co.
Swaji Naik	United Pictures Syndicate.
Sunrat Shiladitya	Kohinoor Film Co.
The Vamp	Sharada Film Co.
The Immortal Hope	Krishna Film Co.
Indra Jal	Royal Art Studio.
Kaba	Laxmi Pictures
San Saroj	
The Light of Asia	Great Eastern Corpn.
Ukha Vanjaro	Kohinoor Film Co.
The way of the World	Sharada Film Co.
Chandragupta	Star Films.
Shama Kumari	Kohinoor Film Co.
Kankumari	Sharada Film Co.
Madha Madhav	Royal Art Studio.
Yash Kesari	Krishna Film Co.
San Mainadevi	Royal Art Studio.
San Jasma	Kohinoor Film Co.
San Manjari	Sharada Film Co.
The Gentleman Loafer	
San Bhog	
Shama Bakavali	Royal Art Studio.
The Victim or Bhulno Bhog	Pioneer Film Co.
In Kewat	Krishna Film Co.
San Rewarded	Kohinoor Film Co.
San Swayamwar	Sharda Film Co.
San Teleen	Hindustan Cinema Film Co.
San Gulab	United Pictures Syndicate.
San Parastan	
San Pralhad	
	Fatma Film Co.
	Hindustan Cinema Film Co.

Name of the Film	Producing Concern
The Wooing Nightingale	Shree Krishna Film Co.
Shahe Jungle	Royal Art Studio.
Bhakta Prahlad	Maharashtra Film Co.
The Telephone Girl	Kohinoor Film Co.
Panch Mahabhut	Pioneer Film Co.
Kalabaj Ashak	Saurashtra Film Co.
A Crown for Two Days	Krishna Film Co.
Madan Kala	Sharada Film Co.
The Pretender	
Bhagwa Zenda	Royal Art Studio.
Satyavijay	Pioneer Film Co.
The Divine Lute	Shree Krishna Film Co.
Mumtaz Mahal	Kohinoor Film Co.
Rang Rakhya Chhe	
Dulari	Saraswati Film Co.
The Golden Lotus	Sharada Film Co.
Sweet Adversity or Panima Ag	Royal Art Studio.
Robes and the Rags	
Prithvi Putra or Bhomasur Vadha	Kohinoor Film Co.
Katar - U - Gap	Royal Art Studio.
The Murder of Narayanrao Peshwa	United Pictures Syndicate.
Khursuratbala	Shree Krishna Film Co.
The Lion of Mewar and Diwan	
Bhamasha	Imperial Film Co.
Kacha Devayani or Vidya Haran	
Pyari Mamta	
The Typist Girl or why I become a	
Christian	Kohinoor Film Co.
Dilaram	Sharada Film Co.
Per Chance or Ram Bharose	Krishna Film Co.
Fearless Phantom	
The Midnight Rider	Imperial Film Co.
Rama Rajya Vijaya	Hindustan Cinema Film Co.
The Queen that would not speak	
Vande Mataram Ashram	Vande Mataram Film Co.
Kashmeera	Excelsior Film Co.
Mano Vijaya	Pioneer Film Co.
Bhim Sanjiwan	
Shirin Farahad	Kohinoor Film Co.
Girl Mad or Pagal Premi	Imperial Film Co.
The Veiled Enemy or Burkhawali	Shree Krishna Film Co.
Papa's Wife.	United Pictures Syndicate.

Name of the Film	Producing Concern
The Spinning Wheel or Anath Abala	Saurashtra Film Co.
Dharma Patni	Madan Theatres Ltd.
Flame of Love	
Prasulla	Madan Theatres Ltd.
Life of the Enlightened One	
Jaydeb	Madan Theatres Ltd.
Chandranath	
Krishna Sakha	Aurora Cinema Co.
Mohini Avatar	
Rajaji Nimbalkar	
Shahala Shaha	Maharashtra Film Co.
Navalsha Hirji	
Light of the Deccan	Indian Pictures Corpn.
For Mother's Sake	Kohinoor Film Co.
For Tara or War between Wali and	
Sugriva	Hindustan Cinema Film Co.
The Henpecked Husband or Ghar	
Jamai	Kohinoor Film Co.
Prabhavati	Deccan Pictures Corporation
Malashivratra	
Social Pirates	
Mewad Pati Bappa Rawal	Eastern Film Co.
Krishna Kumar	Krishna Film Co.
Wealth and the World	
Your Kunal	Kohinoor Film Co.
Kali Nagin	Indian Pictures Corporation
Shanta	Madan Theatres Ltd.
Rama Pratap	Indian Pictures Corpn.
Sweet Revenge	
Chakoo Jamana	Majestic Films
Pooni Khumari	Indian Pictures Corp.
Blackdoom Blackguard or Fankado	
Tauri	Kohinoor Film Co.
Indra Sabha	
Krishna under charge of theft	
Looking for Love or Sanamni Shodhama	Saurashtra Film Co.
The Two Little Untouchables	
at Kumari	Shree Krishna Film Co.
Indian Shylock or Sawakari Pash	Maharashtra Film Co.
The Slaves of Luxury	Kohinoor Film Co.
Shahab Bakasur Vadh	

Name of the Film	Producing Concern
Ramba of Rajnagar	Kohinoor Film Co.
The Divine Punishment	
The Prince Ascetic or Raj Yogi	Kohinoor Film Co.
Shree Vatsa Chinta	Indian Pictures Corporation.
Samrat Hamir or Rana Hamir	Maharashtra Film Co.
Kulin Kanta	Kohinoor Film Co.
Search for Pandawas	
Hothal Padmini	Shree Krishna Film Co.
Suvarna	Laxmi Pictures.
The exiled Prince	Indian Pictures Corporation.
Mulraj Solanki	Royal Art Studio.
Ganesh Avatar	Hindustan Cinema Film Co.
Kunj Vihari	Kohinoor Film Co.
Lalan Vanzari	
My Wife	Kohinoor Film Co.
Devdasi or Bridge of God	Laxmi Pictures.
Anant Vatra	
Bhadra Bhamini	Krishna Film Co.
Yashodevi or Sacrifice	Royal Art Studio.
Dream of Life	Kohinoor Film Co.
Chandrarao Morey	United Pictures Syndicate.
Justice	
The Noble Scamp	Laxmi Pictures.
Sant Janabai	Hindustan Film Co.
Chandrakant	Krishna Film Co.
Forsaken Love	Kohinoor Film Co.
The Black Thief	Laxmi Pictures.
Maya Bazar	Maharashtra Film Co.
Fortune and Fools	Shree Krishna Film Co.
Hirji Kamdar	Kohinoor Film Co.
Ahalyabai	Royal Art Studio.
Satyabhama	Hindustan Cinema Film Co.
Sati Simantini	Laxmi Pictures.
Child Widow	Kohinoor Film Co.
Amarsingh Dagger	Royal Art Studio.
Dream Damsel	Krishna Film Co.
The Magician of Bengal	Royal Art Studio
Chhatrapati Sambhaji	United Pictures Syndicate.
Veer Bala	Kohinoor Film Co.
Vimala	Laxmi Pictures.
Kakasaheb Outwitted	

Name of the Film	Producing Concern
Story of Ceylon or Lankaki Ladi	Kohinoor Film Co.
Kamalata	Krishna Film Co.
Shahar Mastani	Sharada Film Co.
The Doomed Soul	
As Navaghan	Royal Art Studio.
Chakrathicha Chandra	Hindustan Cinema Film Co.
The Cinema Queen or Love's Sacrifice	Kohinoor Film Co.
Behar Singh	Royal Art Studio.
Marmukha Ravan Vadha	Hindustan Cinema Film Co.
Panchdanda or the Divine Wands	Laxmi Pictures.
Maharashtra Veer	Sharada Film Co.
The Fisher Girl	
Sagar Chakra	
Kadamiri Sundari	Madan Theatres Ltd.
As Laxmi	
Mahatma Kabirdas	Indian Art "Craft" Co.
Samund Bhojai or The Victim of Society	Excelsior Film Co.
A Phase of Life	
Queen or Nakali Rani	Sharada Film Co.
Sumari of Sindh	Kohinoor Film Co.
Precious Tears or Kimti Ansu	Krishna Film Co.
The Follies of the Rich	Sharada Film Co.
Kishanagada Mohini	
As Kan ?	
As Farosh	Excelsior Film Co.
The Jewelled Arrow	Imperial Film Co.
Shahar + Ud - Daula	Sharada Film Co.
Shaharwala	Maharashtra Film Co.
The Return of Kala Nag	Kohinoor Film Co.
Queen Lalsa or Passion	Sharada Film Co.
Wild Cat of Bombay	Imperial Film Co.
Bhadra Bhamini	
Shahavkant B. A.	
The Lovers or Premni Pratima	Shree Krishna Film Co.
The Glory of Virtue	Excelsior Film Co.
The Soul of a Snake	
Shree Damayanti	
Shree Palkar	Maharashtra Film Co.
The Educated Wife or Bhaneli Bhamini	Kohinoor Film Co.
The Reward of Passion	Sharada Film Co.
Shree Sati Anusuya	

Name of the Film	Producing Concern
The Cultured Criminal	
Hanuman Janma	Hindustan Cinema Film Co.
Trust Your Wife	
Vadia Dhor	Shree Krishna Film Co.
Soul of a Slave	
Thoratachi Kamala	United Pictures Syndicate.
Rup Sundari	Shree Krishna Film Co.
Alladin and the Wonderful Lamp	
Swadesha Seva or My Country	Sharada Film Co.
A Fairy of Delhi	Kohinoor Film Co.
Daksha Yadna	Hindustan Cinema Film Co.
Raghunath Rao and Saryu Bala	Royal Art Studio.
Allaka Pyara or The Guading Angel	Imperial Film Co.
Jane Alam Anjuman Ara	Sharada Film Co.
Sati Savitri	
Gunsundari	Kohinoor Film Co.
Sharad Purnima	Excelsior Film Co.
Draupadi Vastra Haran	Hindustan Cinema Film Co.
The Village Girl	
The Master Stroke	
A Fair Warrior	United Pictures Syndicate.
Leila Majnu	Excelsior Film Co.
Bhakta Sudama	
Mohana Rani	Royal Art Studio.
Gulzar	Sharada Film Co.
At the Clang of Fetters	Krishna Film Co.
Krishna Naradi	Imperial Film Co.
Krishna Sambhav or The Eighth Incarnation	United Pictures Syndicate.
Chandidas	Madan Theatres Ltd.
The Artist Lover	Saurashtra Film Co.
Madalasa	Hindustan Cinema Film Co.
Why Sons Go Astray	
The Nurse or Dayani Devi	Imperial Film Co.
Kala Pahad or The Masked Terror	Sharada Film Co.
Krishna Kanta's Will	Madan Theatres Ltd.
The Born Hero or Kul Dipak	Shri Krishna Film Co.
Sati Savitri	Maharashtra Film Co.
The Dancing Girl	Imperial Film Co.
Hidden Treasure	Sharada Film Co.
Pavitra Saran	Excelsior Film Co.
Savaliya Tandel	South India Film Co.

Name of the Film	Producing Concern
Sati Madri	Kohinoor Film Co.
Justice	Orient Pictures Corp.
Tested Virtue	
Pleasure Mad or Beghadi Mouj	Kohinoor Film Co.
Goodharva Kanya or The Reunion	Shree Krishna Film Co.
Alibaba and Forty Thieves	Imperial Film Co.
Bussari Bala	Sharada Film Co.
The Mission Girl	Kohinoor Film Co.
Kamini Haran	Hindustan Cinema Film Co.
Detective Kumar	Excelsior Film Co.
Wicks of Kismet or Nasibni Leela	Imperial Film Co.
The Royal Gambler	United Pictures Syndicate.
Kadas Kumari	Sharada Film Co.
The Husband or Soneri Jal	Shri Krishna Film Co.
The Puja	Madan Theatres Ltd.
The Arabian Nights	
Immortal or Punarjanma	Indian Kinema Arts
Chakracharya or Renaissance of Hinduism	" " "
The Song	
Swadesh Nandini	Madan Theatres Ltd.
Chakravart	
Madav Rajasooya Yagam	
Kala Harischandra	
The Warrior	Sharada Film Co.
Stories of Prince Mohamed	
Good Ranja or Hoore Punjab	Imperial Film Co.
Chandravali	
Stories of women	Saurashtra Film Co.
Kamini Tapaswini	
Young India	I. K. Jainik
The Magic Flute	Imperial Film Co.
Queen Hindustan	
Pushpana	Shree Krishna Film Co.
Kamini Haran	
Yatra or Pilgrims of Love	Jagdish Film Co.
The Blackguard	Little Film Co.
End of a Slave	
Queen	
Queen - E - Arab	Kaiser-E-Hind Film Co.
Queen Sahiba	Madan Theatres Ltd.
	Sharada Film Co.

Name of the Film	Producing Concern
Parijatak or The Flower of Heaven	Aryan Film Co.
Punjab Mail	Imperial Film Co.
Chandramukhi	Jagdish Film Co.
Billwamangal or Surdas	
Jay Somanath	Shri Krishna Film Co.
The Masked Cavalier or Bhedi Swar	Sharada Film Co.
Gulsane Arab	Imperial Film Co.
Shattered Hopes	
Comedy of Errors	
Lanka Laxmi	Kanhere Productions.
Fall of the Maurvyas	Royal Art Studio.
Falak Numa	
Blood for Blood	United Pictures Syn.
Miss Dolly	Krishna Film Co.
Dashrathi Ram	
Martyrs of Love	
Ankh Ka Nasha	Madan Theatres Ltd.
Kusumlata	Suvarna Pictures
Tol Bhairava	Omkar Films
Kumud Kumari	
Malvikagnimitra	
Millan Dinar	Victoria Fatma Film Co.
Kaya Palat	
The Flying Prince	Imperial Film Co.
Maha Sunder	
Hatim Tai	Shree Krishna Film Co.
Broken Hearts	Kohinoor Film Co.
Kodandhari Ram	United Pictures Syndicate.
Vanishing Hopes	Imperial Film Co.
Kono Vak or Whose Fault	Shree Krishna Film Co.
The Wonderful Prince	
The Law of Love	Aryan Film Co.
Chandrasah	
Tawangarni Talwar	Wivekanand Pictures.
The Valley of Immortals or Baji	
Deshpande	
The Saviour	Maharashtra Film Co.
Shirin Khusharu	Sharada Film Co.
Fairy of Anardesh	
Kanak Tara	Sharada Film Co.
Bandit of Bagdad	
Malti Madhav	Kohinoor United Artists.
	Hindustan Cinema Film Co.

Name of the Film	Producing Concern
Raj Sanyas	
Shiruba	Sharada Film Co.
Mysterious Prince or Prince Thaksen	Aryan Film Co.
The Radio Girl	
Madhu Bansari	Sharada Film Co.
The Imitator	
Ramoni Kon	Little Film Co.
Rakmini Haran	
The Flag of Honour or Nishan Danka	Sharada Film Co.
Rajput Swar	
The Passionate Prince	
Rasantsena	
Punya Prabhav	Kohinoor United Artists
Queen Mirabai	Hindustan Cinema Film Co.
Huband and Wife or Pati Patni	Ranjit Film Co.
Jewel of Rajputana	Imperial Film Co.
Young Youth or Juwani Divani	Kohinoor United Artists
Rask Ramani	
English Wisdom	
Swartan or Revolution in Life	Shree Krishna Film Co.
Red Signal	Imperial Film Co.
Prabhavati	Deccan Pictures Corporation.
Collegeian	
The Talking Pot	Hindustan Cinema Film Co.
Amrithi Samsher	Young India Pictures
Queen Rathod	
The Beggar Girl	
The Speculator	Kohinoor United Artists
Princess of Luck or Nasibani Devi	Victoria Fatma Film Co.
Princess Padmini	
The Midnight Girl	Maharashtra Film Co.
The Heart of a King or Raj Hrudaya	Surya Film Co.
What Price Loyalty	Sharada Film Co.
The Terror of the Hill or Bahadur	
Baharvatio	Sharada Film Co.
Princess Padmini	
Engakhor Dilbar	
The Great Devotee King Shriyal	British India Film Co.
Queen Sap	Asian Film Co.
The Old Debt or Mardki Jaban	New Excelsior Film Co.
Julius	Imperial Film Co.

Name of the Film	Producing Concern
Fairy of Sinhalwdip	Shree Ranjit Film Co.
Chirage Kohistan	Sharada Film Co.
Shri Balaji	Aryan Film Co.
Veer Hak	
The Mysterious Eagle	United Players Corporation.
Sword to Sword	Imperial Film Co.
Roaring Lion	
Kapal Kundala	Madan Theatres Ltd.
Kovalan	General Pictures Corp.
Panjab Kesari	Kohinoor United Artists
Kacha Devyani	
All for Money or Paisana Gulam	Shree Krishna Film Co
Be Dhari Talwar	
Veer Baji	
The Magic City or Mayavi Nagari	Young India Pictures
Prithviraj Sanyogita	Aryan Film Co.
The Lovers	
The Choice of a Bride	Surya Film Co
Divine Dowry	
Rajputani	Shree Ranjit Film Co.
Father's Love or Pitru Prem	Mahavir Photoplays
A Prince of the People or Raj Dharma	
Hero Worship	Jagdish Film Co.
Friend or Fiend or Sanmitra-Ke-Shaitan	Shri Krishna Film Co.
Gopal Krishna	Prabhat Film Co.
Shakuntala	
The Pride of Satyabhama or Garud	
Garva Bhangam	General Pictures Corp.
Julia Dalia	
Wages of Virtue	Sharada Film Co.
Wedding Night of Vaslaki Rata	Imperial Film Co.
Lutaru Lalana or Decoit's Damsel	Kohinoor United Artists.
The Two Rings	
Rajani	Madan Theatres Ltd.
Piari	Aurora Cinema Co.
Apahrita or The Kidnapped Girl	Indian Kinema Arts.
Banga Bala	Graphic Arts.
The Mission Girl	Kohinoor Film Co.
Kusum Kumari	Madan Theatres Ltd.
Ramdass	
Dasa Avathar	Guaranty Film Co.

Name of the Film	Producing Concern
The Ideal Hindu Wife	
Uma Soundari	General Pictures Corp.
Kovalan	Guaranty Film Co.
Wage Girl	
Orphan Daughter	
Jo Bhavani	Associated Films Ltd.
The Lady of the Lake	Jagtap Pictures.
A Fatal Kiss	Imperial Film Co.
Visitor	Excelsior Film Co.
Veer Ramni	
Sundarya Sura of Wine of Youth	Alexandra Film Co.
Sumari Ashok	Sharada Film Co.
Sati Pingala	
Wagrance	
Kamena Lilavati	Hindustan Cinema Film Co.
The Shepherd King	Imperial Film Co.
Pita Ke Parameshwar	Excelsior Film Co.
Indro	
Sandrahassa	Imperial Film Co.
Uma Sundari	
Padmalata	Imperial Film Co.
Uma Mahal or Magic Valley	Madan Theatres Ltd.
The Daughter of the Mahrattas	Shree Krishna Film Co.
The Patel Garland	Sharada Film Co.
Chandragana	Gujarat Studio
Indra Zarina	Sharada Film Co.
The Wife and the Vampire	United Pictures Syn.
Karna — The True Battler	Imperial Film Co.
My so Date	Kohinoor Film Co.
Padmalata	Sharada Film Co.
Shri Krishna Shishrai	Saurashtra Film Co.
Uma Kesari	Maharashtra Film Co.
Uma Vagabond or Udantappu	Krishna Film Co.
Uma Kanya	Lokmanya Film Co.
Jo Belle	Hindustan Cinema Film Co.
Uma Mohini	Jagtap Pictures.
Imperial Lotus	Aryan Film Co.
Uma Rajba	Krishna Film Co.
Indral Advocate	Imperial Film Co.
Uma Mahila or The Ideal Wife	Shree Jagdish Film Co.
Uma Mohini	Imperial Film Co.
Uma Punhu	Saraswati Film Co.
	Gujarat Studio.
	Aryan Film Co.
	Sharada Film Co.

Name of the Film	Producing Concern
Wise Fool	Imperial Film Co.
Raj Tarang Or Prisoners of Love	Sharada Film Co.
Gul Sanovar	Kohinoor Film Co.
The Vile Woman	Shri Krishna Film Co.
Chatur Kanta	Excelsior Film Co.
Kunj Kishori	Gujarat Studio
Lakho Fullani	
Dwarkadheesh	Shri Jagdish Film Co.
Ghosh Yatra	
Lure of Lust or Moh Jal	Saurashtra Film Co.
The Forsaken Wife	Kohinoor Film Co.
Wine and Women or Amrat Ke Zer	Sharada Film Co.
Anarkali or The Monument of Tears	Imperial Film Co.
Malhari Martand	Hindustan Cinema Film Co.
Sudarshan	" " " "
Heer Ranja	
Hoore Arab	
Vasavdatta	
Sairandhri	Kaiser-I-Hind Film Co.
Karuna Kumari	United Pictures Syndicate.
Krishna Sakha	Sharada Film Co.
Rajani Bala	Aurora Cinema Co.
Golden Gang	Kohinoor Film Co.
Kamala Kumari	Jagtap Pictures
Madhuri	Imperial Film Co.
The Silver Cloud	" " "
Graha Laxmi	
Hamlet or Khun-E-Nahak	Shri Jagdish Film Co.
Brother to Brother or Tarunina Tarang	Excelsior Film Co.
The World Teacher	Shri Krishna Film Co.
The Loves of a Moghal Prince	Imperial Film Co.
Foolish Husbands	Great Eastern Corp. Ltd.
Fall of Pavagarh	Kohinoor Film Co.
Kanak Kanta	I. K. Yajnik
Kusum Kumari	Sharada Film Co.
The Sainted Devil or Ek Abla	
Durgesh Nandini	Imperial Film Co.
Razalti Rajkumari	Madan Theatres Ltd.
Patitodhar or Reclamation	
Gulbadan	Aryan Film Co.
Daughters of Today	Sharada Film Co.
Swarga Vihar	Premier Film Co.

Name of the Film	Producing Concern
Ek Kumar	New India Film Co.
Samakhti Chanda	Jagtap Pictures
Praketu	
Shri Mahiwal	Sharada Film Co.
Parshuram	Hindustan Cinema Film Co.
Shri Mahiwal	Imperial Film Co.
Shri Pratigna	Kohinoor Film Co.
Shri Ke Kasai or His Father's Honour	Shree Jagdish Film Co.
Pachalgad	South Indian Films
Shakta Damaji	Hindustan Cinema Film Co.
Shri Manek	Shri Krishna Film Co.
King of the Rich	Artistic Pictures Corp.
Shri Bhagat	Imperial Film Co.
Shri Basant or Madan Mohana	Suvarna Pictures
Shri's Wordly Life	Hindustan Cinema Film Co.
Shri Pratigna	
Shri	Madan Theatres Ltd.
Shri E-Bagdad or Forbidden Love	Saraswati Film Co.
Shri Defied	Kohinoor Film Co.
Shri Tactics or Ganimi Kawa	Aryan Film Co.
Shri Dravali	Victoria Fatma Film Co.
Shri Ranga	Shree Krishna Film Co.
Shri Wife or Punarlagani Patni	
Shri Love Flame or Sneh Jyoti	Shree Jagdish Film Co.
Shri	Orient Pictures Corp
Shri in Need	
Shri Rang or Enticement	Suvarna Pictures
Shri	
Shri Ka Nasha	Madan Theatres Ltd.
Shri	
Shri Phal or Forbidden Fruit	Indian Kinema Arts
Shri Kirri	Aurora Cinema Co.
Shri Brikahya	
Shri Ki Shanti	Madan Theatres Ltd.
Shri Ace of Spades	Young India Pictures
Shri Wife	
Shri Champion or Samsar Bahadar	
Shri of Sorath	Aryan Film Co.
Shri Trant	Shri Ranjit Film Co.
Shri Mail	Surya Film Co.
Shri Girl	Kohinoor United Artists
	Imperial Film Co.

Name of the Film	Producing Concern
The Woman in Wilderness	
Brand of Fate	Imperial Film Co.
The Enchantress or Jalim Jadugarin	Sharada Film Co.
The Fall of Raigad	United Pictures Syn.
Gulnara	
Vallikumari's Wedding	
Kabir Kamal	Hindustan Cinema Film Co.
Soneri Khanjar	Suresh Film Co.
Shurana Sangram	Shree Krishna Film Co.
Father India or Amaru Hindustan	P. B. Patel
Divine Dilber	
The Triumph of Love	Young India Pictures
Veer Bhushan or Prince Indeed	Surya Film Co.
The Goddess of War or Ranchandi	Kohinoor United Artists
Avarice	Mahavir Photoplays
The Lion's Claw or Sinhano Punja	Sharada Film Co.
The Royal Crown	
Dava Pech	
Raj Laxmi	Shree Jagdish Film Co.
An Ideal Woman	Mahavir Photoplays
Nand—Kumar	
The Tigress	Shree Ranjit Film Co.
The Fighting Blade or Khuni Khanjar	Prabhat Film Co.
Rama Doota	General Pictures Corp.
Kamale Shamsher	
Amar Kirti	Shri Krishna Film Co.
Birth of Shivaji	Gajanan Film Co.
Behram the Bandit	Asiatic Film Co.
Daivi Khadga or Divine Sabre	Surya Film Co.
Shere Jung	
The Patriot or Desh Dipak	Shree Ranjit Film Co.
Gambler or Jugul Jugari	Kohinoor United Artists
Fight unto Death or Khandana Khel	Young India Pictures
The Laughing Cavalier	
Valli Kalyanam	United Pictures Syn.
Pahadi Kanya or The Wild Flower	Shree Ranjit Film Co.
The Secret of the Night or Ratki Bat	Imperial Film Co.
Arya Kanya	Kohinoor United Artists
Veer Vairagi	Venus Film Co.
Justice of Jahangir or Adale Jahangir	Sharada Film Co.
Vijay Kumar	Imperial Film Co.
Hanuman Vijay	British India Film Co.

Name of the Film	Producing Concern
The Daughter of an Outlaw	Kohinoor United Artists
Pandava Nirvana	
Indra Moksha	General Pictures Corp.
The Princess	
Raj Prapanch	Surya Film Co.
Raja Rahim	Imperial Film Co.
Fortinha the Terror	Kumar Film Co.
Jacko or the Land of Lust	Maharashtra Film Co.
White Rider or Safed Swar	Sharada Film Co.
Rose of Komalner	Suresh Film Co.
The Wily Heroine or Chatur Sundari	Aryan Film Co.
Sundasi or The Bride of the Gods	Orient Pictures Corp.
Bakawali or Tajulmulk	Shri Krishna Film Co.
The Damsel of Patan or Patanani Paniari	Kohinoor United Artists
Eye of Sword or Talwarka Pani	Suresh Film Co.
Way of India or Noore Watan	Shree Ranjit Film Co.
The Comet or Dhumketu	Surya Film Co.
The Conqueror or Virna Ver	Sagar Film Co.
Kadla Shyam	Surya Film Co.
The Rogue of Rajasthan	Sagar Film Co.
A Street Girl	
The Gallant	Chandrakala Film Co.
The Arabian Knight	
Raj Gopal or Keshi Vadha	British India Film Co.
Revenge or Inte-Kam	Imperial Film Co.
Arabi Arab	Venus Film Co.
Mudhar Mohini	Shri Ranjit Film Co.
Winds of Fate or Nasibni Nauka	New Kohinoor Film Co.
Shah's Paradise or Gori Bala	Imperial Film Co.
Shah and the Damsel	
Kumkidevi	Shri Ranjit Film Co.
The Fated Arrow or Khuni Teer	Sharada Film Co.
The Jealous Co-Wife	
Raja Diwani	Suryodaya Film Co.
On for the Crown	United Pictures Syn.
Induchanyam	Aryan Film Co.
Raj Bhakti	
Shri Shankar	British India Film Co.
The Dure Devil or Himmate Marda	Shri Krishna Film Co.
Shree Fakir	Kohinoor United Artists.
Shree daughter	Associated Films Ltd.

Name of the Film	Producing Concern
The Glittering Sword	
Radha Krishna	
Surya Prabha	Surya Film Co.
My Queen or Rani Saheb	Prabhat Film Co.
Suvarnamala	Shri Krishna Film Co.
Bhagyodaya or Destiny at Play	
Brave Heart or Sar Farosh	United Players Corp.
Vasant Bengali	Imperial Film Co.
Seeta Haran	Asian Film Co.
Veer Rajput	Orient Pictures Corp.
The Valient Princess	
Sarangadhara	General Pictures Corp.
The Masked Rider	Vivekanand Pictures
Love Angel or Jobanna Jadu	Shree Ranjit Film Co.
Yasmina	Shri Krishna Film Co.
She-Wolf	Sharada Film Co.
Son of a Shepherd	Kohinoor United Artists.
Shurveer Sharada or Gallant Girl	
Beggar meets Beggar or Rajdoot	" " "
Bhimsen the Mighty	Surya Film Co.
Valient Angel	Aryan Film Co.
Sparkling Youth	Saraswati Film Co.
Rasili Radha	
The Rising Sun	Shree Ranjit Film Co.
Dhruv Narayan	
Usha Sundari	British India Film Co.
Sood	Associated Films Ltd.
Lament of Gandhari	
A Woman's Vengeance	General Pictures Corp.
Veer Vijaysingh	Sharada Film Co.
Romance of a Bhisti	Shri Jagdish Film Co.
Flogged into Love or Chabukne	Sagar Film Co.
Chamkare	
Abad Veer	Surya Film Co.
The Beloved Rogue	Saroj Film Co.
Romance of a Youth	Shree Ranjit Film Co.
Prameela Arjun	" " " "
A Throw of Dice	General Pictures Corp.
Chittachor	Pro Patria Film Co.
The Swordsman or Shamsherbah	Sharada Film Co.
Royal Savage or Kalikano Kop	Asiatic Film Co.
Temple of Tortures	Surya Film Co.

Name of the Film	Producing Concern
The Whiplash	Sun Art Film Studio.
Salim Zulekha	Surya Prakash Film Co.
Randhir or Dauntless	Surya Film Co.
The Victor or Vijeta	Satyesh Pictures.
Randhad the Sailor	Imperial Film Co.
Man Ara	
The Dashing Youth	Shri Krishna Film Co.
Thunder of the Hills	Prabhat Film Co.
Royal Romance	Sun Art Film Studio.
Castles in the Air	Shree Ranjit Film Co.
Where Jawan	
Parasaj	Shree Ranjit Film Co.
Royal Rivals	Sagar Film Co.
Sati Vijay	
Krishna Kumari	Young India Pictures.
The Dashing Hero	
Vasant Sena or The Toy Cart	Indian Art Productions.
Sati Sarla	
Sati Vijay	Aryan Film Co.
The Devil of the Cave or Mathano	
Sadhu	
Chauhani Talwar	Kohinoor United Artists.
Moroo	Surya Film Co.
Madan Kokila	Indian Pictures.
Love Triumphant	Asian Film Co.
The Burden	Royal Art Studio.
The Golden Pathway	Arya Films
Garbala	
Vaman Avatar	Madan Theatres Ltd.
Phomes of Flesh	
Janesh Janma	British Dominion Films Ltd.
Chidaria	Madan Theatres Ltd.
Radha Rani	Prativa Cinema Co.
Murad Ramni	
Mystery Man or Mayabee	Madan Theatres Ltd.
Myster Lier	Indian Film Producing Co.
The Only way	British Dominion Films Ltd.
Kai Parinaya or The Patel Marriage	
Chaba	Madan Theatres Ltd.
Black Archer	" " "
Murid Badmash	" " "
Panchashar or The Blind God	" " "
	British Dominion Films Ltd.

Name of the Film	Producing Concern
Wheel of Fortune	Star of India Film Co.
Fortune Hunters or Manick Jore	Madan Theatres Ltd.
Vigraha or The God and The Image	Graphic Arts.
Kantahar	Indian Kinema Arts.
Shrikanta	Radha Film Co.
Shree Kanyaka Parameswari	Guaranteed Pictures Corpn.
Khuda Parasta	Hindustan Cinema Film Co.
King Bhoj	General Pictures Corpn.
Vipranarayan	Peninsula Films Ltd.
Pandav Agnyathavas	General Pictures Corpn.
Satharam	Associated Films Ltd.
Safdar Jung	United Players Corpn.
Troubles Never Come Alone	Punjab Film Co.
Brave Heart	United Players Corp.
The Cyclone Girl	
Hindke Tare	Indian Pictures.
Shepherd	
The Decoit	Kohinoor United Artists.
The Hawk	Surya Film Co.
Raj Bhakt	
Discarded Love	Suryaprakash Film Co.
Milkmaid or Govalan	Shree Ranjit Film Co.
The Master Villian	
Rup Sundari or Wages of Sin	Mysore Pictures Corpn.
Rose of Kashmir	Young India Pictures.
The Bondman	
The Needle's Eye	Niranjan Pal Prod.
Night of Terror or Dushman Ki Rat	Maharashtra Film Co.
My Mother or Meri Ma	National Film Co.
Rajeswari	Associated Films Ltd.
Veer Bahadur	Shri Jagdish Film Co.
A Bid for Throne	Imperial Film Co.
The Sister	
Shri Krishna Maya	Aryan Film Co.
Lightening	
Ran Hak	Asiatic Film Co.
Bondage	G. S. Devare Prod.
The Tocsin of Death	Surya Film Co.
Digvijay	
Thunder	Metha Luhar Prod.
Bharari the Bandit	Vishwesh Film Co.

Name of the Film	Producing Concern
Throne of Delhi or Afgan Abla	Kohinoor United Artists.
Bagladnu Bulbul	Shree Ranjit Film Co.
Shivaji Alive	United Pictures Syndicate.
Devil's Disciple	Sun Art Film Studio.
Goodbye Kingship	Sharada Film Co.
The Knife	
True Warrior or Karma Vir	Shri Jagdish Film Co.
Drums of Love or Prem Jogan	Shree Ranjit Film Co.
The Fiats of Steel	Surya Film Co.
Heart Thief	
Tasfani	Sagar Film Co.
Black Eagle	Mahavir Photoplays and Theatres.
The Gallant Heart or Diler Jigar	Agarwal Film Co.
The Pearl or Mahasagarnu Moti	Sharada Film Co.
Pardeshini Prit	
Battalion of the Blunder	" " "
Alam Ara	Kohinoor United Artists.
Aspara Urvarshi	Imperial Film Co.
The Lion-hearted	British India Film Co.
Archer or Tirandaj	Saroj Film Co.
Kingdom of Love or Ishkano Anjam	Metha Luhar Prod.
Vandevi	Surya Film Co.
Rahod Kumari	Nawjawan Film Co.
Smoking Soul or Vilasi Atma	Asian Film Co.
Raj Tilak	Shree Ranjit Film Co.
Avenging Tears	Imperial Film Co.
Shalwahan	Satyes Pictures.
The Wild Rose or Mastana Mehub	Sharada Film Co.
The Toll of Destiny	
Darkness to Light	Orient Pictures Corpn.
She or Bahadur Beti	
Smart Damsel	Sharada Film Co.
Hussman Patal Parakram	Shree Ranjit Film Co.
Udani Duniya	Shree Kalika Film Co.
The Terror	Kohinoor United Artists.
The King of Hearts	Vishwesh Film Co.
Shakti Sangram	Surya Prakash Film Co.
Truth Right	Saroj Film Co.
The Battle	Nawjawan Film Co.
Sword of Allah	
The Wrath or Khudaki Sar	Surya Prakash Film Co.
The Immortal Glory	Imperial Film Co.
	Shree Krishna Film Co.

Name of the Film	Producing Concern
Cinema Shrushti	Kohinoor United Artists.
Lust for Gold	Sharada Film Co.
A Victim of Devil	
Chandrasena	Prabhat Film Co.
Love Birds or Premi Pankhida	Shree Ranjit Film Co.
The Jaw Breakers	Surya Film Co.
Brave Warrior	Sharada Film Co.
Golden Dagger	United Players Corpn.
Eye for an Eye	Sagar Film Co.
Bhut Rajya	Usha Pictures.
Solanki Samsher or Combat	Metha Luhar Prod.
Compromise	
The Supreme Test or Kasoti	Surya Film Co.
Gorakhnath or Bhakti Prabhav	British India Film Co.
Good - bye Marriage	Aryan Film Co.
Bugles of War	Shree Ranjit Film Co.
Gamble of Life	Surya Film Co.
The Wife	Shri Krishna Film Co.
The Wandering Dancer	
Darde Jigar	Sharada Film Co.
Amirkhan	
Sorathi Yodhdho	Arvind Pictures
Satyawan Savitri	
The Enemy	Sharada Film Co.
Queen of Love or Nure Alam	Shree Ranjit Film Co.
Goharjan	Educational Pictures
Sati Savitri	
A Deity in Distress	Mahavir Photoplays & Theatres
The Broken Coin	Asiatic Film Co.
Daulat Ka Nasha	Imperial Film Co.
Oh, Thou Woman	Surya Film Co.
Pakdaman or The Love	Shri Krishna Film Co.
The Black Tiger	Mehta Luhar Prod.
The Avenging Angel	Sagar Film Co.
Prince Charming	Shree Ranjit Film Co.
Kismet	Maharashtra Film Co.
Hridaya Vina	
Trapped or Farebi Jal	Indian Art Prod.
Thunderbolt	Young United Players
Nadira	
Leila Majnu	Krishna Film Co.
Thief or Iraa	

Name of the Film	Producing Concern
Sati Mandodari	British India Film Co.
The Lioness	
Red Archer or Tire Katil	Surya Film Co.
Isi Vithal	Hind Vijay Film Co.
Magic or Love	Sharada Film Co.
Love Immortal or Rani Roopmati	Maharashtra Film Co.
The Painted Angel	Shree Ranjit Film Co.
A wager in Love	Imperial Film Co.
Copy Love	Saroj Film Co.
Kidnapped Bride	Mahavir Photoplays & Theatres.
A Touch of Love	
Stolen Bride of Zulum	Prabhat Film Co.
Light of Love	Nawjawan Film Co.
Shahi Farman	Kohinoor United Artists
Triumphant Love	Orient Pictures Corpn.
Land of Pyramids	Sagar Film Co.
The Martyr or Kurbani	Surya Film Co.
Deadful Revenge	Asian Film Co.
Chandramani	Sharada Film Co.
The Divine Girl	Shree Krishna Film Co.
Bombay the Mysterious	Shree Ranjit Film Co.
The Romantic Prince	Sagar Film Co.
Pathviraj	
Pahadi Nur	Sharada Film Co.
Stand Kishor	Hind Vijay Film Co.
Dahwar	Sagar Film Co.
The Nemesis of Lust	Surya Film Co.
Dushabandhu	National Pictures Corpn.
The Pride of Hindustan	Associated Films Ltd.
Devi Devayani	Shree Ranjit Film Co.
Chaupadi	Imperial Film Co.
Family Feuds	Madan Theatres Ltd.
Chulaw or Farari	University Art Federation
Blood Fued	
Fighting Blood	Saroj Film Co.
Stand Ke Lala	
The Betrayer or Dagabaz Dushman	
Har Jahan	East India Film Co.
Within the Law	Imperial Film Co.
Days of Life	Nawjawan Film Co.
The Princess or Rajnandini	Rohini Film Co.
Charitable Outlaw	Aryan Film Co.

Name of the Film	Producing Concern
Tyrant	
All For Love	Mahesh Film Co.
Queen of Fairy	Sharada Film Co.
Redemption	Mehta Luhar Prod.
Hero of the Wilds	National Film Co.
The Debts of Honour	Surya Film Co.
Takhate Tofan	
Kamar-Ul-Zaman	Imperial Film Co.
Sea Goddess	Saroj Film Co.
Abul Hasan	Sagar Movietone.
Harischandra	Shree Krishna Film Co.
Royal Romance	Shree Ranjit Film Co.
Fidelity or Wafadary	Surya Film Co.
The Rascle	Nawjawan Film Co.
Gulaminu Patan	Agarwal Film Co.
Leila or The Star of Mingreila	General Pictures Corpn.
Anangsen	Imperial Film Co.
Ronak Mahal	Mehta Luhar Prod.
Hur-E-Roshan	
Veer Abhimanyu	Sagar Film Co.
Heer Ranja	Shree Krishna Film Co.
The Wild Wolf	Surya Film Co.
Shakuntala	Madan Theatres Ltd.
Chintamani	Bharat Movietone
The Dashing Devil or Sher Dil	Surya Film Co.
Poladi Pahalwan	Paramount Film Co.
The Slave or Gulam	Imperial Film Co.
Chandbibi	Aryan Film Co.
Bulbule Shiraz	Bharat Pictures Corpn.
Shakuntala	
Mrinalini	Madan Theatres Ltd.
Hidden Treasure	
Shadows of the Dead	United Pictures Corpn. Ltd
After the Death	British Dominion Films Ltd.
Alladin and the Wonderful Lamp	Madan Theatres Ltd.
Chorekanta	International Film Craft
Baby Bride	Asiates Film Corp.
Nidrit Bhagwan	Indian Film Producing Co.
Dawn of Life	Artistes Union.
Jamai Sasthi	Madan Theatres Ltd.
Charitra Heen	British Dominion Films Ltd.
Bibaha Bribrat	Madan Theatres Ltd.

Name of the Film	Producing Concern
Last Kiss	
Shirin Farhad	Madan Theatres Ltd.
Twami	Films of the East
Love Bharat	Madan Theatres Ltd.
Devi Chowdhurani	
Hush or Chup	"Unique Pictures Corp.
Sharati Balak	Madan Theatres Ltd.
Farmer's Daughter	
Buharak or The Judge	New Theatres Ltd.
Sahadharmini or Marriage and After	Rupam Film Co.
Gusta	Radha Film Co.
Leila Majnu	Madan Theatres Ltd.
Kashir Prem	
Aparadhi	Barua Productions "
Pajari	Aurora Film Co.
Gypsy	Indian Kinema Arts.
Harischandra	
Rose of Rajstan	General Pictures Corp.
Viewamitra	
Sati Kausalya	"Associated Films Ltd.
Loral Queen	General Pictures Corp.
Sagnet Ring	Associated Films Ltd.
Naranarayan	General Pictures Corp.
His Love Affair	Karnatak Pictures Corp.
Maya Madhusudan	General Pictures Corp.
Bhakta Vatsala	
Kalidas	
Life After Death	Oriental Players.
Abba or The Orphan Girl	Punjab Film Co.
Mysterious Bandit	United Players Corp.
Dagabaz Ashak	Imperial Film Co.
The Modern Hero	Shri Ganesh Film Co.
Sweet - Heart	Sharada Film Co.
Naughty Maid	Shree Ranjit Film Co.
The Divine Lady	
Dagabaz Bhai	" " " "
Marage	Sharada Film Co.
King of Ayodya (Hindi)	
Bhakta Pralhad	" " " "
Jai Vithal	Prabhat Film Co.
Love of Asia or Asiai Sutra	Bharat Movietone.
King of Ayodya (Marathi)	Master & Co.
	Surya Film Co.
	Prabhat Film Co.

Name of the Film	Producing Concern
My Hero	
Vanaraj Kesari	Mehta Luhar Productions.
Hill Man	Arvind Pictures.
The Youth	Imperial Film Co.
Sati Sone or Champraj Hado	" " "
Mirabai	Sagar Film Co.
Sant Sakhubai	Bharat Movietone.
Mysterious Prince or Bhedi Rajkumar	Sharada Film Co.
Bilwamangal or Surdas	Madan Theatres Ltd.
Mohataj Mashuk	Indore Pictures Syn.
Fighting Vagabonds	
Raj Laxmi	Surya Film Co.
Gulbakawali	Saroj Film Co.
God of War	Jayant Pictures.
The Petit Brigand	Surya Film Co.
Harischandra	
Narsimha Mehta	Sagar Film Co.
Sati Savitri	Shree Ranjit Film Co.
Shashi Punhu	Sharada Film Co.
Hanuman Janma	British India Film Co.
Niti Vijay or Noorani Moti	Imperial Film Co.
Trapped or Farebi Jal (Syn.)	Indian Art Productions.
Three Daggers	Vishvesh Film Co.
Rangilo Rajput	Sharada Film Co.
Red Rider or Lal Swar	
Hoor - e - Hind	Mehta Luhar Productions.
Toofan Mail	
Four Devils	Jayant Pictures.
Krishnavatar	Shri Krishna Film Co.
Galav	Sagar Film Co.
Subhadra Haran	" " "
Sweet Angel or Mastikhor Mashuk	
Shyam Sunder (Marathi)	Saraswati Cinetone
" " (Hindi)	" " "
Black Ghost or Kalo Swar	Royal Film Co.
The Captain	Shree Ranjit Film Co.
The Four Rascles or Char Chakram	" " " "
Black Rider	
Gay Bandit	Paramount Film Co.
Nek Abla	Imperial Film Co.
Sant Tukaram	Sharada Film Co.
Agni Kankan (Marathi) or Branded Oath	Prabhat Film Co.

Name of the Film	Producing Concern
Jalati Nishani (Hindi) or	
Branded Oath.	Prabhat Film Co.
Bhavani Talwar or Sword of Victory	Aryan Film Co.
Roshanara	Bharat Movietone
The land of Martyrs	Kaiser Pictures
Shail Bala	Shri Ranjit Film Co.
Parijat Pushpa Haranam	
The Omnipotent	Surya Film Co.
Rudhe Shyam	Kamala Movietone
Hari Maya	Mysore Film Co.
Mahiori or Divine Lovers	Jayant Pictures
Shri Krishna Janma	Indore Pictures Corp.
Knight Errant	Mehta Luhar Prod.
The Secred Ganges or Pavitra Ganga	Oriental Pictures Ltd.
Bulbule Bagdad	Sagar Film Co.
Zarina	" " "
Vanity Fair	
Ras Vilas	Sharada Film Co.
Lion's Cub	Narayan Films Ltd.
Song of my Heart	
Bharttruhari	Saroj Movietone
Love of Youth	Nawawan Film Co.
White Devil	
Bhasmasur Mohini	Bharat Movietone
Sharati Mata	Imperial Film Co.
Hind Kesari	Jayant Pictures
Kya Bat	Surya Film Co.
Veer Kunal	Indian Art Prod.
The Lion Man	Young United Players
Two Imposters	Shree Ranjit Film Co.
When Lovers unite	Anand Pictures.
Dynamite	
Madhuri	Imperial Film Co.
Khuda Dost	
Pakdaman Raqasa or Innocent Dancer	Elephanta Movietone
Tiger	
Hathili Dulhan	Madan Theatres Ltd.
Dile Dilar	Surya Film Co.
Rama Paduka Pattabhishekam	Sagar Movietone.
The Tiger of Rajputana	Paramount Film Co.
Valient Warrior	Arvind Pictures
Haunted House or Bhutio Mahal	Shree Ranjit Film Co.

Name of the Film	Producing Concern
The Sexl	Surya Film Co.
Ankh Ka Tara	Madan Theatres Ltd.
Shane Hindustan	Navayug Film Co.
The Passing Show	Royal Film Co.
Marathyanchi Dui or Domestic Feuds	Chhatrapati Cinetone
Jay Bajarang	Jayant Pictures
Shikari	Eastern Films Ltd.
Illusion or Maya Machhindra (Hindi)	Prabhat Film Co.
Sati Madalasa	Imperial Film Co.
Navchetan	Shri Krishna Film Co.
Illusion or Maya Machhindra (Marathi)	Prabhat Film Co.
In Shackles	Surya Film Co.
Shakuntala	
Gurjar Veer	Sharada Film Co.
Maya Bazar or Surekha Haran	Sagar Film Co.
Third Wife	
Shakuntala	Madan Theatres Ltd.
Abishek	Graphic Arts
Dena Paona	New Theatres Ltd.
Educated Wife	
Pralhad	Madan Theatres Ltd.
Mohabat Ke Ansu	New Theatres Ltd.
Indra Sabha	Madan Theatres Ltd.
Ankhi Jal	Tarangini Films Syn.
Mufils Ashak	Madan Theatres Ltd.
Zinda Lash	New Theatres Ltd.
Faithful Heart	Niranjan Pal Prod.
Her Suspicion	Radha Film Co.
Natir Puja	New Theatres Ltd.
Bhishnu Maya	
Punarjanma	" " "
Alibaba and Forty Thieves	Madan Theatres Ltd.
Bhagya Laxmi	Indian Kinema Arts.
The Beggar Girl of Agra	Bengal United Films.
Chirkumar Sabha	
Chatra Bakawali	Madan Theatres Ltd.
Nauka Dubi	" " "
Joshe Mohabat	New Theatres Ltd.
Palli Samaj	" " "
Gulru Zarina	Madan Theatres Ltd.
Slave Girl of Agra	" " "
Chirakumari	

Name of the Film	Producing Concern
Pati Bhakti	Madan Theatres Ltd.
Sourisankar	National Pictures Ltd.
Behsh Ka Sitara	New Theatres Ltd.
Chandidas (Bengali)	" " "
Swami Bhakti	
Bakti Puja	Chaya Chitra Pratistan.
Krishnakant's Will	Madan Theatres Ltd.
Hindustan	" " "
Kamayan	
Bengal 1983	Barua Pictures Ltd.
Sarwan Kumar	
Valmiki Leela	The National Theatres Ltd
Wazir Ranjha	Playart Photophone.
Shakuntala	Cine Film Agency
Sati Savitri	Bharat Movietone
The Temptress or Visva-Mohini	Shree Ranjit Film Co.
Usha-Chand	Saroj Movietone
The Undaunted or La Parvah	Surya Film Co.
Scams of War or Ranbheri	Pratap & Co.
Agast Mohini	Jayant Pictures
Royal Friend or Nek Dost	Chandrarao Art Production
Navchetan	Shree Krishna Film Co
Leather face or Badmash ka Beta	Royal Film Co.
War Bharat	British India Film Co.
Mahabharat	Sagar Film Co.
Vikram Charitra	Sharda Film Co.
Kucalan	Imperial Film Co.
Nauka ki Ladki	" " "
Whirlwind or Vantolio	Wadia Brothers
Comedy of Errors or Bhul Bhulaiya	Shree Ranjit Movietone
Raj Basant	Saroj Movietone
Quests of Loyalty or Vijay Danka	Ramesh Film Co.
The Gangster or Chandal Chokadi	Paramount Film Co.
Sweet Angels or Pardeshi Preetam	Shree Ranjit Movietone
Wheel of Fate or Bhagya Chakra	Surya Film Co.
Lachadahan	Shree Krishna Film Co
Agast Prince (Hindi)	Saraswati Cinetone
Escher Falcon	Punjab Film Co.
Agast Prince or	
Aut Ghatkecha Raja (Marathi)	Saraswati Cinetone
Queen's Victim or Saytani Chakkar	Shree Narayan Film Co. Ltd
One ke Narayan or Walmiki	Sarosh Film Co.

Name of the Film	Producing Concern
Nakshe Sulemani	Saroj Movietone
King for a Day	East India Film Co.
Patit Pawan or Ahilyodhar	Pratima Picture & Photophone
Puran Bhakta	New Theatre Ltd.
Rambharani or Stree Charita	Sharda Film Co.
Culprit or Gunegar	Royal Film Co.
Pandav Kaurav	Sagar Film Co.
Sinhagad	Prabhat Film Co.
Hatim Tai—1st Install	Bharat Movietone
Prem Jivan	
The Amazon	Wadia Brothers
Wild Tigress or Kali Waghan	Paramount Film Co.
Chandrasasa	Sagar Film Co.
Zahare Ishk	Jayant Pictures
Soubhagya Sundari	Imperial Film Co.
The Blind Girl	Paramount Film Co.
Shashi Punho	Sharada Film Co.
Butterfly	New Western India Film Co.
Afzal or Hoor-e-Haram	Ajanta Cinetone
Bhola Shikar or Easy Victim	Shree Ranjit Movietone
Wild Cavalier or Pahadi Swar	Ganesh Film Co.
Flaming Soul or Julta Jigar	Chandra Art Production
Miss 1933	Shree Ranjit Film Co.
Bhakta Laximidas	
Pearl of Egypt	Jayant Pictures
Jallad or Chaos	Mehtha Luhar Production
Dorangi Dunia	Imperial Film Co.
Insan-Ya-Shaitan	Eastern Art Production Ltd.
Dildar	Navjawan Film Co.
Sher ka Bachcha	Paramount Film Co.
Bulbule Punjab or Fairy of Punjab	Shree Mahalaxmi Cinetone
Faithful Heart	Bharatiya Film Co.
Khopnak Kheladi	Swastik Pictures
Daring Damsel or Azad Aba	Ambika Film Co.
Arabian Night or Alaf Leila	Royal Film Co.
Duktare Loor	Imperial Film Co.
Sati Anasuya	"
Bhakta Ramdass	Amar Movietone
Intekam or Mohabat ki Mar	Paramount Film Co.
The Lion of Girnar	Sharada Movietone
Sohni Mahival	Chhatrapati Cinetone
Kurukshetra	

Name of the Film	Producing Concern
Bakmini Haran	Imperial Film Co.
Isad	
Mera Sahiban	Sagar Movietone
Hoor-e-Iman	Aravind Cinetone
Pudhi Putra	Saraswati Cinetone
Pudhviraj Sanyogita	Maharashtra Cinetone.
Shidana Sudama	Shree Ranjit Film Co.
Divine Treasure or Daivi Khajana	Chandra Art Production
Anurani Mira	New Theatres Ltd.
Lala Yaman	Wadia Movietone
Shanka Gulam	Paramount Movietone
Sarandhri	Prabhat Film Co.
Avenging Blood or Khunka Badala	Shree Ramesh Film Co.
The Gay Cavalier or Rangilo Rajput	Ajanta Cinetone
Bhakta Vijaya	Shree Ramesh Film Co.
Mad Cap or Premi Pagal	Sagar Film Co.
Chubsurat Bala	Sansar Movietone
The Lady Cavalier	Jawahir Film Co.
Surat ka Dil	Trilok Cinetone
Maya Jal or Satan Weeps	Ajanta Cinetone
Vali Kalyanam	
Madhi Madhav	Saroj Movietone
Devi Swayamvar	Vijaya Cinetone
Devi Kalyanam	Prabhat Film Co.
Bhakta Prahlad (Marathi)	Saraswati Cinetone
Maya Kumari	Shree Vishnu Cinetone
Kala Pahad Or Masked Terror	Shree Sharada Movietone
Pusti Katar	Chandra Art Production.
Devi Mahananda or Song Celestial	Gandharva Cinetone.
The Untouchable or Harijan	British India Film Co.
Bhakadika Ekka	Jayant Pictures.
Shidhana or Temple Bells	Imperial Film Co.
The Phantom or Abad Chor	Ambika Film Co.
Janma Puline	East India Film Co.
Savitri	India Film Industries
Uruva	Madan Theatres Ltd.
Devi Savitri	East India Film Co.
Punar Janma or Life Divine	Mahalaxmi Cinetone
Nala Damayanti	East India Film Co.
Kalank Bhanjan	Madan Theatres Ltd.
Zehri Sap	Madan Theatres Ltd.
Annapurna	Bengal Movie Pictures

Name of the Film	Producing Concern
Nandanar	New Theatres Ltd.
Radha Krishna	East India Film Co.
Nakli Doctor	Madan Theatres Ltd.
Shree Gouranga (Bengali)	Radha Film Co.
Alladin & the Wonderful Lamp	Madan Theatres Ltd.
Chintamani	" " "
Kapal Kundala	New Theatres Ltd.
Ramadass	East India Film Co.
Madhur Murlee	Madan Theatres Ltd.
Jaidev	" " "
Turki Sher	" " "
Will of Allah or Shane Subhan	Burmah Film Co.
Aurat Ka Pyar	East India Film Co.
Ankh Ka Nasha	Madan Theatres Ltd.
Seeta	East Indian Film Co.
Atashi Toofan	Pioneer Films.
Prem Ka Nasha	Madan Theatres Ltd.
Char Darvesh	Radha Film Co.
Savitri	East India Film Co.
Prahlad	" " " "
Yahudi Ki Ladki	New Theatres Ltd.
Bitwamangal	India Film Industries.
Ab-e-Hayat	East India Film Co.
Valli's Wedding	Pioneer Films.
Setu Bandhan	Hindustan Cinema Film Co.
Raja Gopichand	Playart Photophone Corp.
Parth Kumar (Hindi)	Shyam Cinetone.
Tarasundari	Shree Ranjit Film Co.
Kashmeera	" " " "
Magic Flute	Imperial Film Co.
Radha Mohan or Nand Ke Lala (Hindi)	Shree Mahalaxmi Cine.
Gafil Musafir	Saroj Film Co.
When Lovers Unite	
Vishnu Bhakti or Nai Roshani	Oriental Talkies Ltd.
Bhakta Prahlad (Hindi)	Saraswati Cinetone
Karma (English)	Himansurai Indo-International Talkies.
Parth Kumar (Marathi)	Shyam Cinetone
Radha Mohan (Marathi)	Shree Mahalaxmi Cinetone
Nagan ki Ragni (Hindi)	Himansurai Indo-International Talkies.
Veerangana Panna	Sharda Movietone.
Phantom of the Hills	Sagar Film Co.
Shahi Lakkadhara or Veena Veli	Jayant Pictures.

Name of the Film	Producing Concern
Phantom Foe	Columbia Art Production.
Veer Babruvahana	Shree Ranjit Film Co.
The Protector	
Bagdad Ka Chor	Paramount Film Co.
Vasavadatta alias Shahi Gavaia	Ajanta Cinetone.
Sant Tulsidas	Digweer Cinetone.
Masta Fakir	Kumar Movietone.
Black Tiger	Shree Jaydevi Cinetone.
Shane Khuda or Sair-e-Paristan	Ajanta Cinetone.
Sule-Sulemani	Saroj Movietone.
Vasantasena	Vasant Cinetone.
The Treasure or Khajana	Ambika Film Co.
Uthuv Kumar	Jayawani Talkies.
Suri Sulochana	South Indian Movietone.
Wave Lion	
Kala Nag	Majestic Movietone.
Consundari	Shree Ranjit Film Co.
The Actress or Bambai ki Mohini	Prakash Picture.
Param Pariksha	Eastern Art Prod.
Haral Padmini	Saroj Movietone.
Khushi ka Putla	Shree Krishna Film Co.
Charati Kamp	Laxmi Cinetone.
Sair-e-Islam	Trilok Cinetone.
Manjari	Shree Cinetone.
Bag-e-Misar	Wadia Movietone.
Flaming Youth	Jayant Pictures.
Indianovar	Imperial Film Co.
Adia Jehangir	United Artists.
Angger Devil or Chhappan Chhuri	Ashok Cinetone.
Kala Joban	Gandharva Cinetone.
Bhaktare Hind	Ajanta Cinetone.
Radhika	Gopal Cinetone.
Education Wife	Sagar Movietone.
Akashwani (Marathi & Hindi)	Kolhapur Cinetone.
Tulan Mail	Shree Ranjit Film Co.
Invincible	Paramount Film Co.
Veera Sadan or Bazare Hushna	Shree Mahalaxmi Cinetone.
Bagban Aba	Kumar Movietone.
Mysterious Prince or	
Shree Rajkumar (Hindi)	Saraswati Cinetone.
Vahni Duniya	Shree Jagannath Cinetone.
Subhasan	Himalaya Pictures.

Name of the Film	Producing Concern
Ranchandi	Jayant Picture.
Krishnarjun Yuddha (Marathi)	Balwant Pictures Corp.
Dilara	Hindustan Cinetone.
Shakkarta Shivaji	Shree Jayadevi Cinetone.
Shree Krishna Murari	
Mysterious Prince of Thaksen	Saraswati Cinetone.
Rajputra (Marathi)	
Ambarish	Ambika Cinetone.
Lava Kush	Tamilnadu Talkies.
The Dancing Girl	Sagar Movietone.
Krishnarjun Yuddha (Hindi)	Balwant Picture Corp.
Suvarna Mandir	Menaka Pictures.
Devaki (Marathi)	Imperial Film Co.
Devaki (Hindi)	Imperial Film Co.
Saubhagya Laxmi	Kumar Movietone
Vaman Avatar	Wadia Movietone
Ajamil	Saroj Movietone
Soneki Chidia	Shri Krishna Film Co.
Vatan Parast	Kailas Sound Pictures
Mera Iman	Shri Jayadevi Cinetone
Naughty Girl or Tufani Taruni	Shri Ranjit Film Co.
Noor Mahal	Manhar Movietone.
Hoor-e-Bagdad	Subhash Movietone.
Bulbule Paristan	Shri Vishnu Cinetone.
Lure of the City	Sagar Film Co.
Nanand Bhojai	Shri Mahalaxmi Cinetone.
Nadira	Shri Ranjit Film Co.
Veer Pujan	Jayant Pictures.
Sati Anjani	Sagar Movietone.
Amir Zadi	Kumar Movietone.
Cinema Rani	Vasant Movietone.
Fida-e-Tohid	Shri Shankar Movietone.
Coral Queen	Shri Meenakshi Cinetone.
Amrit Manthan (Marathi)	Prabhat Film Co.
" " (Hindi)	" " "
Sacred Scandal (Gujarathi)	Prakash Pictures.
" " (Hindi)	" " "
Jahare Shamshir	Saroj Movietone.
Neki Ka Taj	Digweer Film Co.
Maharani	Gandharva Cinetone.
Piya Pyare	Imperial Film Co.
Veer Bharat	Wadia Movietone

Name of the Film	Producing Concern
Invention	Ganesh Film Co.
Samaj Ki Bhul	Imperial Film Co.
Chief of Iraq	Jawahir Cinetone
Anokhi Mohabat	Sagar Film Co.
Flashing Sword	Capitol Sound Pictures
Rakshe Laila	Shree Mahalaxmi Cinetone
Doli Naiya	Ambika Movietone
Matasya Gandha	New Era Pictures
Shapur the Great	Central Movietone
Nawa Bharat	Victory Pictures
Today or Aj-Kal	Gold Mohor Sound Pictures
Talimi Hira	Raji Movietone
Indira M. A.	Imperial Film Co.
Jen Nissar	Sarla Cinetone
Uwani or Tapsi	Kailas Sound Pictures
Chhatrapati Sambhaji	Saraswati Cinetone
Black Rose or Kala Gulab	Wadia Movietone
Darde Dil	Ajanta Cinetone
Stranger	Shree Ranjit Movietone
Rakhi Lutera	Madan Theatres Ltd.
Uthruva	Pioneer Films
Chandragupta	East India Film Co.
Kismet Ka Shikar	Pioneer Films
Char Darvesh	Radha Film Co.
Chand Sodagar	Bharat Laxmi Pictures
Chandidas (Hindi)	New Theatres Ltd.
Hoor-e-Marrakack	B. I. Quality Films
Kismet Ki Kasauti	East India Film Co.
Ahalya	Pioneer Films
Ramayan	Bharat Laxmi Pictures
Ragan	Radha Film Co.
Raan Mukti	Kali Films
Ruplekha	New Theatres Ltd.
Krishna Leela	Pioneer Films
Haman	Madan Theatres Ltd.
Nuri	Durga International Films
Qarib Ki Duniya	Madan Theatres Ltd.
Kanya Vikraya	Pioneer Films
Ameena	Kali Films
Ruplekha (Hindi)	New Theatres Ltd.
Anokha Prem	Madan Theatres Ltd.
Shakuntala	Pioneer Films

Name of the Film	Producing Concern
Sachi Dulal	Radha Film Co.
Sati Sulochana	Bharat Laxmi Pictures
Mahua	New Theatres Ltd.
Bhakta Ke Bhagawan	Bharat Laxmi Pictures
Taruni	Kali Films
Sultana	East India Film Co.
Shree Gourang Leela	Radha Film Co.
Niyati	Aurora Cinema Co.
Mumtaz Begum	East India Film Co.
Kovalan	New Theatres Ltd.
Insaf Ki Top	Bharat Laxmi Pictures
Daksha Yagna	Radha Film Co.
Ma	Pioneer Films
Draupadi Vastraharan	" "
Daku Mansoor	New Theatres Ltd.
Night Bird	East India Film Co.
Bhama Vijayam	Pioneer Films
Tulsidas	Kali Films
Lava Kush	East India Film Co.
Seeta Vanawas	" " "
Raj Natee	Radha Film Co.
Sakku Bai	Aurora Cinema Co.
Shrinivas Kalyanam	Shrinivas Cinetone
Draupadi Vastrapharanam	" "
Sita Kalyanam	Vel Pictures Ltd.
Dasavathar	Jayawani Films
The Mill or Mazdoor	Ajanta Cinetone
Payame-e-Ulphat	Kumar Movietone
Shah Behram	Saroj Film Co.
Prem Pujari	Jayant Pictures
Madan Manjari	Kala Kinetone
Udta Mahal	B. K. Dave & Bros.
Ishke Punjab	Hindmata Cinetone
Neela (Hindi)	Veena Pictures
" (Marathi)	" "
Gulshane Alam	Shri Mahalaxmi Cinetone
Kalia Mardan (Hindi)	Kolhapur Cinetone
" (Marathi)	" "
Naganand (Hindi)	Samrat Cinetone
" (Marathi)	" "
Ratki Rani	Shri Ranjit Film Co.
Magic Horse	Jayant Pictures

Name of the Film	Producing Concern
This is Life	Shri Shakti Movietone
Akka Alladin	Honey Talkies
Koushata	Kumar Movietone
Phanate Marda	Chandra Art Prod.
Poo Ki Rit	Bharatkala Movietone
Yarni Vasulat	Sagar Film Co.
Shamsher - e - Jung	India Film Corp.
Poor Ki Mar	Ajanta Cinetone
Chandka Tukda	Gandharva Cinetone
Yamin or Bawafa Ashik	Eastern Art Prod.
Bombay Mail	Prakash Pictures
Poora Dushman	Shikandar Cinetone
Chun Ka Shahukar	Subhash Movietone
Judgment of Allah	Sagar Film Co.
Barister's Wife	Shri Ranjit Film Co.
Moor Ka Khajana	Saroj Film Co.
Momin Farhad	Imperial Film Co.
Tull of Love	Hindmata Cinetone
George Husn	Shri Mahalaxmi Cinetone
Raj Tarang	B. K. Dave and Bros
Shor Dil	Ajanta Cinetone
Moor - e - Yaman	Wadia Movietone
Ranga Bhumi	Digweer Cinetone
Ch Ghadi Ki Mouj	Imperial Film Co.
Aparadhi	Ambika Movietone
Angaro	Shri Krishna Film Co
Mayache Prayog	Bhat Bedekar Prod.
Chakiche Lagna	" " "
Broken Heart	Novelty Cinetone
Takdir	Jayant Pictures
Kai Chitta	Shri Vishnu Cinetone
Ghahre Moti	Rupam Art Prod.
Kuwan - e - Husn	Kanwal Movietone
Bheel Ka Bhog	Rajputana Films Ltd.
Maada Ulphat	Swastik Pictures Ltd.
Maada (Hindi)	Shalini Cinetone
" (Marathi)	" "
Bheel Ki Beri	Shri Mahalaxmi Cinetone
Wild Tigress or Kali Waghan	Kumar Movietone
Mard - e - Maidan	Jaganath Cinetone
Kakoot or Kismet Ki Bhoal	Sudha Pictures
Chor Jamai (Gujarathi)	Premier Film Co.

Name of the Film	Producing Concern
Pati Bhakti or Pavitra Lilavati	Madan Theatres Ltd.
Magic Wand	Paramount Film Co.
Devil's Dagger	" " "
Farebi Duniya	Golden Eagle Movietone
College Girl	Shri Ranjit Film Co.
Kala Swar	Jawahir Cinetone
Bahadur Beti	Kumar Movietone
Bharat Ki Beti	Eastern Art Prod.
Chandrasena (Hindi)	Prabhat Film Co.
" (Marathi)	" " "
Red Letter	Prakash Pictures
Katle - am	Menka Pictures
Hunterwali	Wadia Movitone
Joshe Jawani	Kala Kinetone
Fashionable India	Shri Krishna Film Co.
Shahi Lutera	Ajit Movietone
Navjiwan	Ajanta Cinetone
Misar Ka Sitara	Mazda Sound Pictures
Talashe Haq	Sangeet Film Co.
Katil Katar	Victory Pictures
Gaibi Insan	Jubilee Cinetone
Black Eyes	
Pujarini	Imperial Film Co.
Desh Dasi	Shri Ranjit Film Co.
Dhuwan Dhar	Adarsh Chitra Ltd.
Bridegrooms Wanted	Bhavani Prod.
Jiwan Natak	Devaki Bose Prod.
Bombshell	Shri Mahalaxmi Cinetone
Sati Toral	Shri Shakti Movietone
Devdas	New Theatres Ltd.
Silver King	Sagar Film Co.
Ishrat Ki Mout	Shikandar Cinetone
Chhapan Chhuri	Ashok Cinetone
Bahar - e - Sulemani	Saroj Movietone
Ghar Jamai (Hindi)	Premier Cinetone
Prem Ki Ragni	Madan Theatres Ltd.
Mout Ka Toofan	All India Movietone
Bal Harya	Eastern Art Prod.
Khudadad	Pioneer Films
Jawani Ki Hawa	Bombay Talkies Ltd.
The Modern Girl or Chandra	Saroj Movietone
Hands up	Paramount Film Co.

Name of the Film	Producing Concern
Ruben Ka Prem	Prosperity Film Co.
Orphans of the Society (Hindi)	Kolhapur Cinetone
" " (Marathi)	" " "
Golden City	Kumar Movietone
Shree Ka Bhavishya	Saraswati Cinetone
Shree - e - Watan	Shri Ranjit Film Co.
Shree Nazar	Ambika Movietone
Shree Ki Sethani	Prakash Pictures
Shree Sulochana	Shri Godavari Cinetone
Shree Dipak	Wadia Movietone
Shree Kon	Ganesh Movietone
Shree Rama	Shakuntala Films Ltd.
Shree Kali	Imperial Film Co.
Shree Alam Anjuman Ara	B. K. Dave & Bros.
Shree Asdi	Shri Shakti Movietone
Shree Ka Thug	Shri Vishnu Cinetone
Shree Zamana	Pioneer Film Co.
Shree Girl	Ajit Movietone
Shree Charitra	Dean Films
Shree Jawan	Shanti Cinetone
Shree Sin	Kanwal Movietone
Shree Nawab	B. K. Dave & Bros.
Shree Tale	Premier Films
Shree Madhurika	Sagar Film Co.
Shree Kesari	Wadia Movietone
Shree Mukut	Shalini Cinetone
Shree Satyanarayan	Model Pictures Corp.
Shree Ansu	Shri Ranjit Film Co.
Shree Mata	Prabhat Film Co.
Shree Shir - e - Arab	Prakash Pictures
Shree Ratan	Kolhapur Cinetone
Shree Bahadur	Bhavani Prod.
Shree Abla	Kumar Movietone
Shree of the Desert	" " "
Shree or Khun Ka Khun	Stage Film Co.
Shree Sitara	Saroj Movietone
Shree Ki Devi	Eastern Art Prod.
Shree Putla	Imperial Film Co.
Shree Anara	Madan Theatres Ltd.
Shree Abhi Abla	" " "
Shree Shida	" " "
Shree Path	" " "

Name of the Film	Producing Concern
Karwan - e - Hayat	New Theatres Ltd.
Harishchandra	Pioneer Films
Dambacharya	" "
Asmat Ka Moti	" "
Daksha Yagna (Hindi)	Radha Film Co.
Nallathangal	Pioneer Films
Subhadra Haran	" "
Dhruva (Tamil)	" "
Yoymati	Chitralakha Movietone
Patalpuri	Kali Films
Shri Krishan Tulabharam	" "
Selima	East India Film Co.
Devdas (Bengali)	New Theatres Ltd.
After the Earthquake !	" "
My Beloved	Madan Theatres Ltd.
Vasavadatta	Kesari Films Ltd.
A - He - Mazluman	New Tone Film Corp.
Gaibi Gola	Madan Theatres Ltd.
Qimti Qurbani	Manohar & Shankar Film Co.
Step Mother	East India Film Co.
Naveena Sarangadhara	Marugan Talkie Film Co.
Sati Saku Bai	Bharat Laxmi Pictures
Balidan	" "
Manmoyee Girl's School	Radha Film Co.
Biraha	Kali Films
Gul - e - Bakawali	" "
Vasant Prabha	Madan Theatres Ltd.
Phantom of Calcutta	" "
Jawani Ka Nasha	" "
Nala Damayanti	Pioneer Films
Devdasi	" "
Bhaktra Kuchela	Radha Film Co.
Nandnar	Asandas Classical Talkies
Bidrohee (Bengali)	" "
Blood Fued	New Theatres Ltd.
Purna Chandra	" "
Mantrasakti	Popular Pictures
Lalithangi	Royal Talkie Distributors
Bidrohee (Hindi)	East India Film Co.
Diljani or Mastana	Bharat Laxmi Pictures
Dil Ki Pyas	" "
Kunwari or Vidhwa	" "

Name of the Film	Producing Concern
Kusala Kalyanam	Pioneer Film Co.
Anasuya	Aurora Film Corp.
Harichandra Nayanar	Malik Pictures Corp.
Jaar Dhulo	East India Film Co.
Bhugya Chakra (Bengali)	New Theatres Ltd.
Chhap Chhaon (Hindi)	" "
Indra Sunder	Kali Films
Indira Arjun	Royal Talkie Distributors
Indi Prameela	Madan Theatres Ltd.
Indi Harishchandra	Pioneer Films
Indi Kumari	Madan Theatres Ltd.
Indi Manorama	" "
Indi Murderer	East India Film Co.
Indiawali	Pioneer Films
Indira Satharam	Madras United Artists Corp.
Indira Patni	" "
Indi Ka Ladka	Bharat Laxmi Pictures
Indi Eza	Radha Film Co.
Indiashar	" "
Indiyambara	Evergreen Pictures
Indi Bhoj	New Theatres Ltd.
Indiravati Sulochana	Angel Films Ltd.
Indiella	Kali Films
Indi Lakhal	Sonoray Pictures Syn.
Indi Krishna	S. T. R. Pictures
Indi Arjun	Saraswati Sound Pictures
Indi Rukmangada	Tamil Nadu Talkies
Indi Thooki	Shrinivas Cinetone
Indiandeya	Vel Pictures Ltd.
Indiandrasena (Tamil)	Prabhat Film Co.
Indiandhara	The Lotus Pictures Ltd.
Indiava	Angel Films
Indi Ramdass	Parameshwar Sound Pictures
Indi Sundari	Shrinivas Cinetone
Indi Vijayam	The Chellam Talkies
Indi Ahalya	Shri Chandra Bharati Cinetone
Indi Pattinathar	Lotus Pictures Ltd.
Indiaram	Shakuntala Films Ltd.
Indi Kalyana	The South Indian Film Corp.
Indi Harishchandra	Star Film Corp.
Indi Kalyanam	Shree Meenakshi Talkies
Indi Leela	Vel Pictures Ltd.

Name of the Film	Producing Concern
Athiropa Amarawathy	Sundaram Sound Studios
Menaka	Shree Shanmuganand Talkies
Delhi Express	Roshanara Movietone
Majnu 1935	Kamala Movietone
A Night of Love	Eastern Art Prod.
Raj Ramni	Shri Ranjit Film Co.
Wild Cat of Bombay	Imperial Film Co.
Rajambal	Coimbatore Talkies
Swarg Ki Sirhi	National Movietone
Daughter of the Sea	Vijay Pictures.
Mother or Mamta	Bombay Talkies Ltd.
Always Tell your Wife	" " "
Savitri	Saraswati Cinetone.
Diler Diler	Shree Vishnu Cinetone.
Zal Zala	Star Films.
Usha Kalyanam	Murugan Talkie Film Co.
Bhakta Kabir	The Oriental Classical Talkies.
Tarubala	Pioneer Film Pro.
Pati Bhakti	Madura Original Boys Cinetone.
Sathi Leelavathi	Manorama Film Co.
Ansuon Ki Duniya	Amrit Films Ltd.
Loyalty or Farje Ada	Indian Liberty Pictures.
Sundari	Pioneer Films.
Rajpur Ramni	Prabhat Film Co.
Black Bandit or Chalak Chor	Shree Ranjit Film Co.
Gazi Diler	Sarla Cinetone.
Shahu Chore or Prince of Thieves	Navbharat Movietone.
Lagna Bandhan	Sagar Movietone.
Ultimatum	Saroj Movietone.
Draupadi Vastrapaharanam	Saraswati Talkies.
Hoor - e - Samandar	Shree Vishnu Cinetone.
Nazar Ka Shikar	Kumar Movietone.
Derby Ka Shikar	National Theatres.
One Fatel Night	Bengal Talkies.
Bulbule Iran	Madan Theatres Ltd.
Struggle	" " "
Millionaire	New Theatres Ltd.
Khyber Pass	East India Film Co.
Krishna Sudama	Radha Film Co.
Mahatma Kabirdas	Sundaram Sound Studio.
Paduka Pattabhishekam	Krishna Talkies.
Ali Badusha	Universal Talkies.

Name of the Film	Producing Concern
Upahini Sajani	Shree Ranjit Film Co.
Zohar Shahid	Chhatrapati Cinetone.
Paladi Kanya	Wadia Movietone.
Kulena Chand Bibi	Ajit Movietone.
Shakalata (Gujarathi)	Prakash Pictures.
(Hindi)	" "
Madam Fashion	Sangeet Movietone.
Harachi Lagne (Marathi & Hindi)	Lalitkaladarsh Movietone.
Thasapadi Manasamrakshanam	Laxmi Films.
Queen	Sagar Film Co.
Black Box	Purnima Pictures.
Madhate	Educational Talkies.
Shri Sulochana (Hindi)	Shree Godawari Cinetone.
Maah Ka Chakkar	Manohar Films.
Pranlaksha	West India Film Corp.
Prithvi Sheshe	East India Film Co.
Chandrahansa	Pioneer Films.
Managar	Indus Film Co.
Garva Bhangam	Oriental Films.
Manohara	The Bharat Films.
Tharasa Sangam	Shrinivas Cinetone.
Valant	Shree Krishna Film Co.
Kanvari Bala	Indian Liberty Pictures.
Madhuri Duniya	Parijat Pictures.
Madam Daku	Imperial Film Co.
Madam Ka Bardan	Premier Films.
Madam Vaman	Educational Cinetone.
Madam Bharat	Tamil Nadu Talkies.
Who He is	Ganesh Movietone.
Madam Veer	Prakash Pictures.
Madam Jogan	Golden Eagle Movietone.
Madam Cheta	Upper India Movietone.
Madam Kalyanam	Venkateswar Films.
Madam Bibaha	Kali Films
Madam Parinay	" "
Madam Country Girl	Modern India Talkies.
Madam Dan	Quality Pictures.
Madam Kuchela	" "
Madam Haran	Madan Theatres Ltd.
Madam	New Theatres Ltd.
Madam of the Railroad	Capitol Cinetone.
Madam Naradi	Sundaram Talkies.

Name of the Film	Producing Concern
Aseere Havis	Shalini Cinetone.
Jeevan Naiya	Bombay Talkies Ltd.
Dilawar	Bhavnani Prod.
Lal Punja	Paramount Film Co.
Shaheede Mohabat	Bombay Pictures.
Last Mistake	Shree Satnarayan Cinetone.
Dil Ka Daku	Shree Ranjit Film Co.
Sipahi Salar	Saroj Movietone.
Miss Frontier Mail	Wadia Movietone.
Madras Mail	Ramnlikal Mohanlal
Dhruva	East India Film Co.
Sati Anasuya	" " "
Maha Nisha	B. C. Mullick
Jagat Mohini	Madan Theatres Ltd.
Mohabat Ka Toofan	Pioneer Films.
Abartan	Popular Pictures.
Ma Ki Mamta	Kesari Films.
Shaitan Ka Pasa	Madan Theatres Ltd.
Nuree Wahadat	East India Film Co.
Sangdil Samaj	Daryani Production.
Shrimathi Parinayam	Shree Ram Talkies.
Matlabi Duniya	Shree Ranjit Film Co.
Gol Nishan	Navbharat Movietone.
Holy Crime or Chhaya (Marathi)	Huns Pictures.
" " (Hindi)	" "
Pundalik	Parijat Pictures.
Mahamaya	Imperial Film Co.
Banarasi Thug	Mayur Movietone.
Amar Jyoti or Immortal Flame	Prabhat Film Co.
Sher Ka Punja	Eastern Art Prod.
Lankadahan	
Shere Kabul	Pioneer Films.
Mr. and Mrs. Bombay	Jaishri Pictures.
Annapurna Mandir	Kali Films.
Griha Daha	New Theatres Ltd.
Viswamitra	Shriniwas Cinetone.
Pattinathar	Vel Pictures.
Sampurna Ramayanam	Shree Durga Cinetone.
Nalayani	Sundaram Talkies
Simanthini	The National Movietone
Gayabi Sifara	Saroj Movietone
Gay Birds (Gujarathi)	Sagar Movietone

Name of the Film	Producing Concern
Three Birds (Hindi)	Sagar Movietone.
Waste Hind	Imperial Film Co.
Parash Ka Sinha	Shri Vishnu Cinetone
Shut Kanya	Bombay Talkies Ltd.
Shloka Rustum	Unity Pictures
Mad Mahila	Kolhapur Cinetone
Domestic Feuds	Chhatrapati Cinetone
Teela Mukhi	Shri Ranjit Film Co.
Agash Duniya	Ganesh Movietone
Shahu Ka Pyara	Shri Ranjit Film Co.
Pasa Pare	Chandra Film Co.
Shree Duniya	Moonlight Pintures
Subajit Vadha	Dev Dutt Films
Shastil	New Theatres Ltd.
Chhantant	D. G. Talkies
Bag Dolari	Madan Theatres Ltd.
Chhantant	" "
Shree Dasingh	Rajeswari Talkies
Shree Vijayam	Indian Art Cinetone
Shree Idiots Music Party	The National Movietone
Shastil Mukka	Wadia Movietone
Shree Ke Lal	Harischandra Art Prod.
Shree Nehar	Imperial Film Co.
Shree Lata	Sagar Film Co.
Shree Havas	Minerva Film Co.
Shree Pash	Shalini Cinetone
Shree Seelam	Trichy Thyagaraj Talkies
Shree Awakening or Jagaran	Bhavnani Production
Shree Abhimanyu	
Shree Ka Gola	Prakash Pictures
Shree India	Rajputana Films Ltd.
Shreehawali	Indian Liberty Pictures
Shree Faisala	Novelty Cinetone
Shree Majnu	Deva Dutta Films
Shree Goli	
Shree (Hindi)	Shri Bharat Laxmi Pictures
Shree Nawka	Radha Film Co.
Shree Manthan	Devi Films Ltd.
Shree Girl from Lahore	Sangeet Film Co.
Shree Girl	Metro Movietone
Shree Lala	Sagar Film Co.
	Shri Ranjit Film Co.

Name of the Film	Producing Concern
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Shreehawali	Indian Liberty Pictures
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Shree Majnu	Deva Dutta Films
Shree Goli	
Shree (Hindi)	Shri Bharat Laxmi Pictures
Shree Nawka	Radha Film Co.
Shree Manthan	Devi Films Ltd.
Shree Girl from Lahore	Sangeet Film Co.
Shree Girl	Metro Movietone
Shree Lala	Sagar Film Co.
	Shri Ranjit Film Co.

Name of the Film	Producing Concern
Chandra Mohan	Mohan Movietone
Jate Shariff	Imperial Film Co.
Bholi Bhikaran	Jayant Pictures
Our Darling Daughters	Imperial Film Co.
Nalayani	Oriental Sound Pictures
Sheila	Madan Theatres Ltd.
Maya	New Theatres Ltd.
Indra Sabha	Shriniwas Cinetone
Bhama Parinayam	Royal Talkie Distributors
Kimiagar	Saroj Movietone
Manmohan	Sagar Film Co.
Pratima or Prem Murti	Daryani Prod.
Baj Bahadur or The Hawk	Harshad Film Co.
Janma Bhoomi	Bombay Talkies Ltd.
Sant Tukaram	Prabhat Film Co.
The Sinner	Venus Movietone
Bhishma Pratigna	
Baghi Sipahi	East India Film Co.
Sonar Sansar (Bengali)	" " " "
" " (Hindi)	" " " "
Sarla	First National Pictures
Bijoya	New Theatres Ltd.
Sati Tulsi	Shri Ram Films
Prem Bandhan	Golden Eagle Movietone
Sarla	Imperial Film Co.
Jai Bharat	Wadia Movietone
Prem Ki Ag	Mukhtiar Film Co.
Veer Abhimanya	Super Tamil Talkies
Devdas (Tamil)	New Theatres Ltd.
Nariraj	Madan Theatres Ltd.
Pandit Mashai	Adarshe Chitra Ltd.
Sohag Ka Dan	Taj Productions Ltd.
Raj Bhakti	Sundaram Talkies
Mira Bai	Shriniwas Cinetone
Parvathi Kalyanam	The National Movietone
Mastana Mashook	Shri Vishnu Cinetone
Taswire Wafa	Daryani Prod.
Passing Show	Prakash Pictures
Two Brothers	Parameshwar Sound Pictures
Zan Mureed	Taj Pictures
Shokh Dilruba	Variety Pictures
Ma	Prafulla Pictures

Name of the Film	Producing Concern
Shahar	Kolhapur Cinetone
The Jungle Queen	Imperial Film Co.
The Prince	Shree Ranjit Film Co.
Shree Kusum	Adarsh Chitra Ltd.
Shriana	Kali Films
Talukati Bijli	Radha Film Co.
Prem Ki Devi	Star Films
Shree Kamala	Rajam Talkies
Kasthar (Hindi)	Radha Film Co.
Shree	New Theatres Ltd.
Shree Briksha	Radha Film Co.
Shreegini	Madras United Artists
Shree of the Air	Modern India Talkies
Shree Desciple	The National Movietone
Shree Sana	Tirupur Talkies
Shree Bazar	Vel Pictures
Shreekranta	Jupitor Pictures

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SHORT SUBJECTS

1920 - 1936



LEGISLATORS MEET MEMBERS
OF
MOTION PICTURE SOCIETY OF INDIA
(TEA-PARTY AT GREEN'S)

THE DECEMBER 1938

SHORT SUBJECTS

1920 - 1936

Name of the Film	Producing Concern
1. Tilaks Funeral Procession	Oriental Film Co.
2. " " "	Kohinoor Film Co.
3. " " "	Patankar Friends and Co.
4. Indian National Congress 1918	Maharashtra Film Co.
5. Wrestling and Athletic Tournaments	
6. Poona	
7. The Viceroy's Cup Race	Madan Theatres Ltd.
8. Tilak's Memorial Meeting, Calcutta	" " "
9. The Scout Rally	
10. Games from Bisha Briksha	Aurora Cinema Co.
11. All India Wrestling Tournament	
12. The Great Cotton Fire	
13. Unveiling of Victoria Memorial	
14. Paganst of Empire and her Allies	
15. Late Lajpat Rai and Gandhi's visit to	
16. Calcutta	
17. Games from Chandra Sekhar	
18. Arrival of M. Clemensen in Calcutta	
19. Games from Meghnad Bhadha	
20. Calcutta Races	
21. The Remains Procession of Lok, Tilak	Kohinoor Film Co.
22. in Poona	
23. The Proclamation Parade, Calcutta	
24. Indian National Congress, Nagpur	
25. Garden Party in honour of H. R. H. the	
26. Duke of Connaught	Madan Theatres Ltd.
27. H. R. H. the Duke of Connaught's brief	" " "
28. visit to Agra	
29. H. R. H. the Duke of Connaught's visit	" " "
30. to Bombay	
31. H. R. H. the Duke of Connaught's visit	" " "
32. to Rawalpindi	
33. H. R. H. the Duke of Connaught's visit	" " "
34. to Delhi	
35. H. R. H. the Duke of Connaught's visit	" " "
36. to Poona	
37. Mohamed Ali's Procession	

Name of the Film	Producing Concern
Story of Shrawan	
The Black Sunday	
Tata Hydraulic Works, Mulshi	
The Opening Ceremony of the Statue of Lok. Tilak by Mahatma Gandhi at Poona	
Tilak' Week	
Thief Entertained	
Bonfire of Foreign Clothes at Ahmedabad	
Bonfire of Foreign Clothes at Bombay	
Prince of Wales in Bombay	Madan Theatres Ltd.
" " " " Poona	" " "
Final of Quadrangular Cricket	
Swapna Vihar	
Sinhasta Parvati	
How Films are prepared	
Glass Works, Talegaon	Hindustan Cinema Film Co.
Saulagnarasa	
Dhumrapan Leela	
Animated Coins	Hindustan Cinema Film Co.
Prof. Kelpha's Magic	
Kartiki Pournima Festival	
Dhandal Bharji's Ganga Snan	Hindustan Cinema Film Co.
K. D. Bros. Topical No. 1	K. D. and Bros.
" " " 2	"
" " " 3	"
" " " 4	"
" " " 5	"
" " " 6	"
Opening of the New Legislative Chambers at Simla	
Tour of H. R. H. the Prince of Wales in India and Burma	Anglo - Oriental Film Corp
Through India with the Prince	
Arrival of Lord Sinha at Calcutta	Madan Theatres Ltd.
All-India Ambulance Competition	" " "
Duke of Connaught in Madras No. 1	
" " " " " 2	
" " " " " " Connaught's Tiger Shoot	
" " " " " " Connaught in Calcutta No. 1	
" " " " " " " 2	

Name of the Film	Producing Concern
Duke of Connaught in Agra	
" " " " Delhi	
" " " " inaugurates Council	
Indian Grand National	
Indian National Congress, Nagpur	
Maharajah of Burdwan's Garden Party	
Scenes from Drama	
Saraswati Puja in Bengal	Aurora Cinema Co.
Tierney's Cup Race 1920	
Visit of Duke of Connaught to Madras	
Aurora Gazette No. 1	Aurora Cinema Co.
" " " 2	" " "
Scenes from Drama	
Ungeeling	
Dynamite Explosion in the Hoogly	
Phase of Indian Engineering	
Prince of Wales at Bikaner	
Arrival of Lord Reading in Calcutta	Madan Theatres Ltd.
Regal Scenes at Garden Party	" " "
Prince of Wales's Arrival at Calcutta 1	" " "
" " " " " " 2	" " "
" " " " " " 3	" " "
Banarasi City	
Fair	
Trichur Puram Festival	
Views of Tanjore, Trichy and Madura	
Madras Scenic	
Indian National Congress at Gaya	
Views of Gaya and Benares	
Bird's-eye-view of Budh Gaya	
Reception of Deshbandhu Das in Bombay	Kohinoor Film Co.
The Arrival of Khalifa's Holy Flag	
Turkey Peace Celebrations	
" " " " "	Star Films Ltd.
" " " " "	Kohinoor Film Co.
Eighth Day of Shrawan	
Calcutta Topical	Madan Theatres Ltd.
" " " " "	" " "
Congress Topical	
Closing of af All India Exhibition	
Printing Works	
Govt. House Garden Party	

Name of the Film	Producing Concern
Calcutta Police Parade	Madan Theatres Ltd.
Lucknow Hockey Match	
Idd Namaz	
Calcutta Mohamedan Orphanage Collapse	Madan Theatres Ltd.
Football Final 1923	" " "
Lady Reading Hospital and Indian Women	" " "
Waziristan Operation on Indian Frontier	
Calcutta Topical Series 1	Madan Theatres Ltd.
" " " 2	" " "
" " " 3	" " "
" " " 4	" " "
Views of Calcutta Stadium	" " "
Khilapat Deputation to Europe	
Indian National Congress 38th Session	
The Prince of Wales Cup	
Through India with the Prince	
" " " " "	
Ahmedabad Congress	
Congress Topical	
Mr. Sleepy's Good Luck	
Through India with the Prince	
" " " " "	
Shree Sidhyeshwar Yatra	
Bombay Prepared	
New Maharaja's Installation on the Gadi at Dharampur	
Dassera Festivities at Dharampur	
Star Indian Dance 1	Star Films Ltd.
" " " 2	" " "
Matunga Fair Festival	
Shree Krishna Ras Leela	
Kohinoor Dance Series 1	Kohinoor Film Co.
" " " 2	" " "
" " " 3	" " "
" " " 4	" " "
Star Indian Dance 3	Star Films Ltd.
Motilal Nehru's Address at Poona	Bharat Cinema Film Co.
Royal Circus	
Hair Storm	

Name of the Film	Producing Concern
The Grand Exposition of St. Francis Xavier	Kohinoor Film Co.
The Grand Exposition of St. Francis Xavier	Star Film Co.
The Pegeant on Maidan	
Opening of the Victoria Memorial	
Governor's Cup Race 1922	Madan Theatres Ltd.
H. R. H. the Prince of Wales in Calcutta	
Arrival of Earl of Lytton	Madan Theatres Ltd.
Fire at Alipur Jail	" " "
Launching of the 'Persian'	
Calcutta Swimming Competition	Madan Theatres Ltd.
Arrival of Major Blake in Calcutta	" " "
Aurora Gazette 3	Aurora Cinema Co.
Palliseri	
Marriage Tonic	
Kalighat Puja Scenes	Madan Theatres Ltd.
Tea Industry	
The Fatel Toll of Fire	
Fareeshnath Procession	
Non-co-operation	
Calcutta Topical 1	Madan Theatres Ltd.
" " " 2	" " "
" " " 3	" " "
" " " 4	" " "
" " " 5	" " "
The Mahatma's Miracle	
Love Scene	
Mandvi Khadi Exhibition	
Bhagwan Budha Jayanti Celebrations	
Shrimati Sarojini Naidu's Return from Africa	
The Conductor	
Cupid Struck	
Scenes from Drama	
Dassera Procession at Baroda	Kohinoor Film Co.
Grand Wrestling Match	
The demolition of 'Dipper'	
The Passing of Sir Ashutosh Mukerji	Manan Theatres Ltd.
American World Flighter's Arrival in Calcutta	Madan Theatres Ltd.
Indian Banking Enterprise	

Name of the Film	Producing Concern
Quarrying Coal in Bengal	Turnbull Bros. Ltd.
Rowing Club Annual	
Madras and Delhi Floods	
Mahatma Gandhi in Calcutta	
Scouting in India	
Indian National Congress at Cocanada	
Arrival of their Excellencies Viscount and Viscountess Goschen	
Boy Scout Rally before the Viceroy	
Ramzan Festival in Madras	
School Life in St. Thomas Convent, Mylapore	
The Kirloskar Factory	Maharashtra Film Co.
From Cotton Pad to the Home-made Cloth	
Save the Baby	National Baby Week Asso.
Rock Cut Temples and Caves, Ellora	Hindustan Cinema Film Co.
Mr. Horniman's return	Kohinoor Film Co.
Reception of Mr. B. G. Horniman	Shree Krishna Film Co.
The Return of Mr. Horniman	Sharda Film Co.
H. E. the Voiceroy's Visit to Tata Iron and Steel Co.	
61st Birthday Celebrations of H. H. the Maharaja of Gondal	
Bombay's New Race Course	Royal Art Studio
Printing the 'Times of India'	
The Arrival of H. E. Lord and Lady Irwin	Royal Art Studio
Departure of H. E. Lord and Lady Reading	" " "
Zoroastrian News	
Shrimant Swagat	Eastern Film Co., Baroda
The Great Sikh Procession	
G. I. P. Railway Advt. for Poon Races	Madan Theatres Ltd.
The Divine Lute	Shri Krishna Film Co.
Rung Rakhyo Chhe	
H. E. Voiceroy's visit to Poona	Deware Art Studio
More Water for Bombay	Pioneer Film Co.
The Quadrangular Cricket Tournament	
Governor's Cup Race, Poona	United Pictures Syn.
Quadrangular Cricket Match	" " "
Lord Irwin's Reception by Chief of Bhor at Bhatgar	A. P. Karandikar "

Name of the Film	Producing Concern
A New Train De Lux	
M. C. C. VS. Hindust Cricket Match	Palhe, India
Naak Punjra Poal	Hindustan Cinema Film Co.
Dzsyko, Great Imperial Wrestler	Madan Theatres Ltd.
The Ashadhi Fair at Pandharpur	United Pictures Syn.
In Memory of Queen Alexandra	
Calcutta Topical	Madan Theatres Ltd.
Garden Party	" " "
Preparation for Reception of Lord and Lady Irwin	" " "
Hockey Match	
The Story of India Tea	
The Manufacture of Cigarettes	
Annual Review of Calcutta Police Force	Madan Theatres Ltd.
Cobham's Arrival in Calcutta	
Poultry Farming in India	
Physico in Training	
Calcutta Topical 1	Madan Theatres Ltd.
" " 2	" " "
" " 3	" " "
Viceroy's Garden Party at Belvedere	" " "
King Emperors's Cup Race	
World Cycle Tour	Arora Cinema Co.
Globe Topical	Globe Theatres Ltd.
The Story of Abdul	
The Funeral of Deshbandhu Das	Aurora Cinema Co.
Arrival of the Ashes of H. H. the Late Maharaja of Gwalior	Kohinoor Film Co.
Arrival of H. E. Governor-General of Goa	Royal Art Studio
Visit of H. E. Sir Leslie Wilson to Kolhapur	Maharashtra Film Co.
Municipal Election	
Scorpion Bite	
Ganesh Utsava	Hindustan Cinema Film Co.
Yachitra Shilpa	
Taj Mahal	Kohinoor Film Co.
Views of Udaipur	
Malot Crushed	
The Broken Promise	Hindustan Cinema Film Co.
Globe Topical 1	Globe Theatres Ltd.
Globe Topical 2	" " "

Name of the Film	Producing Concern
Malaria	
Cup Race, Lucknow	Madan Theatres Ltd.
Garden Party at Govt. House	" " "
Review of Military Pegeant at Delhi	
Romance of Quarrying Coal in India	N. C. Lahiry
Afghanistan	
Kashmir	
Amarnath	
Deshbandu's Antestikriya	Aurora Cinema Co.
Calcutta Police Parade	Madan Theatres Ltd.
I. F. A. Shield Match, Calcutta	" " "
H. E. the Governor's visit to Calcutta	" " "
Scottish	
Football play by Marwari Young Men	" " "
Film in connection with Stage Play	" " "
" " " " " "	" " "
" " " " " "	" " "
" " " " " "	" " "
" " " " " "	" " "
" " " " " "	" " "
The National Health and Baby Week	Indian Art Craft
Madras	
Floods in South India	
Post Office Film	
Swami Shradhanand's Funeral Procession	The Great Eastern Corp.
Horrible Murder	
Swami Anandashram	
Bolte Be Khya	Shri Krishna Film Co.
The Sir Leslie Wilson Hospital Fund	
Pegeant	
Indian Dance Topical	
Mysore Dassera Procession	Excelsior Film Co.
Flood Hovoc in Gujarath	Shri Krishna Film Co.
Gujarath Flood Havoc	Imperial Film Co.
The South India Khadi Exhibition	
Wardha Bridge Construction	Tata Construction Co. Ltd.
Narbada	" " " "
Bhorghat Realignment	" " " "
Ancient Persia	
Baroda Flood Topical	
Mahatma Gandhi's Visit to Kolhapur	Maharashtra Film Co.
Gujrath Flood Havoc	Imperial Film Co.

Name of the Film	Producing Concern
The Governor's Cup Race	United Pictures Syn.
Afghan Royalties in Bombay	Shree Krishna Film Co.
Our Majesties the King and Queen of Afghanistan	Imperial Film Co.
The King of Afghanistan's Visit to Bombay	Madan Theatres Ltd.
M. King of Afghanistan's Arrival at Anjman - I - Islam	Imperial Film Co.
P. and Berar Hindu Mahasabha	
Viceroy's Cup Race	Globe Theatres Ltd.
The Indian Grand National	
Swimming Competition	Aurora Cinema Co.
Globe Topical	Globe Theatres Ltd.
Calcutta Topical	Madan Theatres Ltd.
Scenes in Connection with Stage Drama	" " "
Kumbha Mela	
Calcutta Police Parade	Madan Theatres Ltd.
Globe Topical	Globe Theatres Ltd.
Moharram Procession in Calcutta	Madan Theatres Ltd.
I. F. A. Shield Final	" " "
Part by Sea	
Moharrum Procession in Lucknow	Madan Theatres Ltd.
Calcutta Topical	" " "
Grand Football Match	Imperial Film Co.
Mysore Dassera Procession	
Calcutta Tennis Tournament	Madan Theatres Ltd.
Calcutta Topical	" " "
King Emperor's Cup Race	Globe Theatres Ltd.
The Indian National Congress Gauhati	
Silver Jubilee of Gujarati Hindu Stri Mandal	
Imperial Screen News	Imperial Film Co.
" " " " " "	
General Nadirkhan Landing in Bombay	Movie Camera Co.
Comedy of Errors	Sharada Film Co.
Co-operative Conference	Deware Studio
Nawjiwan Topical	Nawjiwan Film Co.
Kasa Palat	
Birthday Celebrations of Shree Ram in Bhor	United Pictures Syndicate.
H. E. the Governor's visit to Bhor	" " "
The Last View of Shree Siddharudh Maharaj	Maharashtra Film Co.

Name of the Film	Producing Concern
The Funeral procession of J. N. Das	Shree Krishna Film Co.
Governor's Cup Race, Poona	Madan Theatres Ltd.
Scenes of Sind Flood	D. M. Pancholi
Gymnastic Feats	
Cricket Match, Karachi	D. M. Pancholi
Lovely Kashmir	Young India Pictures.
Parsi War Memorial	Imperial Film Co.
H. E. the Governor at Karachi	D. M. Pancholi
Princes in Training	Mahawir Photoplays.
Wrestling Contest at Poona	Aryan Film Co.
Quadrangular Final	Shree Ranjit Film Co.
Imperial Screen News	Imperial Film Co.
Hungry	
Construction of King George's Dock	Madan Theatres Ltd.
The Indian Grand National	" " "
Proclamation Parade, Calcutta	" " "
The 43rd Indian National Congress	
H. E. H. the Nizam's Birthday	Aurora Cinema Co.
Calcutta Congress Exhibition	Punjab Film Co.
Calcutta Congress	" " "
Khilafat at Calcutta	Pearl Cinema.
Pearl Topical News	Madan Theatres Ltd.
Opening of Bengal Flying Club	
The Manufactor of Cotton Goods	
" " " Woolen Goods	
" " " Leather Goods	
Prativa Gazette	Prativa Cinema Co.
Globe Gazette	Globe Theatres Ltd.
Giant Monoplane Crash at Dum Dum	Madan Theatres Ltd.
Procession at Puri	
I. F. A. Shield Final	
Dacca Janmashtami Procession	Indian Film Producing Co.
Janmashtami Procession	Aurora Cinema Co.
Calcutta pays her Homage to Late Das	Madan Theatres Ltd.
Sjt. Das's Funeral Procession	
The Funeral Procession of Jatin Das	Graphic Arts.
Unlucky Hour of Thursday	Provincial Film Production.
32 Hours Swimming by Biren Pal	Aurora Cinema Co.
Thrilling Tennis	Madan Theatres Ltd.
Calcutta Races.	" " "
Polo Tournament, Jodhpur	

Name of the Film	Producing Concern
Route Departure of Their Excellencies in Madras	
A Tale of Gurgaon	
Games & Peterson Wrestling Contest	Punjab Film Co.
Labour Demonstration at Lahore	Pioneer Film Co.
Shekhasally	
Opening of Electric Train Service on B. B. & C. I. Rly.	Imperial Film Co.
Opening of 5-H Week	
Sheela Club Cup Race	
The Ceremonial Parade	
What She Only Knew	
Miss Millar's Conversion	National Baby Week.
Miss Millar embraces Hinduism	Hindustan Cinema Film Co.
Miss Millar's Conversion at Nasik	Madan Theatres Ltd.
Parsi World Tourists	Imperial and Oriental Film Cos.
H. E. Sir Leslie Wilson inspects Bombay Police	Imperial Film Co.
Ceremony at Kedgaon	
The Procession of Mr. Bose	United Pictures Syn.
Anandranushtan	Aryan Film Co.
Fire at Sewri	" " "
Bombay Oil Blaze	Navjivan Film Co.
18 Prayers & Oil Tank Fire	Shri Krishna Film Co.
Unveiling Ceremony of Shivaji's Statue	Imperial Film Co.
" " " " " "	" " " "
" " " " " "	Sharada Film Co.
" " " " " "	United Pictures Syn.
" " " " " "	Deware Art Studio
Dwarika	
The Return of Hockey Team	Imperial Film Co.
Barya Namaskar	Kirloskar Bros. Ltd.
H. E. the Governor's visit to Kirloskar-wadi	" " "
The Opening of Observatory	
Asian Students' Leaving India for Education Abroad	
Mad	
Departure of H. E. the Governor of Bombay	Shree Krishna Film Co.
Parsi War Memorial Armistice Day Ceremony	Little Film Co.
News of Bijapur	

Name of the Film	Producing Concern
Agricultural & Industrial Exhibition	
Rice Cultivation	
Tea Industry	Tea Dist. Labour Association
Jatra in Tea Garden	" " " "
Bombay & Nasik	
Village of Mandia	
Tea Garden Life	Tea Dist. Labour Association
Who's Who at the Zoo	
Imperial Screen News	Imperial Film Co.
" " "	" " "
For money	
King Emperor's Cup Race	
Globe Topical	Globe Theatres Ltd.
42nd Session of All India Congress	Aurora Cinema Co.
Governor's Cup Race	Madan Theatres Ltd.
Globe Topical	Globe Theatres Ltd.
Military Tattoo	" " "
Globe Topical	" " "
Calcutta Topical	Madan Theatres Ltd.
Bakr-Id Namaz	" " "
Opening of New Tram Line	Globe Theatres Ltd.
Prativa Gazette	Prative Film Co.
Film in connection with Stage Drama	Madan Theatres Ltd.
" " " "	" " "
Arrival of Pandit Motilal Nehru	" " "
Mayor's Gardan Party	" " "
India's Welcome to King of Afghanistan	Punjab Film Co.
Co-operative Credit	
Ancient & Modern Methods of Cultivation	Dept. of Agriculture
Methods of Grafting	" "
Cotton	" "
Gama Zybyso	
Fair Topical	Punjab Film Co.
Land of Five Rivers	Shorey Studio
Boy Scout Rally	" "
Premier Pictorial	Premier Film Co.
All India Ambulance Competition	Punjab Film Co.
Criminal Tribes in Punjab	Shorey Studio
The Capital City of Punjab	Punjab Film Co.
Lalaji's Last Glimpses	Premier Film Co.
Imperial Screen News	Imperial Film Co.

Name of the Film	Producing Concern
Nichola, the Magician	Mahavir Photoplays
A milestone in civil Aviation	Patel Bros.
Mahatma Gandhi's March for Freedom	Sharada Film Co.
" " " " "	Shri Krishna Film Co.
" " " " "	Shri Ranjit Film Co.
" " " " "	Patel Bros.
German Travellers	
The Allahabad Topical	
Miss Amy Johnson's Short visit to Bombay	Alice Benson Studio
Religious India	
Heavy Rainfall in Bombay	Aryan Film Co.
Pusa Racing	Koninoor Film Co.
English Student	
Sharada Dessera Procession	Chandrakala Film Co.
Opening of Bombay Central	Saraswati Film Laboratory
Indian National Congress	Alice Benson Studio
Cooch Behar Cup Race	Aurora Cinema Co.
Lahore Congress	Madan Theatres Ltd.
Governor's Cup Race	Pioneer Film Co.
Rasbha Mela	Madan Theatres Ltd.
10th Literary Conference	Aurora Cinema Co.
Traveling	Graphic Arts
Puri Festival	Madan Theatres Ltd.
Calcutta Topical	Indian Film Producing Co.
" " "	Madan Theatres Ltd.
" " "	" " "
" " "	" " "
Boxing Tournament	
Opening of Madras Flying Club	
The Madras Boy Scout in Jamboree	
Popey Day Procession	General Pictures Corp.
Chennagaram Cricket	" " "
H. E. Sir Birdwood's visit to Sanawar	
The Rescue	
Indian National Congress	Pioneer Films
At India Akali Procession	" "
San Conference	" "
Kashmir	Punjab Film Co.
Hydro Electric Scheme	
Pura Procession	Near East Film Distributing Co.
H. Patel's Procession	Pioneer Film Co.
Red Letter Day	Shorey
Boxing Tournament	Mahavir Photoplays

Name of the Film	Producing Concern
Leprosy	W. H. Grice
Talkie Programme	Shri Krishna Film Co.
Hindi Song	" " "
Rajpipala Cup Race	Alice Benson's Studio
Byculla Club Race	" " "
Jamaika the Fool	
The Great Indus Floods	Masand Pict. Corp.
Mahatma Gandhi After Release	Nawjawan Film Co.
Bombay City Police Parade	Patel Bros.
Parsi World Cyclists	" "
Ram Janma	Asian Film Co.
Hanuman Janma	" " "
Aga Khan Club House Opening	Saraswati Film Lab.
Indian National Congress, Karachi	Eastern Film Co.
" " "	Famous Pictures
Bombay's Reception to Viceroy-elect and Farewell to Lord Irwin	Patel Bros.
Bombay's Reception to Viceroy-elect and Farewell to Lord Irwin	Madan Theatres Ltd.
Bombay's Reception to Viceroy-elect and Farewell to Lord Irwin	Pathe, India
H. E. the Viceroy sound Topical	Imperial Film Co.
All India Sikh Conference	Eastern Film Co.
Mahatma Gandhi after the Truce	Imperial Film Co.
A song from Drama	Madan Theatres Ltd.
Musical Duet	" " "
National Flag Hoisting	
Epoch-making Voyage of Mahatma Gandhi	Saraswati Film Co.
Marabat Procession	Phatak Bros.
Arrival of H. E. Sir Frederick Sykes	Alice Benson Studio
Arrival of Mr. Lloyd George	Indian Topical Co.
A Song from Mirabai	Sagar Film Co.
The Exposition of St. Francis Xaxier	Patel Bros.
Mahatma Gandhi and others	Indian Topical Co.
Bombay Welcomes Mahatma Gandhi	M. B. Billimoria
The Return of Mahatma Gandhi	Imperial Film Co.
" " " " "	Shri Krishna Film Co.
" " " " "	Pathe, India
Mahatma Gandhi's Speech	Shri Krishna Film Co.
" " Return	Saraswati Film Lab.
Calcutta Topical	Madan Theatres Ltd.

Name of the Film	Producing Concern
International Tennis Match	Madan Theatres Ltd.
Hyderabad Topical	" " "
Long Short	" " "
Fire Brigade Tournament	" " "
Money Makes What Not	British Dominion Films Ltd.
Last Homage to Pandit Nehru	Madan Theatres Ltd.
Opening of Bengal Council Chamber	" " "
Short Talkie Series	" " "
" " "	" " "
" " "	" " "
" " "	" " "
Imperial Song Hit	Imperial Film Co.
Long Hits	Madan Theatres Ltd.
" " "	" " "
Arrival of Douglas Fairbanks in India	" " "
Short Talkie Scenes	" " "
" " "	" " "
" " "	" " "
" " "	" " "
A Lover in the Tub	Asiatic Film Corp.
Chorus Song	Madan Theatres Ltd.
Song and Scenes	" " "
" " "	" " "
" " "	" " "
Indian War Memorial Commemoration	" " "
Humai Babu	Hira Film Co.
All Bengal Ladies Conference.	
Kranir Maskabar	Madan Theatres Ltd.
Domestic Troubles	" " "
The Belle of Bombay	
Song	Madan Theatres Ltd.
Romantic Lover	Angora Film Co.
Ratha Jatra	Crown Film Co.
Village Reconstruction	
Dokar Pur Upkar	Madan Theatres Ltd.
Songs	" " "
Liberty House Opening	Indian Kinema Arts
Guru Dham	Oriental Players
Madras Park Fair	General Pictures Corp.
Myote	Madan Theatres Ltd.

Name of the Film	Producing Concern
Opening of S. I. Ry. Electric Train Service	General Pictures Corp.
Malaria	
Inauguration of New Delhi	M/S Superior Film Co.
Gandhi Irwin Truce	Punjab Film Co.
Bakr-Id, Lahore	" " "
Coated Pill	" " "
Love's Labour	M. L. Dhody
H. H. The Nizam's Son's Wedding	M. B. Billimoria
Eclipse Stakes in India	Alice Bonson's Studio
Marriage Ceremony of the daughter of H. H. the maharaja of Rajpipla	Pathe, India
H. E. the Governor's State Arrival at Race Course	
Shri Krishna Dan-Leela	Sagar Film Co.
Sukker Barrage Opening.	Upper India Cinema Co.
Songs by Muktar Begum	Madan Theatres Ltd.
Aga Khan Hockey Cup Final	Imperial Film Co.
Krishna Sudama	Shri Ranjit Film Co.
Song by Muktar Begum	Madan Theatres Ltd.
H. E. the Viceroy's Visit to Poona Race Course	
Dassera Week in Mysore	Surya Film Co.
H. E. the Viceroy's Topical	Pathe, India
Songs by Sunderbai	Saraswati Cinetone
Chunilal's Dream	Niranjan Pal Prod.
Viceroy's Cup Race, Calcutta	Madan Theatres Ltd.
Bally Bridge Opening	" " "
King Emperor's Cup Race	" " "
Madan Newsreel	" " "
Sitar Solo	" " "
Ekada or Once upon a time	Barua Prod.
Songs by Muktar Begum	Madan Theatres Ltd.
Song of Shiela	" " "
Calcutta Police Parade	" " "
Sir Phiroz Sethna on the present Political Situation	" " "
Khelaghar	Anupam Fine Arts
College Girl	Pictorial Club
Shaukat Ali's Procession in Bangalore	Oriental Film Service
The Olympic Hockey Team Match	
Funeral Procession of Sir Mohd. Shafi	Punjab Film Co.

Name of the Film	Producing Concern
Mela at Lahore	Punjab Film Co.
Chowrayur Temple Satyagraha	Saraswati Film Lab.
H. E. the Viceroy's visit to Baroda	Saraswati Topical Films
Arrival of H. H. the Gaikwad of Baroda	" " "
The Bombay City Police Parade	Shri Ranjit Film Co.
Id Greeting Song	New Theatres Ltd.
Kavyashrushti	Prabhat Film Co.
The Funeral Procession of J. M. Sen Gupta	Radha Film Co.
Shakutta's Homage to Mr. Sen Gupta	Madan Theatres Ltd.
Songs	Pioneer Film Co.
Swadeshi Exhibition	Cosmopolitan Studio
Funeral Procession of Sjt. Patel	Shri Ranjit Film Co.
" " "	Ajanta Cinetone
" " "	Shri Krishna Film Co.
Bombay's Welcome to Governor—designate	Imperial Film Co.
Song by K. C. Dey	East India Film Co.
Ambar Bangala	Aurora Cinema Co.
Deldut	" " "
Haba	" " "
Kali Meye	" " "
Muktar Begum's Song	East India Film Co.
Ussain Brothers	New Theatres Ltd.
Dalari Bibi	" " "
International Football Match	Radha Film Co.
Something Attempted, Something Done	Publicity & Dramatic Pictures
The Peace Maker	" " "
Funeral Procession of Late Mr. Sen Gupta	Halmook Film Corp.
" " " "	New Theatres Ltd.
" " " "	India Film Industries
" " " "	Shaiba Film Co.
" " " "	East India Film Co.
His Majesty's Birthday Parade	" " "
Kacha Jatra	Halmook Film Corp.
Indian Snake Charmer	" " "
Song by Angur Bala	Pioneer Films
King Shorts	East India Film Co.
" " "	" " " "
" " "	" " " "
" " "	" " " "

Name of the Film	Producing Concern
Song Shorts	East India Film Co.
German Cruiser in Calcutta	Pioneer Films
Badhur Biraba	India Film Industries
Mahamagham Festival	National Theatres Ltd.
Dances & Songs by Miss Ramthilakam	Aurora film Co.
Kistna Pushkaram Festival	Jayawani Films.
Mahatma Gandhi's Arrival in Madras	
Punjab's Farewell to H. E. the Governor	Kamala Movietone
" " " "	The Cinema Art Society
Shahi Dargah	Khawaja Talkies
Hyderabad Topical	Sagar Film Co.
Idd Song	" " "
Kabul	
Melody and Rhythm	Himansuraj Indo-International Talkies
Earthquake's Toll in Bihar	Radha Film Co.
Bihar Earthquake	New Theatres Ltd.
Nai Roshani	Madan Theatres Ltd.
Song Shorts	" " "
" " "	" " "
" " "	" " "
" " "	" " "
Girl Guides	Imperial Film Co.
Mr. Gopinath's Dance	Ajanta Cinetone
Mr. Hadi's Idd Mubarak	Imperial Film Co.
Idd Song	Paramount Film Co.
Song Hits	South India Movietone
Songs by Rafique & Gulzar	Jayant Pictures
Songs by Miss Bibbo	Ajanta Cinetone
Silly Storkes in Dream	Kolhapur Cinetone
H. O. H. Fete in Bombay	Jayant Pictures
Grand Wrestling Tournaments.	Saraswati Topical Co.
Songs by Jaddanbai	Sagar Film Co.
Around the Prabhat Studio	Prabhat Film Co.
Excuse Me, Sir	New Theatres Ltd.
Tismarkha	
Persian Topical	Imperial Film Co.
Jambu, the Fox	Prabhat Film Co.
Congress Film	
Crazy Lovers	Sagar Film Co.
Earthquake Topical	Pioneer Films
" " "	Indian Film Industries
Dance Short	B. I. Quality Films

Name of the Film	Producing Concern
Dance Short	B. I. Quality Film
" " "	" " "
" " "	" " "
Sagari Bharaney	Kali Films
Dance & Song by Phul Kumari	Bharat Laxmi Pictures
The A Moonlit night	New Theatres Ltd.
Durga Review	Durga International Films
Musikanchan	Kali Films
Karni Jiwan	Bharat Laxmi Pictures.
Love Factory	
How to Prevent Blindness	Red Cross Society
Dance Parade	Pioneer Films
Mail Guide Rally	" " "
Cricket Test Match	
Mr. Satyamurthi's Speech	Kamala Movietone
Kamala Movietone Gazette	Jayant Pictures
Stream of Egypt	Kamala Movietone
Mr. E. the Governor entertained	Kumar Movietone
Idd Song	Shri Ranjit Film Co.
Usha Chela	Veena Pictures
Musical Short	Prakash Pictures
Jayamannu Rasjiwan	Eastern Art Prod.
Songs by Feroz Dastoor	
Usha Mahotsav	
Durga - Burud Wrestling Match	Kolhapur Cinetone
Durga Festival	" " "
The Naked Truth about 'Quake in	
Baluchistan	Imperial Film Co.
Golden Jubilee of Deccan Education	
Society	
Usha Janma	Prabhat Film Co.
Durga Talkies Gazette	Wadia Movietone
The Warrior or Shendad Sipai	Bombay Talkies Ltd.
Ushasparsha	Usha Artists
Anudaya Joga	Bharat Laxmi Pictures
" " "	Radha Film Co.
Overnight	Kali Films
Saraswati Puja Procession	Aurora Cinema Corp.
" " "	Kali Films
The W.	East India Film Co.
End of an Up-To-Date Husband	" " " "
After a Cup of Tea	Aurora Cinema Co.
Bengali Songs	Radha Film Co.

Name of the Film	Producing Concern
Music Score	Kali Films
Silver Jubilee Celebrations	" "
Abashesay	New Theatres Ltd.
C. R. Das Memorial Opening	Kali Films.
Ratkana	East India Film Co.
Last Letter	Evergreen Pictures
Sagatam	Kali Films
Ratkana (Bengali)	East India Film Co.
Dholak-the Dholaki	Bharat Laxmi Pictures
Ghan Chakkar	" " "
Merry Monkey or Lafanga Langoor	Bhavnani Prod.
Digdari	East India Film Co.
Moni Kanchan	Kali Films
Music	Royal Talkie Distributors
Bharath Natyam	" " "
Kitchen Wonder	Radha Film Co.
Sheik Chilli	Bharat Laxmi Pictures
Bengali Song	Radha Film Co.
Nari Pragati	Sonoray Pinctures Syndicate
Queen of Hearts	Pioneer Films
Chilli Powder	Parameshwar Sound Pictures
Song Interlude	Lotus Pictures
Comic Farce	Chellam Talkies
Arrival of Babu Rajendra Prasad	The South India Film Corp.
All India Rugby Tournament	The National Movietone
When two Fools Meet	Sundaram Sound Studios
Tit for Tat	" " "
Song Hits	" " "
" "	" " "
Jubilee Mela	Fezi Movitone
Gunga Imambaksh Wrestling Match	" "
Idd Greering Song	Kolhapur Cinetone
Vidyanandji Maharaj Geeta Speech	Model Pictures Corp.
Python Dance	Bhavnani Prod.
Golden Jubilee of H.H. the Aga Khan	Imperial Film Co.
Kings Proclamation	" " "
India Vs. Australia Cricket Match	Kali Films
Billiard Tournaments	" "
Kalengra	Pioneer Films
Mettur Dam	Shree Shanmukanand Talkies
Navaras Koothu	The Madras United Artists Corp.
Pt. Malaviya on Sanatan Dharma	Prabhat Film Co.

Name of the Film	Producing Concern
Sambo in School	R. V. Sovani
H. H. the Aga Khan Leads Prayer	Imperial Film Co.
Idd Song	Shri Ranjit Movitone
Two Katha	Shri Bharat Laxmi Pictures
Two Ratri	Barua Pictures Ltd.
Idd Song	East India Film Co.
H. H. The Maharaja of Cochin	
Procession	Sundaram Talkies
Cricket Match	The National Movitone
Idd Mubarak Song	Saroj Movitone
" " "	Imperial Film Co.
" " "	Saraswati Cinetone
Kalgaon Topical	
Sundabandhan	
Neutanki Puranmal	Shri Bharat Laxmi Pictures
Indus Film Gazette	Indus Film Corp.
" " "	" " "
Mail and Farewell	Imperial Film Co.
Indian National Congress	Voice of India Films
Welcome to Lord Linlithgow and	Famous Cine Laboratory
Farewell to Lord Willingdon	
Four Bhauts	Quality Pictures
Puli Badhu	Kali Films
International Wrestling	Oriental Film Institute
Archison College	" " "
Indus Film Gazette	Indus Film Corp.
Perur Festival	Premier Cinetone
Arrival of H. E. Lord Linlithgow and	Captain Franklin
Departure of Lord and Lady	
Willingdon	
Presentation of Bulls	Bombay Talkies Ltd.
Central Bank of India Silver Jubilee	Imperial Film Co.
Variety Dances	Purnima Pictures
Children of the Jungle	S. Jepsen
Laying of the Foundation Stone of	Imperial Film Co.
Cricket Stadium	
Benares	East India Film Co.
Babu Kala Mappillay	Krishna Talkies
Central Bank of India Silver Jubilee	Kamala Movietone
Anubhagya Goodh	Kanchan Pictures
Kurukshetra Solar Eclipse	Voice of India Films
Cricket Film	The Bombay Talkies
Vote Vendul	Kali Films

Name of the Film	Producing Concern
Bajayragar	Shri Bharat Laxmi Pictures
Nasakala Kottai	Sundaram Talkies
Kuhu Kaka	Popular pictures
Happy Club	" "
Football Match	Radha Film Co.
" "	Kali Films
Shyamsunder	D. G. Talkies
Dance by Rukmini Devi	Rajeshwari Talkies
Madras Views	Indian Art Cinetone
Koyyadu Peta	" " "
Preventing the Spread of Disease	
Wadia Movietone Varieties	Wadia Movietone
Firdousi Celebrations	East India Film Co.
I. F. A. Shield Final	Kali Films
Great Floods in U. P.	Shri Vishnu Cinetone
Mannarsami	Sri Ram Talkies
Trichur Puram	Manorama Films
Mondo Kee	New Theatres Ltd.
Wadia Movietone Varieties	Wadia Movietone
Bandana	First National Pictures
Achin Priya	New Theatres Ltd.
D. A. V. College Jubilee	Voice of India Films
Miss 1936	
Veradakshinai Mappillai	Shrinivas Cinetone
South African Delegation	Voice of India Films
Amar Desh	Popular Pictures
Phuljharia	Radha Film Co.
Dayalbagh Jubilee	East India Film Co.
Kirtiman	Radha Film Co.
Wives one and Two	Manorama Films

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Length:
Cast:

10259 ft.

Indira Wadkar, Kashmira, Rajani, Kusum Deshpande, Pathak, Javdekar, Dhar, Raia Pandit, Kelkar and others

Direction:

D. K. Kale

Story:

Pandit Indra

Photography:

Sarpotdar

Sound:

Eduji

Art Direction:

Banker

Music:

R. S. Pathak

Bharat Lakshmi Pictures**Garib ki Tope or Khudai Khidmatgar**

Length:
Cast:

16000 ft.

Vithal Das Panchotia, Khalil Ahmed, Mazhar Khan, Shyam Sundar, A. R. Pahlwan, J. N. Dar, Fida Hussain, Jaishankar Panchotia, Vilayat Hussain, Nandkishore Bhatt, Lallaram Agrawal, Babbalal, C. P. Gotla, Sarala Devi, Rampyari, Radharani, Snehalata, Heera Devi, Rama Devi, Sinthia and others

Story and Direction:

Vithaldas Panchotia

Chief Technician:

Charles Creed

Songs:

'Tanvir'

Photography:

V. Vasudev and Jagdish

Sound:

A. Gafoor, Md. Yasin

Art Direction:

Khalil Ahmed and Moti Lall

Music:

Nagardas Nayak, Gobardhan

Dance:

Pandey

Editing:

Shyam Das, Shiv Kumar

Processing:

Jagat Roy Choudhury, Purna Chatterji

Samaj Patan or Zalim Zamana

Length: 14000 ft.
 Cast: Dadabhai Sarkari, R. P. Kapoor, K. Sharma, Ahindra Chowdhary, Deobala, Indubala, Parvati, Leela and others
 Direction: Prafulla Roy
 Chief Technician: Charles Creed
 Story: Pandit Narottam Vyas
 Photography: Bibhuti Das and S. Das
 Sound: Gafoor
 Music: N. Nayak
 Dance: G. Nayak

Bhavnnani Productions**Zambo the ape man or Sher-E-Jungle**

Length: 14112 ft.
 Cast: S. B. Nayampally, Navin Yajnik, Sarla, Indira Wadkar, Salvi, David, Ghulam Kadir, Feroz Prasad, S. Khanna, Charlie, Mehru and others
 Scenario and Direction: M. Bhavnani
 Story: S. B. Nayampally
 Dialogues: Kashinath Malaviya
 Songs: Pandit Badriprasad
 Photography: R. M. Master
 Sound: Minocher R. A. Cooper
 Music: Pandit Badriprasad
 Processing: V. S. Marathe

Bombay Talkies Limited**Izzat**

Length: 21133 ft.
 Cast: Devika Rani, Ashok Kumar, Kamta Prasad, Mumtaz Ali, Pithwala, Joshi, Sunita Devi, M. Nazir, Vimla, Madhurika, Ghatwai, Chandos Prabha and others
 Direction: Franz Osten
 Produced: Himansu Rai
 Story: Late Dr. G. Nundy
 Film Version: Miss J. Nundy
 Screen Play: Niranjan Pal

Dialogues and Songs:

Photography: J. S. Casshyap
 Josef Wirsching, R. D. Pareenja
 Sound: S. B. Vacha
 Art Direction: Karl Von Spreti
 Music: Saraswati Devi
 Dance: Mumtaz Ali
 Editing: D. N. Pai
 Costumes: H. K. Khosla

Prem Kahani

Length: 12234 ft.
 Cast: Mayadevi, Vimladevi, Madhurika Devi, Ashok Kumar, Kamta Prasad, Joshi, M. Nazir, Pithwala, Chandraprabha, Ghatwai, Sunita Devi, Mumtaz Ali and others

Direction: Franz Osten
 Produced: Himansu Rai
 Story: Niranjan Pal
 Dialogues and Songs: J. S. Casshyap
 Photography: Josef Wirsching, R. D. Pareenja
 Sound: S. Mukerji
 Art Direction: Karl Von Spreti
 Costumes: Manilal
 Music: Saraswati Devi
 Dance: Mumtaz Ali
 Editing: D. N. Pai

Savitri.

Length: 12282 ft.
 Cast: Devika Rani, Ashok Kumar, Sunitadevi, Vimaladevi, Kamta Prasad, Pithwala, Chandraprabha, Joshi, and others
 Direction: Franz Osten
 Produced: Himansu Rai
 Screen Play: Niranjan Pal
 Dialogues and Lyrics: J. S. Casshyap
 Photography: Josef Wirsching, R. D. Pareenja
 Sound: S. B. Vacha
 Art Direction: Karl Von Spreti, Y. E. Hate, Y. K. Sukla
 Costumes: Manilal
 Music: Saraswati Devi

Dance: Mumtaz Ali
Editing: D. N. Pai, D. B. Joshi

Jeevan Prabhat

Length: 12996 ft.
Cast: Devika Rani, Maya Devi, Mumtaz Ali, Rema Devi, Kishore Sahu and others
Direction: Franz Osten
Produced: Himansu Rai
Story: Niranjan Pal
Dialogues and Lyrics: J. S. Casshyap
Photography: Josef Wirsching, R. D. Pareenja
Sound: S. Mukerji
Art Direction: Karl Von Sprei
Costumes: Manilal
Music: Saraswati Devi
Dance: Mumtaz Ali
Editing: D. N. Pai

Daryani Productions

Dukhiari

Length: 11945 ft.
Cast: Miss Kokila, Amir Karnataki, Miss Leelavati, Miss Feroza, Madhukar Gupte, K. Kripalasa, N. T. Shivdasani, Omkar, Gopinath Durve and others.
Direction: Manibhai Vyas
Story: Rafiq Gaznavi
Dialogues and Songs: Gouri Shankar Akhtar
Photography: Kapadia and Hansraj
Sound: Manohar and Jagtap
Music: Madhav Lal, Anil Biswas
Editing: Visrambhai and Gore
Processing: B. S. Kulkarni

Insaf

Length: 12500 ft.
Cast: Leela Chitnis, Yusuf Effendi, Indurani, D. Manek, Amir Karnataki, Majid, Prem, Ramlal, Omkar, Gope and others

Direction: J. P. Advani
Story: K. S. Daryani
Dialogues and Songs: Gouri Shankar Akhtar
Photography: Gowardhanbhai Patel
Sound: Khandubhai Desai
Music: Anil Biswas
Processing: B. S. Kulkarni

Bull Dog

Length: 13985 ft.
Cast: Indu, Ashalata, Majid, Yusuf Effendi, Ramlal, D. Manek, Omkar, Gope and others
Story and Direction: Dwarka Khosla
Dialogues and Songs: Pandit Gouri Shankar
Photography: Gowardhanbhai Patel
Sound: Khandubhai Desai
Art Direction: Syed
Editing: Kamalakar
Processing: B. S. Kulkarni

Gentleman Daku

Length: 14582 ft.
Cast: Lila Chitnis, Kokila, Amir Karnataki, Yusuf Effendi, Ramlal, Majid, Manek, Omkar, Gope and others
Direction: Ram Daryani
Story: Dwarka Khosla
Dialogues and Songs: M. R. Kapur
Photography: Gowardhanbhai Patel
Sound: Khandubhai Desai
Music: Anil Biswas
Art Direction: Syed
Editing: R. G. Gore
Processing: B. S. Kulkarni

Diamond Pictures

Resurrection or Dunia Kya hai

Length: 13376 ft.
Cast: Lalita, Madhav Kale, Bulbule, Ghanshyam, Mankame, Bipin Mehta, Varne, Miss Kamala Varerkar, Miss Indira Wadker, Begum Fatma, and others

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MADRAS.

Story and Direction:

Photography:

Sound:

Music:

G. P. Pawar

Kukde and Ahmedulla

Arora, Saraiya and Dalal

Annasaheb Mainker, Kikubhai Yagnik

Dwarka Pictures

Farakh or Prem Kasauti

Length:

Cast:

Direction:

10574 ft.

Madhav Kale, Nurjahan, Rajkumari, and others

Bapurao Apte

Ferdous Pictures

Toofani Khazana or S. S. Jaldevi

Length:

Cast:

Direction:

13927 ft.

P. Jairaj, Urmila Gupta, Bhai Desa, S. Gulab,

Yasuf, Aspi, Dinker, Sha Navaz and others

Gopal Krishna Mehta

Frontier Film Company

Bhishma or Sher ki garj

Length:

Cast:

Direction:

12381 ft.

Miss Bibbo and others

Late A. H. Kashmiri

Golden Eagle Movietone, Ltd.

Modern Youth

Length:

Cast:

Direction:

Photography:

Sound:

Music:

13892 ft.

Benjamin, Navin Yagnik, Sarala, Hansa, S. Nazir,

Gadadhar, Kavi, Faizee and others

D. T. Shivdasani

Hansraj Patel

J. B. Jagtap

Sunderdas

Harshad and Jagtap Prod.**Asiai Sitara**

Length: 13800 ft.
 Cast: Master Vitthal, Miss Jenabai Pawar, Master Dhulap
 Ibrahim and others
 Story and Direction: Haribhai Desai
 Photography: Vasant Jagtap
 Sound: Mistry

Harischandra Art Productions**Daulat**

Length: 15580 ft.
 Cast: Chandrarao Kadam, Harischandra Rao, Meheta
 Sultana, Usha Rani, Brijmala, Sidique and others
 Direction: S. M. Yusuf, W. Quereshi
 Story, Secnario, Dialogues, Songs: W. Quereshi
 Photography: R. M. Kamble, V. Sawant
 Sound: Suraiya and Arora
 Music: Mukherjee
 Editing: Sardar Kumar

Begunah

Length: 11960 ft.
 Cast: Panna, Sitara, Rajani, Baburao Pendharker, Shahu
 Modak, Altekar, Javdekar and others
 Scenario and Direction: Gajanan Jagirdar
 Story: Principal P. K. Atre, B. A., B. T., T. D.
 Photography: Vasudev Karnataki
 Sound: Contractor
 Music: Hugar

Dharmaveer

Length: 14071 ft.
 Cast: Baburao Pendharker, Vinayak Rao, Javdekar,
 Datar, Bhagvandas Gupta, Ratnaprabha, Indira
 Wadkar, Shalineebai, Miss Nalini and others

Direction: Vinayak Rao
 Story: Principal P. K. Atre, B. A., B. T., T. D.,
 Pandurang Naik
 Photography: Arora
 Sound: Ganga Nayak
 Art Direction: Annasaheb Mainkar
 Music: R. S. Junnarkar
 Editing:

Premveer

Length: 13461 ft.
 Cast: Ashalata, Phiroza, Salvi, Powar, Petkar, Vinayak,
 Gharpure and others
 Direction: Vinayak
 Story: Principal P. K. Atre, B. A., B. T., T. D.
 Hindi Dialogue and Songs: Pandit Indra
 Photography: Vasudev Karnataki
 Sound: Rajabhai Datir
 Music: A. Mainkar
 Processing: Gopal Kamble
 Editing: Junnarkar

Ideal Film Company, Limited**Adarsha Mahila**

Length: 13986 ft.
 Cast: Leela, Desai, Noorjahan, Bashir, Hadi, Tara
 and others

Imperial Film Co.**Jagat Kesari**

Length: 12370 ft.
 Cast: Sulochana, D. Billimoria, Jamshetji, Laxmi, Gulam
 Mohmed and others
 Direction: Homi Master
 Story: Mohanlal Dave
 Photography: Adi Irani
 Sound: Sorab Irani
 Art Direction: Mistry Munnevarali
 Music: J. Khansaheb

Wahri Duniya

Length: 14347 ft.
 Cast: Sulochana, D. Billimoria, Jamna, Laxmi, Gulam
 Mohmad, Baba Vyas, Sayed Ahmed, Sorab Irani,
 Asujee and others
 Scenario and Direction: Gunjal
 Story: C. Trivedi
 Photography: R. M. Rele
 Sound: Balkrishna
 Art Direction: Mistry Munnevarali
 Music: H. C. Bali

Two Women

Length: 13975 ft.
 Cast: Padma, Rose, Laxmi, Gaznavi, Gulam Mohmed,
 Baba Vyas, Syed Ahmed and others
 Direction: Moti B. Gidwani
 Story and Dialogues: Hakim Shujja
 Photography: Rustum Irani
 Sound: Abbas Basrai
 Art Direction: Mistry Munnevarali
 Music: H. C. Bali

Dhanwan or Mazdoor ki Beti

Length: 11499 ft.
 Cast: Ratanbai, Jamshetji, Hafesjee, W. M. Khan,
 Jamnabai, Urmila, Laxmi, and others
 Direction: Premankur Atorthy
 Story and Dialogue: Khan Saheb Hakim Ahmed Shuja
 Photography: R. M. Rele
 Sound: Sorab Modi
 Art Direction: Mistry Munnevarali
 Music: H. C. Bali

Mere Lall

Length: 14175 ft.
 Cast: Zillu, Pramila, Laxmi, Jamshetji, Gaznavi, Gulam
 Rasool, Sayed Ahmed, Mukhtar, Poonawala,
 Anant Marathe, Ram Marathe, W. M. Khan,
 and others

Story, Scenario and
 Direction: Gunjal
 Dialogues and Songs: Qabil
 Photography: R. M. Rele
 Sound: Sorab Irani
 Music: H. C. Bali, Ram Gopal

New Search Light

Length: 14490 ft.
 Cast: Sulochana, D. Billimoria, Gulam Mahomed,
 Jamshetji, Zillu, R. Chemist, Poonawala, Laxmi,
 Jamna, Sayed Ahmed and others
 Direction: Homi Master
 Story: M. G. Dave
 Dialogues and Songs: Hakim Farrokh, Munshi Sahid
 Photography: Adi Irani
 Sound: H. J. Khan

Punjab Lancers

Length: 13375 ft.
 Cast: Kanta, Fatma, Laxmi, Nissar, Ebrahim, Asuji,
 Kapi Gorilla and others
 Direction: Homi Master and N. G. Devare
 Story: Mohanlal Dave
 Dialogues: Munshi Farrokh
 Photography: G. S. Devare
 Sound: Sitaram Naik
 Music: Madhavlal

Kisan Kanya (In Cine-colour)

Length: 11715 ft.
 Cast: Padmadevi, Zillu, Gulam Mohamed, Nissar, Sayed
 Ahmed, Gani and others
 Direction: Moti B. Gidwani
 Story: Prof. M. Ziauddin
 Scenario and Dialogues: Sa'adat H. Manto
 Cine-color Photography: Rustom M. Irani
 Sound: J. Munshi
 Cine-color Process: W. M. Henius
 Music: Ram Gopal Pandey

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One Kya Socha or The Prisoner's Wife

Length: 13418 ft.
Cast: Ratanbai, W. M. Khan, Gaznavi, Jamshedji, Anant Marathe, Sayed Ahmed, Mukhtar, Suraiya, Khatoon and others
Direction: Hafesjee

Indian Liberty Pictures (Paramount)

Guru Ghantal or Sharif Badmash

Length: 14435 ft.
Cast: Master Navinchandra, Bose, Ali, Ibrahim Gilji, Razak, Subramanyam, Bacha, Miss Gohar Karnataki, Miss Pokhraj, Miss Moti and others
Direction: Desai
Story and Scenario: Kikubhai B. Desai
Photography: Gulab Gopal
Sound: A. K. Parmar and Panchal
Art Direction: Ibrahim Surti
Music: Damodar Sharma

Taranhar or Kaumi Diler

Length: 14441 ft.
Cast: Master Bacha, Miss Gohar Karnataki, Ibrahim, Bose, Miss Mehrunisa, Baby Nurjehan, Ali, Mansoor and others
Direction: Mr. Desai
Photography: A. V. Vadekar
Sound: Ramesh Desai and B. D. Desai
Art Direction: Ibrahim Surti
Music: Damodar Sharma

Black Ghost or Kala Bhoot

Length: 14727 ft.
Cast: Navinchandra, Gohar Karnataki, Moti, Rajkumari, Bacha, Razak, Bashir, Musa, Rosan, Ali, Sophia and others
Direction: A. M. Khan and Raman Desai
Photography: Gulab Gopal
Sound: K. Damniya, Panchal
Art Direction: Ibrahim Surti
Music: Damodar Sharma

Fairy of Sinhaldwip or Sinhaldwip ki Sundari

Length: 14444 ft.
 Cast: Navinchandra, Gohar Karnataki, Shahjadi, Bachu Bose, Baba Miya, Ali, Shanker Mirajker, Razaq Mansur, Bashir, Musa, Roshan, Meharbanu Mehrunisa and others
 Direction: M. A. Kazi
 Photography: A. V. Vadekar
 Sound: A. K. Parmar and Bhaskar Desai
 Art Direction: Ibrahim Surti
 Music: Damodar Sharma

Indra Movietone**Pride of Islam or Fakre Islam**

Length: 11000 ft.
 Cast: Patience Cooper, Baby Nurjahan, Rashida Bano, Anis Khatun, Sultana Khatun, Gulam Sabir, Nisar Ahmed, Abdul Rauf, Fazul Karim, Liladhar, Nizamuddin, Mohmed Shafi and others
 Direction: Nanubhai Vakil, Safdar Mirza
 Story and Songs: Safdar Mirza
 Photography: G. Singh, Devji Padhiyar
 Sound: S. Chatterji, S. K. Mukherjee
 Editing: Shaukat Ali

Jaybharat Movietone**Chabuk Swar**

Length: 12462 ft.
 Cast: Gohar Karnataki, Master Amritlal, Miss Nurjahan and others
 Direction: M. B. Udawadia
 Story and Scenario: Munshi Akhtar
 Photography: L. Dharampuri
 Sound: Desai
 Music: Miss Gohar Karnataki

Kali Films**Modern Lady**

Length: 13,000 ft.

Kolhapur Cinetone**Gangavataaram**

Length: 12092 ft.
 Cast: Chitnis, Suresh, Bhagavat, Ahmed Khan, Shankarrao Bhosle, Deshpande, Ibrahim, Gouli, Bandopant, Dongre, Barchi Bahadur, Jadhav, Miss Balabai, Miss Mahananda, Mrs. Anasuyabai and others
 Dadasaheb Phalke, Madhukar Bavdekar, Babaraya Phalke
 Story, Dialogues, Songs and Direction: Vasudev D. Karnataki
 Photography: Balchavan
 Sound: Shankarrao Shinde
 Art Direction: V. Jadhav
 Music: Limaye and Kothamire
 Editing:

Madan Theatres Ltd.**Bharatki Sati**

Length: 8800 ft.

Zinda Bhoot

Length: 6000 ft.

Manmohan Pictures**Forward March or Badhe Chalo**

Length: 15132 ft.
 Cast: Sarala, Shyamsunder, Fakir Mahommed, Pandit Badriprasad, Snehlata, Munshi Khanjar, O. K. Dar, T. C. Gupta, Radha, S. Gulab, and others
 Direction: Mohansingh
 Photography: Dwarkadas and Dwivecha
 Sound: A. E. Charlie

Minerva Film Co.**Atma Tarang**

Length: 14211 ft.
 Cast: Sohrab Modi, Feroze Dastur, Prabha, Vasant Pehalvan, Eruch Tarapore, Gulzar, Puri and others

Direction: Sohrab Modi
 Story and Scenario: K. M. Multani
 Dialogues: Abdul Baqui
 Photography: Dara R. Mistry
 Sound: M. Eduljee
 Art Direction: Rusi K. Bankar
 Music: Habeeb Khan

Khan Bahadur

Length: 11531 ft.
 Cast: Sohrab Modi, Sadiq Ali, Frem Adeeb, Erach Tarapore, Ghulam Husain, S. Kapadia, Ghulam Mohiuddin, Sadatali, M. A. Mughni, H. B. Paone, S. L. Kale, Shareefa, Naseem, Sheikh Kamla and others

Direction: Sohrab Modi
 Dialogues: Munshi Abdul Baqi
 Photography: Y. D. Sarpotdar
 Sound: M. Eduljee
 Art Direction: Rusi K. Bankar
 Music: B. S. Hoogan
 Dance: K. M. Powar

Mohan Pictures

Kuldipak

Length: 15641 ft.
 Cast: Fatehsingh, Shiraj, F. M. Khan, S. Pasha, M. Husein, Ramjan Khan, G. Shah, S. Rafique, A. Ansari, Gohar Karnataki, Anvari, Bibha and others

Direction: A. M. Khan, F. M. Khan and S. Pasha
 Story and Scenario: A. M. Khan
 Dialogue: Munshi Nayab

Mohini Films Ltd.

Jivan Jyoti

Length: 14946 ft.

Motimahal Theatres.

Hilap

Length: 15000 ft.
 Cast: Prithviraj, M. Esmail, Mazhar, F. Shah, Lala Yakub, Hussain, Indira Devi, Bimla Kumari, Devbala, Rampyari, Anees Khatoon and others
 Direction: A. R. Kardar
 Photography: S. Bose
 Sound: C. S. Nigam

Murli Pictures

Swaraj ke Sepahi

Length: 12000 ft.
 Cast: Radharani, Sarla, Snehlata, Nazir Begum, O. K. Dar, Shyam Sundar, Fakeer Mohamed, Pandit Badri Prasad, Munshi Khanjar and others
 Story and Direction: Mohan Singh
 Photography: Devji Padhiar
 Sound: S. Mookherjee
 Music and Dances: Pandit Badri Prasad
 Editing: Shaukat Ali
 Processing: B. P. Madan

National Pictures of India

Amindarka Prem

Length: 12450 ft.

Navin Pictures

Lay Bandit

Length: 16192 ft.
 Cast: Navinchandra, Marutirao Pahlawan, Vatsala, Bose, Bhim, Amritlal, Roshan, Hormusjee Nargolia, Bacha, Miss Sophia, Umadevi and others
 Story, Scenario, and Direction: Nagendra Muzumdar, K. K. Dar

Dialogues and Songs: D. N. Madhok
 Photography: Vishnu N. Joshi, Bhagat
 Sound: Ramesh Desai, Kantilal Damania, Dhirubhai Desai
 Art Direction: Ibrahim Sutri
 Music: Damodar Master
 Editing: Krishna Ambavane

New India Movietone

Jawahir-e-Hind

Length: 13672 ft.
 Cast: Nurjahan, Baby Indira, and others
 Direction: C. Parekh

New Orient Films

Prem Yatra

Length: 12850 ft.

New Theatres Ltd.

President

Length: 13806 ft.
 Cast: Kamalesh Kumari, Saigal, Leela Desai, Jagdish Sethi, Bikram, Nawab, Kapoor, Debbala, Shahu Ali, Prithviraj and others

Scenario, Photography and Direction:
 Assisted by:
 Sound:
 Art Direction:
 Music:
 Editing:
 Processing:

Nitin Bose

Sudhir Sen, B. Chatterji, Amar Mullick, D. Gupta
 Mukul Bose, Shyamsundar Ghosh
 Souren Sen and P. N. Roy
 K. C. Boral, Pankaj Mullick
 Subodh Mitter
 Subodh Ganguly

Mukti

Length: 13951 ft.
 Cast: Barua, Kanan, Menaka, Nawab, Jagdish, Bikram Kapoor, Pankaj Mullick, Kalyani, Nandkishor Girdhari, Prafulla Roy, Nawab Khan, Ashu Sukumar, Saradeb, Lakshmi, Brajabashi, Debbala and others

Scenario and Direction:

Assisted by:
 Dialogues:
 Photography:
 Sound:
 Art Direction:
 Music:
 Editing:
 Processing:

P. C. Barua
 Muzumdar, Chakravarty, Mukherji
 Asgar Hossain Shore
 Bimal Roy, Robbie Dhar
 Arul Chatterjee and Moni Bose
 P. N. Roy
 Pankaj Mullick
 Kali Raha
 Subodh Ganguly

Anath - Ashram

Length:
 Cast:

12252
 Uma Devi, Najam, Jagdish, Prithviraj, Nawab, Master Satu, Nemo, Manorama, Triloke Kapoor, Vilaytoo, Kalyani, Harimati, Devbala, and others

Scenario and Direction:

Assisted by:
 Story:
 Songs and Dialogues:
 Photography:
 Sound:
 Art Direction:
 Music:
 Editing:
 Processing:

Hem Chander
 Kidar Sharma, Babulal, Trilok and Sen
 Sailajananda Mukherjee
 Kidernath Sharma
 Yusuf Mulji, Robbie Dhar, Mukherji & Halder
 Bani Dutt, Ranjit Dutta
 Souren Sen and Pulin Ghosh
 R. C. Boral
 Subodh Mitter
 Subodh Ganguly

Vidyapati

Length:
 Cast:

13708 ft.
 Prithviraj Kapoor, Chaya Devi, Pahari Sanyal, Nemo, Md. Ishaq, K. C. Dey, Rampyari, Lila Desai, Kanan Devi, K. N. Singh, Kidar and others

Scenario, Dialogues and

Direction:
 Assisted by:
 Photography:
 Sound:
 Art Direction:
 Music:
 Editing:
 Processing:

Devaki Bose
 B. Mitter & A. M. Mitter
 Yusuf Mulji, A. Mukherji and K. Halder
 Loken Bose and Shyamsundar Ghosh
 P. N. Roy and Souren Sen
 R. C. Boral, Anupam Ghatak and Seal
 Subodh Mitter
 Subodh Ganguly

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Omkar Lalit Productions

Miyama

Length: 10827 ft.
Cast: Lila, Misra, Karmarker, & others
Direction: Kelker

Prabhat Film Co.

Beyond the Horizon or Vahan

Length: 11738 ft.
Cast: Shanta Apte, Leela Chitnis, Chandramohan, Prahlad, Ulhas, Chhotu, Vasant Desai, and others
Story and Direction: K. Narayan Kale
Dialogues & Songs: Pandit Narottam Vyas
Photography: V. Avadhoot
Sound: S. Damle
Art Direction: Sheikh Fattelal
Music: Master Krishnarao

Unexpected or Dunia Na Mane

Length: 14670 ft.
Cast: Shanta Apte, K. Date, Vasanti, Shakuntala Paranjpe, Vimala Vasishtha, Gouri, Raja Nene, Chhotu, and others
Direction: V. Shantaram
Story: N. H. Apte
Dialogues & Songs: Munshi Ajij
Photography: V. Avadhoot
Sound: S. Damle
Music: K. Bhole
Art Direction: S. Fatelal

Prakash Pictures

Dream Land

Length: 13953 ft.
Cast: Jayant, Sardar Akhtar, Umakant, Shirin, M. Zahur, Laloobhai, Esmail, Madhav and others

Story, Scenario and }
 Direction: }
 Dialogues and Songs }
 Photography: }
 Sound: }
 Art Direction: }
 Music: }

Vijaya Bhatt.

'Anuj'

G. Shirodkar

L. J. Bhatt

Babubhai J. Mistry

Laloobhai Naik

Challenge

Length:

14263 ft.

Cast:

Horse Bahadur, Dog Tiger, Jayant, Gulab,
 Rajkumari, Shirin, Esmail, Laloobhai, Lekhra,
 M. Zuhur, M. D. Ranio, Jehangir, Das and
 others

Direction:

Balwant Bhatt

Story:

Batuk Bhatt

Dialogues and Songs

'Anuj'

Photography:

G. Shirodkar

Sound:

Batuk Bhatt, L. J. Bhatt

Music:

Laloobhai Naik

His Highness

Length:

14539 ft.

Cast:

Jayant, Sardar Akhtar, Gulab, Shirin, Umakant,
 Laloobhai, Madhav, Horse Bahadur, Dog Tiger
 and Tomy and others

Direction:

Balwant Bhatt

Story and Scenario:

Betuk Bhatt

Songs and Dialogues:

'Anuj'

Photography:

S. L. Borkar

Sound:

Batuk Bhatt and L. J. Bhatt

Art Direction:

Babubhai and J. N. Mistry

Dances:

Mohan Prasad

Music:

Shankar Rao and Lallubhai

Prince Movietone**Calcutta after Midnight or Calcutta ki Rat**

Length:

15192 ft.

Cast:

Mr. Shiraj, Gulam Kadar, A. R. Kabuli, M. Ishwar,
 Romola, Sitara, Johra, Brijrani and others

Story Dialogues }
 Songs and Direction: }

A. R. Kabuli

Photography:

Baburao

Sound:

A. E. Charlie

Nishan-E-Jung

Length:

14989 ft.

Cast:

Master Shiraz, A. R. Kabuli, Sultan, Harun,
 Sandow, Miss Ilmas, Gulab, Zebunnissa, and
 others

Direction:

Abdul Rehman Kabuli

Purnima Pictures**Chevrolet 1936**

Length:

12290 ft.

Cast:

Lalita Pawar, Madhav Kale, Vipin Mehta, B.
 Sohoni, Varne, Bhagwan, Gulam Husain, Malhar
 Rao, Master Amrit Lal, Taradevi, Princess Usha
 and others

Direction:

G. P. Pawar

Story:

C. M. Trivedi

Songs and Dialogues:

Lajpat Rai Verma

Photography:

Kukade, Ahmedullah

Sound:

Dakal, Saraiya

Music:

Kikubhai Yagnik

Rainbow Pictures**Qazzak ki Ladki**

Length:

11500 ft.

Ramniklal Mohanlal & Co.**Danger Signal**

Length:

12470 ft.

Ranjit Movietone, Shree**Flower Girl**

Length:

11810 ft.

Cast:

Gohar, E. Billimoria, Ishwarlal, Khatoon, Charlie,
 Dixit, Ghory, Bhupatrai, Shanta and others

Story and Direction : Chandulal J. Shah
 Dialogues and Songs : Pandit Narayan Prasad "Betab"
 Photography : G. G. Gogate, Patel, Jagirdar
 Sound : P. C. Subedar and Adajania
 Music : Master Bannekhan

Love of a Slave or Jami ka Chand

Length : 15099 ft.
 Cast : Madhuri, E. Billimoria, Charlie, Ghory, Ram Apte, Ishwarlal, Bhupatrai, Dixit and others
 Direction : Jayant Desai
 Urdu Version and Songs : Munshi "ARZU"
 Photography : G. G. Gogate, Jagirdar, Patel
 Sound : P. C. Subedar
 Music : Master Bannekhan

Flame of Love

Length : 10561 ft.
 Cast : Madhuri, Dilip, Ishwarlal, Dixit, Charlie, Usha, Bhupatrai, Kesari and others
 Direction : D. N. Madhok, Ravi Jaykar
 Story : Zia Sarhadi
 Photography : Sazu Naik, Morajker, D. K. Ambre
 Sound : C. K. Trivedi, Maganlal
 Music : Bannekhan

Reckless Rogues or Toofani Toli

Length : 14200 ft.
 Cast : Madhuri, E. Billimoria, Ishwarlal, Dixit, Ghory, Bhupatrai, Ram Apte, Khatoon, Kalyani, Wahidan, Kantilal, Shajahan and others
 Direction : Jayant Desai
 Urdu Version : Munshi "ARZU"
 Songs : Santoshi
 Photography : Sazu Naik, Ambre, Morajker
 Sound : C. K. Trivedi, K. V. Shah
 Music : Jnan Dutta, Naren Mukherji

Dolls of clay

Length : 11950 ft.
 Cast : Madhuri, E. Billimoria, Keki Bawa, Bhupatrai, Charlie, Ishwarlal, Ghory, Khatoon, Shanta, and others

Story : Jayant Desai
 Direction : Sgt. "Jaman"
 Translation, and Songs : Pandit "Betab"
 Photography : Sazu Naik and D. K. Ambre
 Sound : P. C. Subedar and D. Adajania
 Music : Rewaskhankar Marwari, Master Bannekhan

Lure of Gold

Length : 11442 ft.
 Cast : Dilip, Ishwarlal, Malti, Khatoon, Charlie, Ghory, Dixit, Bhupatrai, Ram Apte and others
 Story and Direction : D. N. Madhok
 Photography : Sazu Naik, Ambre
 Sound : C. K. Trivedi, M. C. Thakkar
 Music : R. Marwari

Three Warriors

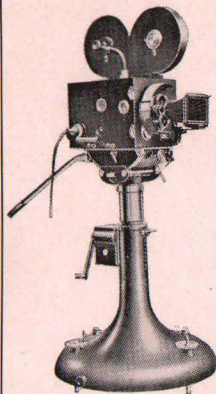
Length : 10335 ft.
 Cast : Dilip, Ishwarlal, Malti, Charlie, Khatoon, Bhupatrai, Rana, Ram Apte and others
 Direction : D. N. Madhok, Ravi Jaykar
 Story : D. N. Madhok
 Photography : Sazu Naik, Ambre, Morajker
 Sound : C. K. Trivedi, M. C. Thakkar
 Music : Master Bannekhan

Sagar Movietone

Lion of Sagar or Sagar ka Sher

Length : 11998 ft.
 Cast : Yakub, Bibbo, Sankatha, Pessi Patel, J. Kaiser, Pande, Kayamali, Marathe, Kamlabai, Gulzar and others
 Direction : Yakub and J. Kaiser
 Dialogues and Songs : Prof. Waquif
 Photography : Keki Mistry
 Sound : C. Pandya
 Art Direction : Roora Mistry
 Music : P. Nayak, Ashok Ghose
 Processing : G. Narvekar
 Editing : Sheikh

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Daughter-in-Law

Length:

12081 ft.

Cast:

Sabita Devi, Motilal, Pande, Pessi Patel, Gulzar, Balabai, Baby Indira, Ramchandra, Jammu Patel and others

Direction:

Sarvottam Badami

Story:

Sjt. K. M. Munshi (Bar-at-Law)

Dialogues:

Prof. Waquif

Photography:

Fareedoon Irani

Sound:

B. R. Patel

Art Direction:

Roora Mistry

Music:

Pransukh Naik

Jagirdar

Length:

14956 ft.

Cast:

Surendra, Motilal, Yakub, Bibbo, Maya and others

Direction:

Melhiboob

Assisted by:

Chimakant Gandhi

Story:

B. A. Mehta

Dialogues:

Zia Sarhadi

Photography:

Keki Mistry

Sound:

B. R. Patel

Music:

Anil Biswas

Eternal Music

Length:

16426 ft.

Cast:

Surendra, Maya, Krishna Kumari, Sankatha, Ashalata, Jammu Patel, Sitara, Pessi Patel, Sidique, Gulzar, Kamala and others

Story, Scenario and

Hiren Bose, R. Thakur

Direction:

Prof. Waquif and Zia Sarhadi

Dialogues and Songs:

Rajnikant Pandya

Photography:

C. Pandya, V. Bhatt

Sound:

Anil Biswas

Music:

Kokila

Length:

14355 ft.

Cast:

Sabitadevi, Motilal, Shobhana Samarth, Maya Banerjee, Siddique, Pessi Patel, and others

Direction:

Sarvottam Badami

Story: Ramanlal Vasantlal Desai
 Dialogues and Songs: Siddique
 Additional Songs: Zia
 Photography: Fareedoon Irani
 Sound: C. Pandya and V. Bhatt
 Music: Anil Biswas
 Garba Dances: Vishnuprasad Desai

Capt. Kirtikumar

Length: 14458 ft.
 Cast: Motilal, Bibbo, Yakub, Krishna Kumari, Bhusha
 Adwani and others
 Direction: C. M. Luhar

Sangeet Movietone

Journey's End

Length: 12477 ft.
 Cast: Miss Mehtab, A. Hussain, Maruti Rao, Shantidevi,
 Laxmidevi, S. Chatterji, Acharya, Mumba
 Manzar, Khatoon, Zulqadar, Sitaradevi, Anisadevi,
 Shyamalal and others
 Story, Scenario, Dialogues and Music: } Bai Jaddan Bai
 Photography: } Kamble
 Sound: } Arora

Moti ka Har or Pearl Necklace

Length: 12477 ft.
 Cast: A. Hussain, Miss Mehtab, Baby Rani, Aneetadevi,
 E. A. Mirza, Shyamalal, Yusuf, Misra, I. A. Mirza,
 Sikander Begum, Santoshi and others
 Story, Scenario, Dialogues, and Music: } Bai Jaddan Bai
 Assisted by: } M. A. Mirza
 Photography: } Kamble
 Sound: } P. N. Arora
 Music: } Bai Jaddan Bai

Saroj Movietone

Iwan Farosh

Length: 13088 ft.
 Cast: Miss Zebunnissa, Miss Khurshid, Miss Bibi,
 Prabhashanker, Balabhai, Bhagwanji, Pranshanker, Shakir, and others
 Direction: B. S. Rajbhans
 Produced: N. B. Desai
 Songs and Dialogues: Zia Sarhadi
 Photography: N. P. Bhatt, A. D. Pawar
 Sound: Phatak
 Music: Mir Saheb

Kal ki Bat

Length: 14507 ft.
 Cast: Miss Rose, Mrs. Durga Khote, Surendra,
 Miss Zebunnissa, Mubarak, Janibabu, Bibi, Shakir
 and others

Story Dialogues and Direction:

Mr. Chaudhary.
 Zia and Betab
 Photography: N. Bhatt and Pawar
 Sound: R. R. Phatak
 Art Direction: Khwaja Sahib
 Music: Mir Sahib

Shalini Cinetone

Pratibha

Length: 11173 ft.
 Cast: Durga Khote, Miss Heera, Hirabai Barodekar,
 Keshavrao Date, N. Phatak, Vaishampayan,
 Master Shyam, Oundhkar, S. D. Danve, V. S.
 Jog, Raja Paranjpe, V. B. Date, and others
 Direction: Baburao Painter
 Story: Narayan Hari Apté
 Dialogues and Songs: Pandit Anand Kumar
 Photography: K. V. Machve
 Sound: G. L. Kale
 Art Direction: G. Vadangekar

Shree Shanker Talkie Corporation

Mandir

Length: 13,000 ft.
 Cast: Aga Mohamed, Akhtar Nawaz, A. R. Pehelwan, Siddique, Dhiraj Bhattacharya, Rajkumar, Anees Khatoon and others
 Direction: A. R. Kardar
 Photography: G. Singh
 Sound: S. K. Chatterji

Star Film Co.

Mr. 420
 Length: 13,000 ft.
 Cast: Miss Anwari, Manzar, Sohrabjee, M. Abdulla, Sharif, Inayat Hussain, Miss Wama, Lieut. Shah Prasad, Aga Ali, Indubala, and others
 Direction: S. D. Keravala, Z. Ahmed
 Photography: A. Hamid
 Sound: P. Jorasheck
 Art Direction: M. Nawab
 Editing: M. A. Latif
 Processing: B. P. Madan

Sunrise Film Co.

Life of a Lady or Aurat ki Zindgi

Length: 12,500 ft.
 Cast: Zubeida Banu, Jal Merchant, Akhtar Nawaz, Manzar, Cholam Mustafa, Hasina, Haiderbandi, Agha Jani, Rahimbux, Rashid, Qadir, Champala, Agha Ali, and others
 Story and Direction: Fareedoon R. Irani
 Assisted by: Abid Ali
 Dialogues and Songs: Munshi Saleem
 Photography: G. Singh, Jal Irani
 Sound: S. Chatterjee
 Art Direction: M. Nawab
 Music: S. P. Rane, Master Chaila
 Editing: Manick Chakravarty, Sham Suddin
 Processing: B. P. Madan, Khogan Nath

Whose Darling or Kiski Pyari

Length: 12,800 ft.
 Cast: Zubeida Banu, Rani Premlate, Baby Noorjahan, Anees Khatoon, Bittanbai, Haider Bandi, Mukhtar Begum, Jal Merchant, Master Khalil, Manzar, Akhtar Nawab, Dar Kashmiri, Mustapha, Master Gama, Agha Jani, Agha Ali, Mustaphasan, Ghulam Hussain and others
 Story, Scenario and Direction: Akhtar Nawaz
 Photography: G. Singh
 Sound: S. K. Chatterjee
 Editing: Shamsudin
 Processing: B. P. Madan, Khogan Nath

Tara Films

Repentance

Length: 12,755 ft.
 Cast: Nayampally, Navin Yagnik, Kokila, Indurani, Shivrani Ghose, Chowdhary, Gulzar, P. Bannerjee, S. Dutt, and others
 Direction: Shelly Ghosh
 Story: Y. N. Tipnis
 Music: Shivrani Ghose

Toolywood Studio

Allatoun

Length: 10,520
 Cast: Rose, Khalil and others

U. P. Cinetone Ltd.

Bamli-ki-Arzu

Length: 13,535 ft.
 Cast: Romila, Nurjahan, Sardar Aktar, Tara Rani, Mirza, Rafid Ahmed, and others
 Direction: B. S. Hajeley,

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MADRAS.

Vaidya Productions

Banke Sepahi

Length: 11000 ft.
Cast: Baburao Pahlawan, Master Bulbule, Sampson Ramchandra Vaidya, Manchi Thuthi, Nisar Ahmed, Kesari, Dhirajlal, Laxmidevi, Shah Jahan, Najir Begum. and others
Direction: R. N. Vaidya
Story and Songs: Munshi Rabil
Photography: Devraj Padhiar
Sound: A. E. Charlie, S. K. Mukherjee
Music: Gulam Mohmed
Editing: Daud Hashim Chand

Variety Pictures

Saqi

Length: 13368 ft.
Cast: Khurshid, Jairaj, Hari Shivdasani, Zeena, Kashinath, Kamalakar, Suresh, Majid, Ahmed, Karunashankar and others
Direction: J. P. Advani
Story: Dwarka Khosla
Dialogues and Songs: Munshi Jilany Sham
Photography: Naval P. Bhatt
Sound: Balkrishna M. Shali
Music: Sunderdas

Vineet Pictures

Sarojini

Length: 12293 ft.
Cast: Mubarak, Miss Rajakumari, Miss Moti, S. N. Prashar, Fatty Prasad, Bhag Singh, Qurban Ali and others
Direction: T. G. Lalwani

Vishnu Cinetone

Venaraj Kesari

Length: 14618 ft.
 Cast: Ashik Husein, Ansuya, Kantilal, Bulbule, Saman Aruna, Himat, Fazlu, Bhalerao, P. R. Joshi and others
 Story and Direction: Dhirubhai Desai
 Dialogues and Songs: Alihasan Javeed
 Photography: Chaturbhai Patel
 Sound: Ishwarlal Desai
 Art Direction: Rangildas Painter
 Editing: B. Kewalram

Gulbadan

Length: 14989 ft.
 Cast: Mehar Sultana, Ashiq Husein, Ansuya, Kantilal and others
 Direction: Kanjibhai Rathod
 Dialogues and Songs: Munshi Qabil
 Photography: Chaturbhai Patel
 Sound: Ishwarlal Desai
 Art Direction: Rangildas Painter
 Music: Kantilal Panchigar
 Editing: B. Kewalram
 Processing: Ishwarlal Patel

Vishwapathi Cinetone

Bharat-ka-Jivan

Length: 11575 ft.
 Cast: Putli, Gulshan, and others
 Direction: M. D. Shah

Wadia Movietone

Nav Javan

Length: 12242 ft.
 Cast: Husbanu, Gulshan, Nazira, Harischandran, Mino the Mystic and others

Direction: Aspi
 Story and Scenario: J. B. H. Wadia
 Dialogues: 'Ish' and 'Gnyan'
 Photography: Dave and Palande
 Sound: B. N. Mulla
 Art Direction: Ghadiali and Mistri
 Music: Master Mohamed
 Editing: D. Padate
 Processing: V. S. Marathe

Hurricane Huns

Length: 13601 ft.
 Cast: Nadia, Husbanu, Mansoor, Sayani and others
 Direction: R. N. Vaidya
 Story and Scenario: J. B. H. Wadia
 Dialogues: Pandit 'Gnyan'
 Photography: Rahman and Padhye
 Sound: Contractor and Bharucha
 Art Direction: Mekedam and Mistry
 Music: Master Mohomad
 Editing: Raheman
 Processing: V. S. Marathe

Fodani Tarzan

Length: 13162 ft.
 Cast: John Cavas, Gulshan, Boman Shroff, Nazira, Dog Moti, Elephant Raja, and others
 Direction: Homi Wadia
 Story and Scenario: J. B. H. Wadia
 Dialogues and Songs: Pandit 'Gnyan'
 Photography: R. P. Master, F. Mistry
 Music Effects: Mino - the - Mystic
 Sound: M. R. A. Cooper, Bharucha, and Tata
 Art Direction: B. Mistri
 Music: Walter Kaufman, Master Mohamed
 Editing: Homi Wadia, D. Padate

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Shababa

Length:

Cast:

Direction:

Story:

Photography:

Sound:

Art Direction:

Dances:

Music:

Editing:

12,000 ft.

Suprova Mukherji, Indira Ray, Bibhuti Ganguly,
Sadhona Bose, Madhu Bose, K. Biswas, Muzum-
dar, Kali Ghosh, Prit Kumar, B. P. Mehra, and
others

Madhu Bose

Pandit K. Prasad

Bibhuti Das, Gita Ghose, Jagadish

A. Gafoor, Yasin

Motilal

Sadhona Bose

T. Frangopoulo, Nagardas Nayak

Shyam Das

Chitra Mandir R. B. S. Productions

Shashinath

Length:

Cast:

Scenario and Direction:

Story:

Photography:

Sound:

Art Direction:

Dances:

Music:

Editing:

Processing:

13,500 ft.

Mohanlal Ghoshal, Ratindra Banerjee, Mira Ghose
Jyotna Gupta, Ahindra Chowdhary, Devbala,
Phani Roy, Fulla Nalini, Tara Mukherjee, and
others

G. Banerjee, K. Roy, Kumar Sen

Upendranath Ganguli

V. V. Date, Jagadish

A. Gafur, Yasin

D. Modak, Motilal and Marilal

Anath Bose, B. Mukherjee

Sukumar Mukherjee

Jagat Chowdhary

Dev Dutta Films

Graher Fer

Length:

Cast:

15,000 ft.

Miss Sheila Haldar, Ramala Devi, Dev Bala,
Manorama, Nirmalendu Lahiri, Jogesh Chowd-
hury, Manoranjan Bhattacharya, Radhikananda
Mukherjee, Rabi Roy, Subodh Mukherjee,
B. Mukherjee, Satish Mukherjee, Chakravarty,
Tripura Banerjee, and others

Direction : Charu Roy
 Story : Dr. Naresh Sengupta
 Dialogues : Premendra Mitter
 Songs : Ajai Bhattacharya
 Photography : Yashwant Washiker
 Sound : Samar Ghose, Satyandas Gupta
 Art Direction : Nirmal Tulukdar, Mani Ghose
 Dance : Samar Ghose
 Music : Kari Nazrul Islam
 Editing : Bholanath Adhya
 Processing : B. Kar, D. De, Mullick

G. C. Talkies

Indira

Length :
 Cast :

15000 ft.
 Yotsna Gupta, Ahindra Chowdhury, Haricharan Kishorilal Mukherji, Bhupen Das Gupta, Hansundari Angunbala, Padmabati, Indubala, Pramila, Shefalika, Benoy Goswami, Becho Sinha, Lalit Mitter, Phani Roy, Laxmi Soma, Manorama, Karkik De, Kusumakumari, and others

Scenario and Direction :
 Songs :
 Photography :
 Sound :
 Music :
 Editing :

Tarit Bose,
 Krishnathan De
 Yeshvant Washiker
 Samar Ghose
 Ram Pal
 Bhola Adya

Kali Films

Dasturmata talkie or Talkie of Talkies

Length :
 Cast :

12500 ft.
 Shishir Bhaduri, Ahindra Chowdhury, Saital Chowdhury, Sital Pal, Santashil Goswami, Mira, Kantik Ch. De, Jainarayan Mukherjee, D. Roy, Miss Surabala, Miss Savitri, Prabodh Dutt, Jeben Bose, Indu Chakravarti and others

Scenario and Direction :

Shishir Kumar Bhaduri
 Shishir Bhaduri, J. Chatterjee
 Photography : Suresh Dass, Bibhuti Laha
 Sound : Jagadish Bose, Samon Bose
 Art Direction : Paresh Bose
 Editing : Santosh Ganguli

Mala Badal

Length :
 Cast :

Direction :

4000 ft.
 Chitra Devi, Savitri, Devbala, Prafulla Mukherjee and others
 Jyotish Mukherjee,
 Subodh Roy
 Photography : Shyam Mukherjee, Govinda Ganguli
 Sound : Madhu Shil,
 Art Director : Paresh Bose
 Music : Gnan Dutt
 Editing : Santosh Ganguli
 Processing : K. Mukherjee

Basanti Purnima

Length :

5000 ft.

Haranidhi

Length :
 Cast :

10000 ft.
 T. Chakravarti, Ahindra Chowdhury, Haren Mukherjee, Chhabi Biswas, Jainarayan Mukherjee, S. Chatterjee, Rani Mitter, Satya Mukherjee, B. Dutt, Lalit Mitter, Prabha, Ranibala, Maya Mukherjee, Usha Devi, Savitri, Prakashmani and others
 Direction : T. Chakravarti, Kalipad Roy
 Photography : Nani Sanyal, Govind Ganguli, Shyam Mukherjee
 Sound : Madhu Sil
 Art Direction : Paresh Bose
 Music : Gokul Mukherjee
 Editing : B. Banerjee
 Processing : K. Mukherjee

LIST OF PICTURES

TOLLYWOOD STUDIOS

1. DEVIL'S DICE ... Starring Miss Kajjan and Khalil.
2. JEEVAN SANGRAM ... Starring Miss Kajjan, Akhtar Nawaz and Mahomed Hussain.
3. PARIVARTAN ... Starring Miss Kajjan, Indubala, Khalil, Akhtar Nawaz and Mahomed Hussain.
4. MISS CALCUTTA ... Starring Miss Kajjan and Jal Merchant.
5. ABLE KI SHAKTI ... Starring Miss Kajjan and Khalil.
6. VEER KUMARI ... Starring Miss Rose, Khalil and Narbadashankar.
7. DANGEROUS WOMAN ... Starring Miss Kajjan and Khalil with Abasali and Gulam Sahi.
8. BASANT PRABHA ... Starring Miss Rose and Mustafa.
9. MY BELOVED ... Starring Miss Kajjan, Rajkumari, Patience Cooper and Akhtar Nawaz.
10. GAIBI GOLA ... Starring Virbhadra Panchotia, Khalil Ahmed, Rani Dan and Narbadashankar.
11. MISS MANORAMA ... Starring Miss Jahanara Begum (Kajjan).
12. BUL BULE IRNE ... Starring Miss Violet and Sheila.
13. JAWANI KA NASHA ... Starring Akhtar Begum Fyzabad and Khalil.
14. RAJDULARI ... Starring Miss Jahanara Begum (Kajjan).

JAY SHREE PICTURES

15. Mr. & Mrs. BOMBAY ... Starring Jal and Zubeda.

STAR FILM COMPANY

16. PREM KI DEVI ... Starring Rani Premrata, Hyder Bandi & Gulam Sahi.
17. ZAL ZALA ... Starring Miss Radha, Anwari, etc.
18. "420" ... Starring Miss Anwari, Indubala and Akbar Khan Peshawari.

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20. ZAHIRI SANP ... Miss Kajjan, Patience Cooper, S. Kerawalla, A. Kabuli and G. Mustafa.
21. SEETA HARAN ... Starring Miss Leila, Patience Cooper and Narbadashankar.
22. RASHIDA ... Starring Miss Jahanara Begum (Kajjan) Yusuf Effendi, Md. Hussain and Jagdish.
23. JAHANARA ... Starring Miss Jahanara Begum (Kajjan), Yusuf Effendi, Gulam Mustafa, Sheila and Violet.
24. DHRUV CHARITRA ...

INDRA MOVITONE

25. FAKHRE ISLAM ... Miss Patience Cooper, Baby Nur Jahan, Rashida Banu and Anees Khatun.

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27. MAGIC BELT ... Starring Babu Rao Pahlawan, Sampson & Bulbule.

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Length:

Cast:

Direction:

Story:

Scenario and Songs:

Photography:

Sound:

Art Direction:

Music:

Editing:

Processing:

K. Mukerjee

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8000 ft.

Lalit Mitter, Dhires Muzumdar, Tara Mukherjee, Sachin Ghose, Sukumari Sen, Satyabrata Roy, Naresh Bose, Vijanarayan Mukherjee, Santosh Chatterjee, Pratulla Mukherjee, Haripada Chatterjee, Sailen Chatterjee, Usha Devi, Chitra Devi, Atreyi Sen, Padmavati, and others

Jyotish Mukherjee

Parashuram

Subodh Roy

B. Laha

M. Sil

Paresh Bose

Hariprasanna Dass

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Mukti Snan

Length:

Cast:

Direction:

Story:

Scenario and Direction:

Story and Dialogues:

Photography:

Sound:

Art Direction:

Music:

Editing:

Processing:

K. Mukerjee

K. Mukerjee

K. Mukerjee

K. Mukerjee

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K. Mukerjee

K. Mukerjee

12000 ft.

Jiven Ganguli, Ranibala, K. Mukherjee, Savitri, Nripati Chatterjee, Usha Devi, Lalit Mitter, Prakashmani, Satya Mukherjee, Chitradevi, H. Mukherjee, D. Ghose, Harisundari, Manoranjan Lahiri, Jainarayan Mukherjee, S. Doss, Profulla Mukherjee and others

Sushil Mazumdar

Charu Banerjee

Suresh Dass

Madhu Sil

Paresh Bose

B. Chatterjee

Bidyannath Banerjee

K. Mukherjee

K. Mukherjee

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K. Mukherjee

K. Mukherjee

K. Mukherjee

K. Mukherjee

Kamala Talkies

12000 ft.

Menaka, Dhiraj, Sailen, Aruna, Devbala and others

Sukumari Das Gupta

Madhu Sil

Nani Sanyal

Moti Mahal Theatres

Ranga Bou

Length: 14000 ft.
 Cast: Chaya Devi, Menaka, Jivan Ganguli, R. Banerjee, Manoranjan Bhatta, Mani Ghose, Radhanan Nirmalendu Lahiri, Shefalika, Purnima, Anand Benerjee, Saroj Bagchi, Anil Mitter, M. Ghosh and others
 Scenario and Direction: Jyotish Banerjee,
 Story: Prabhavati Devi Saraswati
 Photography: Sailen Bose
 Sound: C. S. Nigam
 Music: K. C. De
 Editing: Dharmaveer
 Processing: K. Roy and S. De

New Popular Pictures

Imposter

Length: 12000 ft.
 Cast: Ratn Banerjee, Shanti Gupta, Manoranjan Bhattacharya, Ravi Roy, Ranjit Roy, Gagan Chatterjee, Master Santi, Dr. Haren Chatterjee, Nivaran Aruna, Latika, Jainarayan Mukherjee, Prafulla Dass, Satya Mukherjee, and others

Story, Scenario and Direction: Satu Sen, Ratn Banerjee
 Photography: Suresh Dass, Shyam Mukherjee
 Sound: Madhu Sil, Jagadish Bose
 Art Direction: Paresh Bose
 Music: Sailen Roy, Santosh De
 Costumes: Nripen Roy
 Editing: Baidyanath Banerjee

New Theatres Ltd.

Mukti

Length: 12529 ft.
 Cast: Barua, Menaka, Amar Mullick, Sailen Chowdhury, Kananbala, Pankaj Mullick, Indu Mukherjee, Devbala, Ahi Sanyal, Kanak Narayan, Bibhut Chakravarti, and others

Scenario: Promathesh Barua
 Story and Dialogues: Pramathesh Barua, Sajanikant Dass, Phani Mazumdar
 Photography: Bimal Roy, Rabi Dhar
 Sound: Atul Chatterjee, Mani Bose
 Music: Pankaj Mullick,
 Editing: Kali Raha
 Processing: Subodh Ganguly

Radha or President

Length: 12612 ft.
 Cast: Chandravati, Saigal, Lila Desai, Durgadas Banerjee, Amar Mullick, Bhanu Banerjee, Indu Mukherjee, Devbala, Master Prabhat and others
 Scenario, Photography and Direction: Nitin Bose
 Assisted by: Sudhir Sen, Amar Mullick, Binoy Chatterji
 Songs: Ajai Bhattacharya
 Sound: Mukul Bose, Shyam Sundar Ghose
 Music: Raichand Boral, Pankaj Mullick
 Editing: Subodh Mitter
 Processing: Subodh Ganguly

Radha Film Co.

Chinna Har

Length: 12846 ft.
 Cast: Tulsi Chakrabarty, Manmathnath Paul, Rabi Roy, Dhiraaj Bhattacharya, Mrinal Ghose, Sailen Chowdhury, Kumar Mitra, T. Bagchi, Janaki Bhattacharya, Ahindra Chowdhury, Naresh Mitter, Ajit Chatterjee, Maya Mukherjee, Nibhamani, Renuka Roy, Shanti Gupta, Chaya and others
 Scenario and Direction: Haris Bhanja, Anil Ghosal
 Story: Late Aparesh Ch. Mukherjee
 Songs: " " " Krishna Nath De
 Photography: Probodh Dass, Radhikajivan Konmakon
 Sound: Nripen Pal, Bhupen Ghosh
 Art Direction: Shanker G. Kashker, Ramachandra Pauer
 Dances: Tarak Bagchi, K. Mitra

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Pyabhas Milan

Length:
Cast:

12250 ft.

Sarat Chatterjee, Kali Burman, Ahindra Chowdhury, Mrinal Ghose, Robi Roy, Sushil Roy, Tulsi Chatterjee, Haren Nandi, Janaki Bhattacharya, Ajit Chatterjee, Devi Mukherjee, Miheerlal Mukherjee, Santosh Dass, S. Mukherjee, Tarak Bagchi, Shanti Gupta, Maya Mukherjee, Renuka Roy, Chaya, Purnima, Kamala, Geeta, Nibhamani, Harisundari, Miss Manika Devi and others

Phani Barma

Direction:
Story, Songs, Dialogues }
and Scenario: }

Krishna De

Photography:

Jatin Dass, A. Kar

Sound:

Nripen Pal, B. Ghose

Art Direction:

Shanker G. Keshker, Ramchandra Power

Dances:

Tarak Begchi, Kumar Mitter

Music:

Himangshu Dutt, Mrinal Ghose and P. Bhaduri

Singing:

Amarendra Chatterjee, Aravind Mitter

Processing:

A. Roy

Sonoray Pictures Syndicate

Khas Dakhal

Length:
Cast:

9000 ft.

Jogesh Choudhury, Indu Mukherjee, Sailen Paul, Chani Dutt, Nripendra Chakravarty, Alok Dutt, Haridhan Mukherjee, Nalinikant Sirkar, Kamal Biswas, Satyapriya Mukherjee, Padmabati, Renuka Roy, Ushavati, Nagendrabala, Subashini, Surma, Harisundari, and others

Scenario and Direction:

Ramesh Chandra Dutt

Photography:

Charu Ghose

Sound:

Bamadas Chatterjee

Music:

Haripada Chatterjee

Singing:

Sunil Mitter

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(MARATHI)

Balgandharva Ruikar Productions**Kadhwai Mirabai**

Length:

12584 ft.

Cast:

Bal Gandharva, Londhe, and others
Baburao Painter

Direction:

Dharmaveer

Length:

14071 ft.

Cast:

Ratnaprabha, Indira Wadkar, Nalini, Shalmi,
Rajani, Vinayak, Baburao Pendharkar, Javdekar,
Datar, and others

Direction:

Vinayak

Story:

Principal P. K. Atre, B.A., B.T., T.D.

Photography:

Panduranga Naik

Sound:

Arora

Music:

Annasaheb Mainkar

Premveer

Length:

12043 ft.

Cast:

Ashalata, Phiroza, Salvi, Baputao Powar, Petkar,
Gharpure, Vinayak and others

Direction:

Vinayak

Story:

Principal P. K. Atre, B.A., B.T., T.D.

Dialogues and Songs:

Pandit Indra

Photography:

Vasudev Karnataki

Sound:

Rajabhau Datir

Music:

A. Mainkar

Kolhapur Cinetone**Gangavataran**

Length:

12778 ft.

Cast:

Chitnis, Suresh, Bhagavat, Ahmed Khan,
Shankararao Bhosle, Deshpande, Ibrahim,
Bandopant, Dongre, Barchi Bahaddar, Jadhav,
Balabai, Mahananda, Anasuyabai and othersStory, Dialogues,
Songs, and Direction:

Dadasaheb Phalke

Assisted by:

Babaraya Phalke

Photography: Vasudev D. Karnatki
 Sound: Balchavan
 Art Direction: Shankarrao Shinde
 Music: Viswanathbuva Jadhav

Minerva Film Co.

Namacha Mahima Or Sant Namadeo

Length: 12512 ft.
 Cast: Visubhao Bhadkamker, Sonba Pawne, Balvantrao Parchure, Deshdas Ranade, Someswar Dambe, B. Pawar, Dattopant Angre, S. L. Kale, Shankarrao Golatkar, Rajabhau Hardiker, Yallapurkar Gangubai, Krishnabai Hukeri, Saraswata Mane, Yamunabai, Kusum Deshpande, Shalini bai, and others

Scenario and Direction: Bapurao Apte
 Story: J. R. Ajgavkar
 Photography: Y. D. Sarpotdar
 Sound: M. Eduljee
 Art Direction: Ruti K. Banker
 Music: Nevrekar

Prabhat Film Co.

Kunkoo or the Unexpected

Length: 14620 ft.
 Cast: Shanta Apte, Vimalabai Vasishta, Shakuntala Paranjpe, Vasanti, Gouri, Keshavrao Date, Raja Nene, Chotoo, and others

Direction: V. Shantaram
 Story and Dialogues: N. H. Apte
 Songs: Shantaram Athavale
 Photography: V. Avadhoot
 Sound: S. Damle
 Art Direction: S. Fattelal
 Music: K. Bhole

Prince Shivaji Productions

Swarajya Seemevar or Frontiers of Freedom

Length: 12719 ft.
 Cast: Col. Ingle, Kumar Dilip, Phatak, Shankar Rao Bhosle, Master Suresh, Dinker, Master Vasant, Raja Pandit, Miss Jayasree, Miss Mina, Mrs. Shilorti and others

Direction: Major Dadasaheb Nimbalkar
 Story, Songs and Dialogues: Bhal G. Pendharkar
 Photography: S. P. Shinde
 Sound: Chintamanrao Modak
 Art Direction: Shankarrao Shinde
 Music: Chandekar

Rashtra Cinetone

Adugarin or Enchantress

Length: 12752 ft.
 Cast: Balasaheb Yadav, Nandrekar, Sharada and others
 Direction: Balasaheb Yadav

Shalini Cinetone

Pratibha

Length: 11173 ft.
 Cast: Durga Khote, Miss Heera, Hirabai Barodekar, Keshavrao Date, N. Phatak, Vaishampayan, Shyam Oundhkar, S. D. Danve, V. S. Jog., Raja Paranjpe, V. B. Date, and others

Direction: Baburao Painter
 Story: Narayan Hari Apte
 Photography: K. V. Machve
 Sound: G. L. Kale
 Art Direction: G. Vadangekar

Kanhopatra

Length: 13191 ft.
 Cast: Leela, Chintamanrao Kolhatkar, Londhe, and others
 Story, Scenario, Dialogues, and Direction: Bhal G. Pendharkar
 Photography: Machve
 Sound: M. G. Shrikhande

Shivaji Movietone

Bhakta Damaji

Length: 13670 ft.
 Cast: Bandopant Sohani, Pradhan, Gangoo and others
 Direction: Athavale

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(TAMIL)

Asandas Classical Talkies

Modern Youth

Length: 19000 ft.
Cast: V. V. Satagopan, Bhikshavati, and others
Direction: Michael Omlev

Chandra Pictures

Chamundeswari

Length: 16579 ft.
Cast: K. T. Rukmini, A. Kodandapani, A. S. Jaya,
Rampyari, and others
Direction: Drupad Roy
Photography: Washiker
Sound: Samar Ghose
Art Direction: M. Varma

Devi Films

Purandara Das

Cast: G. Kalyana Ramaiah, Saraswati and others

Ganesh Films

Kaviratna Kalidas

Length: 16950 ft.
Cast: T. S. Santanam, M.R. Santana Lakshmi and others

Jothi Films

Arunagirinathar

Length: 15287 ft.
Cast: T. M. Manikka Bhagavatar, Miss Chandra and
others
Direction: Raja Yagnik and Ramji
Photography: Narasimh
Sound: Contractor

Kartikeya Films

Sundaramoorthy Nayanar

Cast: T. V. Sundaram, T. R. Subbalakshmi and others
 Direction: Murugadasa
 Photography: Ramanathan
 Sound: Sekhar

Madras United Artistes Corporation

Kausalya Parinayam

Length: 10,000 ft.
 Cast: S. D. Subbulakshmi, P. Iyer, C. V. V. Pantulu, Rajalakshmi, and others
 Direction: K. Subrahmanyam and C. S. V. Iyer

Mr. Ammaji

Length: 6000 ft.

Madras Sound Studios and Gopalkrishna Talkies

Vipranarayana

Cast: Surya Kumari, Sundara Bhagavatar, Trichselvam, Premavati and others
 Direction: K. Rangarao
 Music: A. Vaithianatha Iyer

Mayura Film Co.

Saint Arunagiri

Length: 13,133 ft.
 Cast: Thevaram, C. Senkaralingam, J. M. Minakshi, S. D. R. Chandran, S. N. Vijailakshmi, A. Sundar, A. Jayalakshmi, M. A. Parvati and others
 Story, Dialogues, Songs, and Direction: S. D. Subrahmanya Yogiari
 Music: V. V. Gopalasami Iyengar

Modern Theatres

Kali Ahalya

Length: 14000 ft.
 Cast: Thavamani Devi, Subbiah and others
 Direction: T. R. Sundaram

Padma Jyothi

Length: 14,500 ft.
 Cast: Padma, T. M. Sankaran and others
 Direction: T. R. Sundaram

Murugan Talkie Film Co.

Bhakta Tulsidas

Length: 20,000 ft.
 Cast: M. K. Radha, Sabita Devi and others
 Direction: Roy Chandar Sekher

Mysore Sound Studio

Savina Nirupama

Length: 14506 ft.
 Cast: K. S. Iyer, Gulabi Bai, Kanakavalli and others

Olympic Pictures

Minor Rajamani

Cast: S. Kamalaveni, T. K. Sampangi and others
 Direction: P. K. Raja Sandow

Oriental Films

Netu Bandhan

Length: 14880 ft.
 Cast: P. B. Rangachari, Mohanambal, Nott Annajirao and others
 Direction: R. Padmanabhan
 Songs and Dialogues: Chidambara Vaidyanadha Sarma

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Sati Anasuya

Length:
Cast:
Direction:

17000 ft.
Gnana Lakshmi, Balasubrahmanyam and others
Fram Sethna

Ramba Films

Bhakta Jaya Dev

Length:
Cast:
Direction:

16000 ft.
V. C. L. Krishnan, Chellappa, T. V. Ramamani and others
P. S. V. Iyer

Ramniklal Mohanlal

Ginger Signal

Length:
Cast:

14047 ft.
R. B. Lakshmi, P. S. Srinivasa Rao and others

Manal Kodi

Length:
Cast:

14205 ft.
K. T. Rukmini, Srinivasa Rao and others

Pakka Rowdi

Length:
Cast:

14664 ft.
R. B. Lakshmi, P. S. Srinivasa Rao and others

Royal Talkie Distributors

Santamani

Length:
Cast:

19501 ft.
K. Ashwathamma, M. K. Thiagaraja Bhagavatar,
Y. V. Rao, L. Narayana Rao, Sarukalathur Sama,
S. Kalyanasundaram Iyer, and others
Y. V. Rao
Ayyalu Somayajulu
Papanasam Sivan
Y. B. Washikar
S. Ghose

Direction:
Dialogues:
Songs:
Photography:
Sound:

Sri Thiagaraja

Length: 14533 ft.
 Cast: N. Natesa Iyer, J. P. K. Sastri, Gavai Kalyanam, Srimati Kamala, Srimati Seeta, Kokila and others
 Direction: Virendra C. Desai, T. P. K. Sastri
 Story: M. Sundararaja Iyer
 Scenario: N. R. Desai

Salem Sanker Films Ltd.**Ambikapathi**

Length: 19,000 ft.
 Cast: M. K. Tyagaraja Bhagavatar, M. R. Santanam, lakshmi, P. B. Rangachari, Seralakathur Sankar and others
 Direction: Ellis R. Dungan
 Dialogues: Elangovan
 Songs: Papansam Sivan
 Photography: Krishna Gopal
 Sound: Bradburn
 Art Direction: Pattu Sen

Shanmugananda Talkies**Balamani**

Length: 14028 ft.
 Cast: T. K. Brothers, T. S. Vijai and others

Southern Theatres & Radha Film Co.**Harijan Girl**

Length: 15000 ft.
 Cast: M. S. Vijai, Sarala, Kathur Sama and others
 Direction: C. V. Raman
 Photography: Prabodh Das
 Sound: Chatterjee

Srinivas Cinetone (Sound City)**Vikrama Sri Sahasam**

Length: 14000 ft.
 Cast: T. K. Sundarappa, Lakshminathan Papa and others
 Direction: Vadivelu Naicker

Krishna Thulabharam

Length: 16000 ft.
 Cast: T. S. Ramamani, T. M. Saradambal and others

Soldier's Wife

Length: 18917 ft.

Virat Parvam

Length: 14600 ft.

Sundaram Sound Studio**Raja Bhakti**

Length: 18000 ft.
 Cast: P. S. Ratnabai, P. S. Saraswatibai, B. R. Pantulu and others
 Direction: Sundara Rao Nadkarni

Bhasmasura Mohini

Length: 10000 ft.
 Cast: K. T. Rukmini, Selvathnam Pillai and others
 Direction: Sundara Rao Nadkarni

Tamil Nadu Talkies**Miss Sundari**

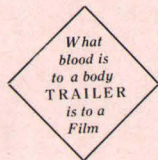
Length: 14664 ft.
 Cast: P. S. Siva Bhagya, Susheela, Santa Devi, K. C. Dey, Indubala and others.
 Direction: Sundara Rajan

Vel Pictures Ltd.**King Vallala**

Cast: Dandapani Desigar, Deva Senor and others
 Direction: C. S. U. Shanker
 Photography: C. R. Cooper
 Sound: C. Biggs

Kuttee or Samaja Chitram

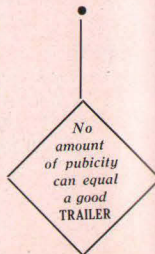
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(TELUGU)

Aurora Film Corp.

Vijra Narayana

Length:

14870 ft.

Cast:

Kasturi, Kanchanamala, Ramanimani, Sarala, Mastan, Annapurna, Mira, Venkatasubbiah, K. Venkata Krishnaiah, C. Sundara Ramaiah, K. C. K. Lingam, G. P. Sarma, Ramabrahmam and others

Direction:

Ahindra Chowdhury

Song and Songs:

T. V. Rangaswami

Photography:

Asok Sen

Sound:

S. N. Singh

Music:

Chunduru Satyanarayana Murty

Rakmini Kalyanam

Cast:

Shantakumari, Sarasiruham, Raghuramaiah Nidumukula, Kalyani and others

Direction:

Ahindra Chowdhuri

Madras United Artistes Corp.

Bala Yogini

Direction:

K. Subrahmanyam

National Movietone

Mahini Rugmangada

Length:

15,000 ft.

Cast:

Gaggaiiah, Tilakam, V. Parabrahma Sastri and others

Direction:

Ch. Narasimbarao

Dialogues and Screen

T. Dharmarao

Story:

Boman Dinshaw Irani

Photography:

Boman B. Sarosh

Sound:

Saraswati Cinetone & G. K. Mangaraju**Dasavatar**

Length: 2000 ft.
 Cast: Rajkumari, Subbarao and others

Saraswati Film Co.**Kanakatara**

Length: 1888 ft.
 Cast: Kannamba, Dommeti Suryanarayana, Arni Sanyal, Arni Narayana and others
 Direction: H. V. Babu
 Photography: Chavan

Star Combines Ltd.**Sarangadhara**

Length: 15477 ft.
 Cast: Addanki Sreerama Murthy, Santakumari, Pulipati Venkateswarlu, Banda Kanaka Lingeswara Rao and others
 Direction: Tapi Dharmarao
 Dialogues: P. Pullaiah

Venkatnarayan Talkies**Vijaya Dasami**

Length: 17,000 ft.
 Cast: Madhavapeddi, Parupalli, Master Rajeswara Rao, Kamalabai, and others

Wadia Movietone**Nara Narayan**

Length: 11,000 ft.
 Cast: Pulipati Venkateswarlu, Tilakam, Addanki Sreerama Murthy, Sriranjani and others
 Direction: Rangarao and Ramji
 Photography: Master and Mahomed
 Sound: Cooper

(KANARESE)**Kanaries Talkies Ltd.****Chiranjeevi**

Length: 13251 ft.
 Cast: Kumara Narayan, V. Sundarmma, Devudu, and others

Devi Films**Perandardas**

Cast: G. Krishnaswamy Iyengar, Thirupuramba and others

Mysore Sound Studios**Rajasuya**

Length: 16000

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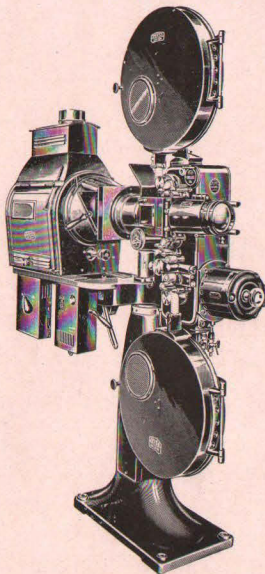
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Processing Apparatus:

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Mahan Sound Studio

Studio at:

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Bombay

Telephone : 86043
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Paramount Film Company

Studio at : Everygreen Bungalow, Amboli Road, Andheri, Bombay
Business Offices at : Parekh Street, Bombay
Telephone : 41246 (Office); 86012 (Studio)
Telegrams : "Microphone"
Proprietary Concern : Kikubhai B. Desai, Sole Proprietor

Prakash Pictures

Studio and Business Offices at : 88 Kurla Road, Andheri, Bombay
Telephone : 86263
Partnership Concern : Shankerbhai and Vijay Bhatt, Partners

Premier Cinetone

Studio at : Pasta Road, Dadar, Bombay
Telephone : 60567
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Minerva Movietone

Studio and Business Offices at : Opp. Rly., Station Sewri, Bombay
Telephone : 60363
Telegrams : "Minemovie"
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No Laboratory

Ranjit Film Co., Shree

Studio at : 119, Main Rd., Dadar, Bombay
Business Offices at : 76, " " " "
Telephone : 60327
Telegrams : "Box Film"
Partnership Concern : Chandulal J. Shah and Miss Gohar K. Mamajiwala, Partners
Cameras and Recording Equipment : Two Vinten; 1 Debie; Eyemo, Bell and Howell Cameras; Film Recorder's Sound System

Lagar Film Co.

Studio and Business Office at : 68, Napean Sea Rd., Bombay 6.
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Telephone : 40907
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Processing Apparatus : Automatic Plant

Saroj Movietone

Studio at : Parel Tank Road, Parel, Bombay
Telephone : 60179
Telegrams : "Saroj Films"
Proprietary Concern : Nanabhai B. Desai, Sole Proprietor

Marada Film Co.

Studio at : Gurgaon, Bombay
Proprietary Concern : Mayashankar Bhatt, Sole Proprietor

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Studio and Business offices at : Film City, 160 Tardeo Rd., Bombay
Telegrams : "Sound City"
Telephone : 41808
Private limited : S. A. Fazalbhoy, Managing Director
Cameras and Recording Equipment : Debie and Bell & Howell Cameras; British Acoustic and Fidelitytone Recording System
Processing Apparatus : "Debie" & Lawley automatic Plants

Vishnu Cinetone

Studio at : Punjabi's Chawl, Mohant Road, Vile
Telegrams : Parle
Telephone : "Vishnutone"
Partnership Concern : Dhirubhai Desai and Natvershyam Maniar, Partners

Wadia Movietone

Studio at : Lawji Castle, Parel, Bombay
Business Offices at : Edward Theatre, Kalbadevi, Bombay 2
Telegrams : "Megusi"
Telephone : 40316

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Processing Apparatus:	Automatic Laboratory

CALCUTTA**Barua Studios**

Studio at:	Ballygunj, Calcutta
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Bharat Laxmi Pictures

Studio at:	Tollygunj, Calcutta
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Devdutta Films

Studio and Business Offices at:	86 Barrackpore Trunk Rd., P. O. Alambazaar, Calcutta
Proprietary Concern:	Mr. Devadutta Seal, Sole Proprietor
Camera & Recording Equipment:	Super Parvo Debrie, Ascania and Eyemo Cameras; Fidelitytone recording System
Processing Apparatus:	Tank Developing with cooling control also Automatic Plant

East India Film Co.

Studio and Business Offices at:	Regent Park, Tollygunj, Calcutta
Telegrams:	"Photophone"
Telephone:	1462
Proprietary Concern:	Mr. B. L. Khemka, Sole Proprietor
Camera and Recording Equipment:	Mitchell and B & H Camera; R. C. A. and Fidelitytone Sound System
Processing Apparatus:	Debric Automatic plants and printer also Tank Developing

Kali Films

Studio and Business Offices at:	4 Baburam Ghose Rd., Calcutta
Proprietary Concern:	Mr. P. N. Ganguly, Sole Proprietor
Camera and Recording Equipment:	Mitchell and Debric Cameras; R. C. A. and British Acoustic Recording System
Processing Apparatus:	Debric Automatic Plant

New Theatres Ltd.

Studio at:	Tollygunj, Calcutta
Business Offices at:	171-72 Dharamtola St., Calcutta
Telephone:	4044
Telegrams:	"New Films"
Private Limited Concern:	Mr. B. N. Sirkar, Managing Director

Radha Film Co.

Studio and Business Offices at:	72 Russa Rd., Tollygunj, Calcutta
Telegrams:	"Radha Film"
Telephone:	190
Partnership Concern:	Seth Radha Kisan Chamaria H. P. Benerjee and A.N. Singhanian, Partners
Managing Partner:	H. P. Banerjee
Cameras and Recording Equipment:	Bell and Howell and Debric Cameras; Fidelitytone Sound System
Processing Apparatus:	Refrigerated Wooden Bath System

Tollywood Studio (Madan Theatres Ltd.)

Studio and Business Offices at:	Tollygunj, Calcutta
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COIMBATORE**Central Studios**

Studio at:	Trichy Road, Coimbatore
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Premier Cinetone

Studios at:	Coimbatore
Telegram:	"Cinetone"
Telephone:	146
Partnership Concern:	Messrs A. N. Marudachalam Chettiar, T. S. Swaminathan, K. M. Abhirama Chettiar, and L. Nanjappa, Partners
Managing Agents:	A. S. Chellam & Co.

ERODE**Kalidas Films**

Studio at:	Erode
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JUBBULPORE**Central India Theatres**

Studio and Business Offices at: 167 Napier Town, Jubbulpore
 Proprietary Concern: Seth B. M. Patel, Sole Proprietor
 Cameras and Recording Equipments: Bell and Howell Camera; Fidelitytone recording set
 Processing Apparatus: Tank Developing, B. & H. Printer

KARACHI**Indus Film Corporation**

Studio at: Karachi

KOLHAPUR**Kolhapur Cinetone**

Studio and Business Offices at: Race Course Road, Kolhapur
 Telegram: "Shiraj"
 Telephone: 57
 Cameras and Recording System: Bell and Howell, Debie, and Mitchell Cameras; British Acoustic and Audio Camex recording system
 Processing Apparatus: Tank System

Shalini Cinetone

Studio Business and Offices at: Kolhapur
 Telegram: "Shalinitone"
 Proprietary Concern: Mr. W. L. Kale, Managing Director
 Cameras and Recording Equipment: Debie, Mitchell and Eyemo cameras; British acoustic and Fidelitytone Recording Systems
 Processing Apparatus: Vertical Rack and Tank System

LAHORE**Punjab Film Co.****Super Sound Studios****LUCKNOW****Ideal Films Ltd.**

Studio and Business Offices at: 22 Abbot Rd., Lucknow
 Joint stock Company: Virendra Vikram Singh, Managing-Agents
 Camera & Recording Equipment: Debie Super Parvo camera; Fidelitytone recording set
 Processing Apparatus: Debie Printing Machine, Automatic system

MADRAS**Iaya Films**

Studio at: Alwarpet, Madras
 Joint stock Concern: Zamindar of Mirzapuram, Managing Director

Kartikeya Films

Studio and Business Offices at: Bishops garden, Adyar, Madras
 Telegram: "Kartikeya"
 Telephone: 2041
 Partnership Concern: Messers. M. V. Thyagarajan Chettiar and Lakshmanan Chettiar, Partners
 Cameras and Recording Equipment: Bell & Howell & Mitchell Cameras; Fidelitytone recording
 Processing Apparatus: Vertical Rack & Tank - air-conditioned

Motion Picture Producers Combine, The

Studio at: Spring Gardens, Cathedral Post, Madras
 Telegrams: "Combine"
 Telephone: 8141
 Public Limited Concern: Mr. Subrahmanyam; Managing Director

National Movietone Co. Ltd., The

Studio at: 71 Poonamalli High Road, Kilpauk, Madras
 Telegrams: "Movietone"
 Telephone: 4090
 Partnership Concern: T. S. P. L. P. Chidambaram Chettiar, Managing Partner



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6. Kali Films, Calcutta.
7. New Theatres, Calcutta.
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Telephone: 3788
Proprietary Concern: Mr. A. Naraynran, Sole Proprietor

Sundaram Sound Studio

Studio at: 11 Adyar Bridge Road, Adyar, Madras
Telephone: 8375
Joint stock Concern: P.S.S. Chettiar and S.M.M.M. Chettiar,
Managing Directors

Vel Pictures Ltd.

Studio at: Vel Nagar, Guindy, Madras
Telegrams: "VEL PICTURE"
Telephone: 88292
Joint stock Concern: Mr. M. T. Rajan, Managing Director

POONA

Jayshree Films

Studio and Offices at: Kirkee.
Proprietary Concern: K. Dhair, Managing Proprietor

Prabhat Film Co.

Studio and Offices at: Prabhat Nagar, Poona.
Telegrams: "Prabhat".
Telephone: 625.
Partnership Concern: Messrs. V. Shantaram
V. G. Damle, S. Fatclal, and S. V.
Kulkarni, Partners
Cameras and Recording Equipment: Bell & Howell, Debie & Eyemo cameras; British Acoustic Recording Set.
Processing Apparatus: Bell & Howell & Debie Printers;
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Saraswati Cinetone

Studio at: Shankershet Rd., Poona.
Business Office at: Poona 2 & Walker House, Lamington
Road, Bombay 4.

Telephone: 255
 Proprietary Concern: R. G. Torney, Sole Proprietor
 Cameras and Recording Equipment: Mitchell Cameras; Audio Camex and Capco Recording Sets.
 Processing Apparatus: Automatic Plant.

RAJAHMUNDY**Andhra Talkies**

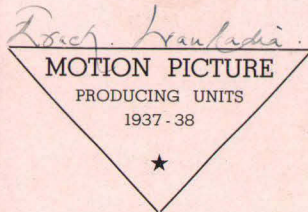
Studio at: Rajmundry.
 Telegrams: "Talkies"
 Joint stock Concern: C. Pullaiah, Managing Director

SALEM**Modern Theatres**

Studio at: Ry. Station, Salem Market, Salem
 Telegrams: "Modern"
 Telephone: 05 (Studio); 06 (Office)
 Partnership Concern: Mr. T. R. Sundaram, Managing Partner

VIZAGAPATAM**Andhra Cinetone**

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Studio: 99.**INDIAN FILM PRODUCERS 1937-38****BANGALORE**

Mysore Sound Studios,
Malleswaram, Bangalore.
Pragati Pictures Ltd.,
Killary Road, Bangalore.

BEZWADA

Quality Pictures,
Saraswati Talkies Ltd.

BOMBAY

Sound Pictures,
Parel, Bombay 12.
Sugandharva Ruikar Production,
C/o Calcutta Film Exchange,
Tribhuvan Road, Bombay.

Shivnani Productions,
Main Road, Dadar, Bombay.
Bombay Talkies Ltd.,
Dadishet Road,
Malad, (B.B.C.I.) Bombay.

Serrani Productions,
30, Government Gate Road,
Parel, Bombay.

Somond Pictures,
C/o Royal Film Circuit,
Parekh Street, Bombay 4.

Swarka Pictures,
303-A, Bellasis Road, Bombay.

Sundus Pictures,
Vincent Road, Dadar, Bombay 14.

Sunder Eagle Movietone,
Bombay Garage Building,

Opp. Fire Brigade,
Main Road, Dadar,
Bombay.

Harishchandra Art Productions,
Shanti Kunj, Dadar, Bombay.

Harshad Film Co.,
Dadar, Bombay.

Imperial Film Co.,
Green Villa,
Kennedy Bridge, Bombay.

Indian Liberty Pictures,
C/o Paramount Film Co.,
Andheri, Bombay.

Jaybharat Movietone,
C/o Gujrat Film Circuit,
Dadar, Bombay 14.

Manmohan Pictures,
122, Hindu Colony,
Dadar, Bombay.

Minerva Film Co.,
Chorani Saw Mills,
Opp. Ry. Station,
Sewri, Bombay 15.

New India Movietone,
Gaiety Picture Building,
Fort, Bombay.

Prakash Pictures,
Gokaldas Desai's Bungolaw,
Kurla Road, Andheri.

Prince Movietone,
Christy's Wadi, 93-B,
Main Road, Dadar,
Bombay.

Purnima Pictures,
102, Hindu Colony,
Dadar, Bombay.

Ranjit Movietone, Shree,
119 Main Road, Dadar,
Bombay.

Ramnikkal Mohanlal & Co.
Narayandas Karsondas Bldg.
Main Road, Khet Wadi,
Bombay. 4.

Sagar Movietone,
68, Ramdas Khimji's Bungalow
Napean Sea Road, Bombay. 6

Sangeet Film Co.
Adenwalla Building,
Chowpati Sea Face, Bombay.

Saroj Movietone,
Parel Tank Road, Bombay.

Shivaji Movietone,
Bombay.

Tara Films.
242, Walkeshwar Road, Bombay.

Vaidya Productions
Bombay.

Variety Pictures
Khareghat Road, Dadar, Bombay.

Vishnu Cinetone, Shree,
Punjabi's Chawl,
Mahant Road, Vile Parle,
Bombay.

Vishwakala Movietone,
Dadar Main Road, Bombay. 14.

Vishwapati Cinetone, Shree.
Bombay.

Vineet Pictures,
124-A, Main Rd.,
Dadar, Bombay.

Wadia Movietone
Lawji Castle, Govt. Gate Road,
Parel, Bombay.

CALCUTTA

Aurora Film Corporation,
125, Dharmatola St.,
Calcutta.

Bharat Laxmi Pictures, Shree,
Tollygunj, Calcutta.
Chitramandir, R. B. S. Productions,
Calcutta.

Dev - Dutta Films.
86, Barrackpur Trunk Rd.,
Alam Bazar P. O.
Calcutta.

East India Film Co.,
Regent Part, Tollygunj,
Calcutta.

Indra Movietone,
Calcutta.

Kali Films,
4, Baburam Ghose Rd.,
Tollygunj, Calcutta.

Kamala Talkies,
Calcutta.

Madan Theatres Ltd.,
Tollygunj, Calcutta.

Motimahal Theatres Ltd.,
68, Cotton Street, Calcutta.

Murli Pictures,
Calcutta.

New Theatres Ltd.,
171-72 Dharamtola Street, Calcutta.

New Popular Pictures,
Calcutta.

Quality Pictures, The
249-D, Bowbazar St., Calcutta.

Radha Film Co.,
72, Russa Road, Tollygunj, Calcutta.

Sonoray Pictures Syndicate
C/o Sarcar Dutt & Co.,
Stapahn House, Calcutta.

Star Film Co.,
97, Ashutosh Mukherjee Rd.,
Bhavanipur, Calcutta.

Sunrise Film Co.,
C/o Tollywood Studios, Tollygunj
Calcutta.

Tollywood Studio,
Tollygunj, Calcutta.

COIMBATORE

Bharath Films, Coimbatore.

Central Studios
Trichi Road, Coimbatore.

Chellam Talkies, Coimbatore.

Coimbatore Talkies, Coimbatore.

Parameshwar Sound Studios,
Coimbatore.

Premier Cinetone, Coimbatore.

Rakunthala Films, Coimbatore.

Ramorama Films, Coimbatore.

ERODE

Rajadas Films, Ltd., Erode.

Rajeshwari Talkies, Erode.

DHARWAR

Kanarese Talkies Ltd. Dharwar.

KOLHAPUR

Kolhapur Pictures
C/o Kolhapur Cinetone,
Kolhapur.

Kolhapore Cinetone Ltd.
Race Course Road, Kolhapur.

Kulkarni Lalit Productions, Kolhapur.

Kulkarni Shivaji Production, Kolhapur.

Kulkarni Cinetone, Kolhapur.

Kulkarni Cinetone, Kolhapur.

KUMBAKONAM

Sri Ram Talkies.

LAHORE

Mohini Films,
12 Anarkali, Lahore.

Rainbow Pictures
Cooper Road, Lahore.

Shri Shanker Talkie Corporation,
Beadon Road,
Lahore.

Voice of India Films,
6 McLeod Road,
Lahore.

LUCKNOW

U. P. Cinetone Ltd.
Lucknow.

MADRAS

Al. Rm. Company,
32 Audiappa Mudali Street,
Vepery Madras.

A. M. Company,
C/o Srinivas Cinetone,
Madras.

Asandas Classical Talkies,
Khalil Mansions,
Mount Road, Madras.

Chintamani Pictures Ltd.,
Leo Lodge, 116
Royapettah High Rd.,
Madras.

Chandra Pictures,
Madras.

Devi Films Ltd.,
45, Mint Street,
P. T. Madras.

Deccan Cinetone Ltd.,
1/11, Mount Road, Madras.

Ganesh Films,
20, Sunkarama Chetty St.,
G. T. Madras

Jaya Films,
Alwatpet, Madras.

Kartikeya Films,
Bishops Garden, Adyar, Madras.

Lotus Pictures Ltd.,
Sudharma, Ramaswamy Iyer St.,
Cathedral P. O. Madras.

Lakshmi Cinetone
146, Broadway, Madras.

Madras Sound Studios, Ltd.,
118, Armenian Street,
G. T. Madras.

Madras United Artists Corporation,
7, Bell Road, Triplicane, Madras.

Meenakshi Talkies,
Sri Devakottah House,
15 Edward Elliot Road, Madras.

Mayura Films Ltd.,
7/90, Wallajah Road,
Mount Road, Madras.

Motion Picture Producers,
Combine,
Spring Gardens,
Cathedral Post, Madras.

Mysore Golden Murugan Films Ltd.,
1, Thambuchetty Street,
G. T. Madras.

National Movietone, Co. Ltd.,
71, Poonamalle High Road, Madras.

Oriental Classical Talkies,
Madras.

Oriental Films,
9, Stringers Street,
P. T. Madras.

Olympic Pictures,
33, Jhones Street,
G. T. Madras.

Orr Gramophone & Talkies Ltd.,
White's Road,
Royapettah, Madras.

Rajam Talkies, Sri
Rajamahall,
1, Rajratnam Street,
Kilpauk, Madras.

Rambha Films,
Woods Road, Madras.

Rohini Pictures Ltd.,
43, Acharappan St.,
G. T. Madras.

Rajendra Film Company Ltd.,
15, Mowbrays Road,
Mylapore, Madras.

Raju Films Ltd.,
81 Poonamallee High Road,
Madras.

Southern Theatres Ltd.,
10 Stringers Street,
P. T. Madras.

Srinivas Cinetone,
Sound City,
Poonamallee High Rd,
Madras.

Star Combines Ltd.,
161, Mount Road,
Madras.

Super Tamil Talkies, Madras.
Sundaram Sound Studios,
Adyar, Madras.

Tamilnadu Talkies,
161, Mount Road,
Madras.

Vel Pictures Ltd.,
Vel Nagar, Madras.

Yessel Film Co.,
35, Varadarajulu Naidu Rd,
Egmore, Madras.

MADURA

Krishna Talkies, Madura.
Madura Meenakshi Cinetone Ltd.,
12, West Hanumantarayan St.,
Madura.

Mohan Movietone,
157 Serdh Mosi Street, Madura.

Murugan Talkies Film Co.,
8, China Bazar Street, Madura.

Royal Talkie Distributors,
120 South Mosi Street,
Madura.

Sri Gopalkrishna Films,
Madura.

V. S. Talkies, Madura.

NELLORE

Rama Films, Nellore.

POONA

Jayshree Film Co.
Bombay-Poona Road, Kirkee, Poona.

Nataraj Films, Poona.

Prabhat Film Co.
Prabhatnagar, Poona.

Saraswati Cinetone,
Virbag, Shankerset Rd, Poona.

RAJAHMUNDY

Andhra Talkies,
Rajahmundry.

Durga Cinetone, Sri
Rajahmundry

SALEM

Angel Films,
Salem.

Modern Theatres Ltd.,
Salem.

Mohini Films Co.
Salem.

Salem Films Ltd.
Salem.

Salem Sanker Film Ltd.,
Salem.

Sri Soundeswari Films Ltd.,
Salem.

TANJORE

Venkateshwara Films,
Tanjore.

TIRUPUR

Jupiter Pictures Ltd.,
Tirupur.

Tirupur Talkies Ltd.,
Tirupur.

TRICHINOPOLY

Rajen Films,
Big Chetty Street,
Trichinopoly.

TRICHY

Jyothi Film Company,
Trichy.

VIZAGAPATAM

Andhra Cinetone,
Vizagapatam.

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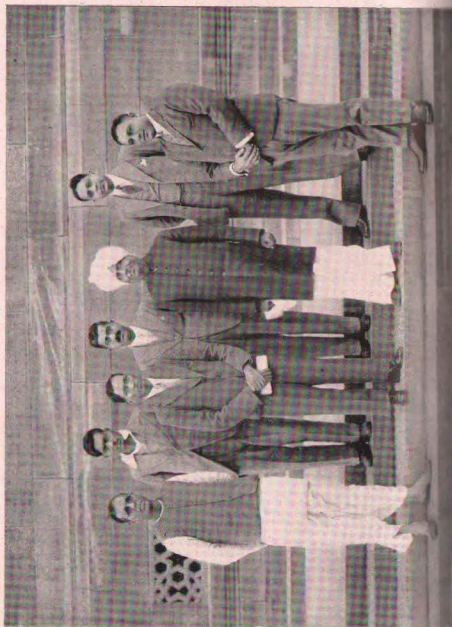
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OVERSEAS MARKET FOR INDIAN FILMS

By: N. R. DESAI, B.A. (Hons.)

MEMBERS OF THE DEPUTATION
THE MOTION PICTURE SOCIETY OF INDIA
WHO WAITED ON THE HON. SIR FRANK NOYCE
ON 5TH FEBRUARY 1938



Ever since the European countries started their commercial-cum-military drive in the East, trade exchange took a definite turn in favour of European products invading Eastern markets. The result has affected India to such an extent that India would have had no foreign market but for the raw materials which supply the basic requirements for articles manufactured in the West. It is true of late India has made a considerable advance in her industries but it is not yet enough to compete successfully with the product of other countries. That she is beginning to supply her own needs to a much larger extent than before is a hopeful sign. What turn international market conditions will take in future will depend entirely on whether the fierce narrow imperialistic nationalism of the Western countries gains force or gives place to an enlightened internationalism with free trade based not on competition but on co-operation. The present position of India is definitely that of a consumer of foreign product, and is likely to remain so in the near future at least. How far is this true of the Indian Motion Picture Industry?

The Motion Picture Industry (if the word "Industry" could be applied to production which depends as much on art as on mechanical contrivances) is, compared to other industries, of a comparatively recent growth. But it has

come to be one of the leading Industries, and the rate at which it is growing promises to keep it so. Its widespread growth can be attributed to its satisfying one of our primary needs. Man has come to his present status of an intelligent thinking being by exercising his instinct of curiosity, which according to some psychologists is not only the cause of all learning, but is also the basis of spiritual aspirations and artistic development. If we grant the Motion Picture the satisfaction of this our primary need, we assure it a permanence by an automatic transference from being a means of idle entertainment to becoming a thing of necessity. This establishment of the nature of the Motion Picture might at first seem irrelevant to our subject, but since the future of everything in any connection whatsoever, must depend primarily and essentially on its particular nature, consideration of it must form the first step towards the particular objective to which we are leading.

The Indian Motion Picture came into being by imitation. It did not and could not grow independently in view of the fact that the very idea of still photography and photography in motion came from the West. Long before the Indian Motion Picture came into being, the American Motion Picture had established itself in India. And this in itself gave birth to the Indian Motion

Picture. The American Picture in creating a want failed of universal fulfilment, the number of people in India, who could enjoy a foreign picture being comparatively few. As the quality of foreign motion Picture began to improve, Indian Motion Pictures had also to advance from being merely pictures in motion to artistic or pseudo-artistic creations. But until the Talkies came into being, the Indian Motion Picture remained as a means of entertainment only to the so-called illiterate classes. With the coming of Talkies the Indian Motion Picture came into its own as a definite and distinctive piece of creation. This was achieved by music. Today in spite of its many deficiencies, the Indian Motion Picture has a quality of its own. It gives us musical entertainment which even the best of foreign picture cannot give in the very nature of things, Eastern and Western music not having yet arrived at that basic fount from which all music springs. This quality of the Indian Picture has gained it a wider market in India but the overseas market still remains unexplored. The Talkie in giving a filip to the Industry has also created a handicap, the barrier of language still coming in the way of a push in the foreign markets.

The settlement of Indians in foreign countries like Africa, the Strait Settlements, East and West Indies has been the means of sending Indian Pictures outside India, but these places do not in the strict sense of the term constitute a foreign market. Perhaps no non-Indian in these parts ever visits an Indian picture theatre except as a result of the curiosity to see what an Indian

Picture is. The Indian Motion Picture has no overseas market. It has got to have one not only for a commercial advantage but for a cultural one. It will have one when it fulfills the primary essentials. That is, when an Indian Motion Picture is Indian and not a cheap imitation of foreign pictures.

In considering the question of an overseas market for a product like a Motion Picture, we cannot limit ourselves to any given period of time. We are moving so fast these days that it becomes impossible even to surmise what will happen five years hence. We can faintly gauge the tendency of things and at least think of possibilities. In thinking of these, we can postulate certain obvious conditions which make the possibilities possible. What are the conditions under which an Indian Motion Picture could be marketed overseas?

Here we come back to what is written before regarding the nature of a Motion Picture, its satisfying one of our primary needs. In order to be marketable a Motion Picture has to entertain and through the entertainment supply the basic need. But this need might be conditioned according to local complexes when its reach is limited to a particular area or a particular community or group of men. It might go away by pandering to the prejudices of a particular section of people when it is produced for local entertainment only but when it aims at a world market it has got to set aside prejudices, overcome sentiments of nationalism and communal or national religion and depict characters and incidents which are

of the universal drama of the common adventure of mankind. Before we go into the nature of the subject matter suited to an Indian picture for an overseas market, we have to consider our limitations and handicaps.

The biggest limitation for a venture of this type is finance. No studio in India today can afford to risk the huge sums involved in producing an Indian Picture marketable in foreign countries; and no financier would be coming forth to finance this particular production unless the return of his money was assured. Pictures of the type current in India would have no foreign market because of the meagre production facilities we have here. A fully equipped studio with all the latest conveniences and appliances is the first essential. Art in the case of Motion Pictures has to pass through and depend upon a multitude of devices without which good effects are not possible. Assuming that we do have the necessary finance, and are assured of a fairly good production, how to create a market for it? By creating a demand would be the general answer, which means vast sums of money to be spent in giving publicity. Even then its acceptance or otherwise would remain a gamble because it has got to be understood in order to be appreciated and this brings us to the question of language.

A few good continental pictures with good English dialogues have had successful runs in English-speaking countries by explaining the purport of the dialogues through English captions, but the majority of such pictures have been pictures of action which do not depend

entirely on the language of the dialogues for their enjoyment. Such a device might be good enough for a picture or two but not for an established overseas market, with a continuous supply of pictures. The only possible medium for such a market is the English language. Is it possible to produce a good Indian Picture with English as the language of its dialogue?

Not every English-speaking person can necessarily speak good dialogue in English. Neither is it impossible for people whose knowledge of the English language is more or less derived from books, to speak English dialogue correctly i.e. with proper tempo. Greta Garbo and Marlene Dietrich are not English-speaking persons, and yet they, especially Dietrich speak fairly good English with little of non-English accents. In India today there are hundreds of people who are capable of speaking good English better than the language which some Americans speak. Only we should have proper training and coaching at the hands of experienced people who are always available.

Next we come to music. Foreign music is not so strange to us today as it used to be before. In fact some of our musicians who compose tunes for our Talkies have already incorporated English tunes in Indian music, and the result has been a gain to music though orthodox lovers of classical Indian music refuse to consider it as music. At the same time Eastern tunes are now not so foreign to Westerners as they used to be before, and it is possible to produce songs in English with Indian tunes and make them pleasing. In fact English

words adapted to Indian tunes would be an added asset to the acquisition of a foreign market. At a later stage it would be possible to have purely Hindi songs in such pictures, same as we sometimes have French, Italian or Spanish in American pictures.

Each country and each nation by its independent evolution in thought tries in a new way the solution of the common problems of the relations of man with man and the influence of the environment on individual and communal life. India too has contributed its share to civilization taking the word in the wider sense than that commonly used by the people of the west, and a motion picture dealing with an aspect of life which presents a different outlook from the one to which the Westerners are accustomed is bound to create interest and better understanding of our own struggles in life and ensure for it a world market.

Looking to the possibilities of a foreign market purely from a commercial point of view, a greater contact between Indian producers and foreign distributors is necessary. This can be established through the various foreign picture Offices in India. If the foreign motion picture Societies are properly approached, and if the Government helps in the earlier stages by taking a greater interest in the overseas trade in Indian pictures, foreigners in the interests of their own business in India, would assist in creating a market for Indian Pictures. Trade relations between these countries and India would then assume the form of some kind of barter which always is, and always will remain the basis of trade, trade being

essentially nothing but attempts of human beings to supply the needs of one another.

In considering the possibility of a foreign market for Indian pictures, the question of the future of foreign pictures in India automatically arises. The only obvious answer is that it is assured. As time passes and Indian pictures improve in quality, the nature of foreign picture trade in India will have to change from what it has been up to now. Pictures will run on individual merits and not on contracts made in advance, which will result in only the best of foreign pictures coming to India. Conditions in foreign countries themselves will determine this question of quality, because people are bound to get fed up with seeing the same type of pictures, and pictures will have to keep pace with the change in people's tastes or die out. The ultimate fate of the Motion picture is bound to be a medium of education. Shakespeare must not have even dreamt that the plays he wrote for the public of Elizabethan London would be studied as text-books by students of a foreign country like India. Motion pictures being a greater educational medium than plays written in the past are more likely to gain permanence in the educational field. Besides educative values of a greater number of things are being recognised today than before, and with the advance in the study of psychoanalysis, the Motion picture will become a powerful means of right mental development.

A little more enlightenment among those responsible for producing and marketing Indian pictures and a proper recognition of the high value of a good Motion picture by the public will considerably help creating a permanent overseas market for Indian pictures.

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FOREIGN PICTURES

DURING 1937.

Name of the film	Length in ft.	Producing concern	Country of Origin
The Last Frontier	18954	Radio Pictures	America
The Clutching Hand	27052	"	"
A Woman Rebels	8117	"	"
Make way for a Lady	5981	"	"
Smartest Girl in Town	5330	"	"
Waterset	7132	"	"
We Who are about to Die	7608	"	"
Rainbow on the River	8146	"	"
Two in Revolt	6022	"	"
That girl from Paris	9757	"	"
Without Orders	5915	"	"
Michael Strogoff	7831	"	"
Sea Devils	8122	"	"
When's your Birthday	7092	"	"
China Passage	5976	"	"
Back Avenue Logger	6070	"	"
Quality Street	7745	"	"
Deadrille	8237	"	"
The man who found himself	6192	"	"
Castaways of Poker flat	6287	"	"
Living on Air	6527	"	"
Behind the head Lines	5344	"	"
Hollywood Cowboy	5873	"	"
Two faces of 1937	9201	"	"
Smoker Cafe	6188	"	"
You can't beat Love	5719	"	"
Robber Barons	10086	"	"
What We dance ?	10177	"	"
Bandjammer	5363	"	"
Oh again Off again	6305	"	"
Smoker Sleuth	6469	"	"
Flight from Glory	6180	"	"
One of the Party	7153	"	"
Make a wish	7100	"	"
There goes my girl	6865	"	"
Open Door	8476	"	"
Breakfast for two	6207	"	"
Metropolis Salute	6008	"	"

Name of the film	Length in ft.	Producing concern	Country of Origin
Music for Madame	7515	Radio Pictures	America
Under your spell	5741	20th Century Fox	"
It's great to be in College	8478	"	"
Banjo on my Knee	8768	"	"
White Hunter	6010	"	"
Charlie Chan at the Opera	6269	"	"
Stowaway	7994	"	"
One in a million	8684	"	"
Crack-up	6471	"	"
Wings of the Morning	8100	"	"
Holy Terror	6227	"	"
On the Avenue	8157	"	"
Lloyds of London	10863	"	"
Love is News	7166	"	"
Seventh Heaven	9437	"	"
Fifty roads to town	7491	"	"
Wake up and Live	8426	"	"
Charlie Chan at the Olympics	6534	"	"
Cafe Metropole	7680	"	"
Nancy Steele is missing	7539	"	"
Under the red Robe	7737	"	"
His affair	9200	"	"
Slave Ship	8497	"	"
Step Lively Jeeves	6348	"	"
Sing and be Happy	5877	"	"
Borneo	7666	"	"
Wee Willie Winkie	9211	"	"
Think fast Mr. Moto	6102	"	"
You can't have everything	9184	"	"
One mile from Heaven	6269	"	"
Thin Ice	7372	"	"
Love Under fire	6953	"	"
Wife, Doctor and Nurse	7877	"	"
Charlie Chan on Broadway	6267	"	"
Life begins in College	8676	"	"
Lancer Spy	7755	"	"
Ali Baba goes to Town	7472	"	"
100 men and a Girl	7570	Universal Pictures Corp.	America
Carnival Queen	5942	"	"
Stone of Silver Creek	5562	"	"
Smoking Guns	5560	"	"
Behind the Mike	6173	"	"

Name of the film	Length in ft.	Producing Concern	Country of Origin
Merry-Go-Round of 1938	7864	Universal Pictures Corp.,	America
Bustlers of Red Dog	19285	"	"
Luckiest girl in the World	6498	"	"
Flight to Planets	7569	"	"
Love letters of a Star	5965	"	"
Flying Hostess	5959	"	"
Phantom Rider	25744	"	"
Conflict	5536	"	"
Ace Drummond	20530	"	"
Three Smart Girls	7583	"	"
She is Dangerous	6152	"	"
The mighty Treve	6191	"	"
Breezing Home	5789	"	"
Jungle Jim 1-6 Episodes	10560	"	"
" 7-12 Episodes	8879	"	"
California Straight Ahead	6073	"	"
When Love is Young	7018	"	"
Top of the Town	7789	"	"
We have our moments	5990	"	"
Night Key	6089	"	"
Secret Agent X-9 Episodes 1-6	9386	"	"
" Episodes 7-12	10308	"	"
Let them Live	6490	"	"
The man I marry	6831	"	"
As good as married	7294	"	"
Wings over Honolulu	7008	"	"
Man in Blue	6069	"	"
Clancy of the mounted 1-12			
Episodes	20640	"	"
Oh! Doctor	6076	"	"
I cover the war	6188	"	"
Love in a bungalow	5987	"	"
West Bound Limited	5971	"	"
The Road Back	9282	"	"
Reported Missing	5722	"	"
Idol of the crowds	5641	"	"
The Man who cried Wolf	5982	"	"
Born to Dance	9492	Metro Goldwyn Mayer	America
Love on the run	7221	"	"
Boomer take all	6638	"	"
After the thin man	10090	"	"
Camille	9797	"	"

Name of the film	Length in ft.	Producing concern	Country of Origin
Labelled Lady	8814	Metro Goldwyn Mayer	America
The good Earth	12441	"	"
The last of Mrs. Chaney	8840	"	"
Espionage	5786	"	"
Maytime	11821	"	"
A family affair	6180	"	"
Man in possession	7532	"	"
Nobody's Baby	6085	"	"
Night must fall	10458	"	"
Captains Courageous	10431	"	"
They gave him a gun	8486	"	"
Thirteenth Chair	5975	"	"
Way Out West	5794	"	"
Pick a Star	6257	"	"
A day at the races	9827	"	"
Parnell	10620	"	"
Married before breakfast	6391	"	"
Emperor's Candlesticks	8020	"	"
Between two women	7917	"	"
Saratoga	8289	"	"
Topper	8751	"	"
Broadway Melody of 1938	9943	"	"
Man of the People	7310	"	"
Good old Soak	6858	"	"
Mad Holiday	6423	"	"
London by Night	6064	"	"
My dear Miss Aldrich	6415	"	"
Trader Horn	10798	"	"
Fire Fly	12462	"	"
Big City	7185	"	"
Under cover of night	6411	"	"
Dangerous Number	6330	"	"
Women Men Marry	5470	"	"
Bad Guy	6193	"	"
Madam	6449	"	"
Double Wedding	7816	"	"
Live, Love & Learn	7045	"	"
Marie Walewska	10050	"	"
General Spanky	6322	"	"
Longest Night	4541	"	"
The Bride Wore Red	9273	"	"
Polo Joe	5873	Warner Brothers	America

Name of the film	Length in ft.	Producing concern	Country of Origin
Isle of Fury	5542	Warner Brothers	America
I married a doctor	7658	"	"
God's Country & the Women	7802	"	"
King's People	5868	"	"
The Charge of light Brigade	6477	(Cosmopolitan)	"
Miss Pacific Fleet	6072	"	"
Great O'Malley	6513	"	"
Ready, Willing & Able	8613	"	"
Penrod & Sam	5894	"	"
The king and the Chorus Girl	8964	"	"
Another Dawn	6734	"	"
Kid Galahad	9336	"	"
The Singing Marine	9670	"	"
Slim	7846	"	"
Melody for two	5511	"	"
Life of Emile Zola	10667	"	"
Variety Show	11165	"	"
It's love I am after	8349	"	"
Go Getter	8444	(Cosmopolitan)	"
Gipsy	8764	(Teddington)	"
The Case of the Black Cat	5885	First National	America
Snowed Under	5855	"	"
Gold Diggers of 1937	9301	"	"
The Captain's Kid	6661	"	"
Three Men on a Horse	7934	"	"
Sing me a Love Song	7306	"	"
Stolen Holiday	7376	"	"
Given Light	7850	(Cosmopolitan)	"
Call it a Day	8232	(Cosmopolitan)	"
Marked Women	8876	"	"
The Prince of the Pauper	8921	"	"
They won't forget	8752	"	"
Ever Since Eve	7287	(Cosmopolitan)	"
San Quentin	6516	"	"
Confession	7994	"	"
That Certain Woman	8604	"	"
Mountain Justice	7597	"	"
Back in Circulation	7577	"	"
West of Shanghai	5920	"	"
Mr. Dodd takes the Air	8028	"	"
Too tough to kill	5318	Columbia Picture Corp.	America
Theodora goes Wild	8788	"	"

Name of the film	Length in ft.	Producing Concern	Country of Origin
They met in a Taxi	6315	Columbia Pictures Corp.	America
Killer at large	4906	"	"
Pennies from Heaven	7421	"	"
Man who lived Twice	6664	"	"
Final Hour	5242	"	"
More than a secretary	7035	"	"
Sundown Rider	6240	"	"
Counterfeit	6778	"	"
Counterfeit Lady	5435	"	"
Meet Nero Wolfe	6599	"	"
Come closer Folks	5575	"	"
Two-fisted Gentlemen	5815	"	"
Devil's Playground	6736	"	"
Dodge City Trail	5682	"	"
Women of Glamour	6203	"	"
Alibi for murder	5356	"	"
I promise to Pay	6217	"	"
Western Frontier	5305	"	"
Parole Racket	6614	"	"
Lawless Rider	5293	"	"
Lost Horizon	12354	"	"
When you are in Love	9437	"	"
Let's get married	6258	"	"
Criminals of the air	5517	"	"
Motor Madness	5712	"	"
Trouble in Morocco	5601	"	"
Outlaws of the Orient	5632	"	"
It happened in Hollywood	6124	"	"
It's all yours	7373	"	"
The Awful Truth	8374	"	"
Code of the Range	4938	"	"
Law of the Ranger	5201	"	"
Fighting Code	5926	"	"
Maid of Salem	7852	Paramount Pictures Corp.	America
Outcast	7287	"	"
Wiakiki Wedding	8275	"	"
Internees Can't take money	7300	"	"
Turn off the Moon	7442	"	"
Make way for tomorrow	8531	"	"
I met him in Paris	8027	"	"
Last train from Madrid	7211	"	"
Easy Living	8211	"	"

Name of the film	Length in ft.	Producing concern	Country of Origin
High, Wide & Handsome	10555	Paramount Pictures Corp.	America
Angel	8443	"	"
This way please	6834	"	"
Go West Young man	7370	"	"
Champagne Waltz	8352	"	"
Jungle Princess	7760	"	"
The Plainsman	10435	"	"
When son comes Home	6951	"	"
College Holiday	8036	"	"
Hideaway Girl	6699	"	"
Tours for the asking	7640	"	"
Mind your own business	6895	"	"
Bulldog Drummond Escapes	6192	"	"
Crown & Glory	4084	"	"
John Meade's Woman	7591	"	"
The girl from Scotland Yard	5755	"	"
Swing high, Swing low	8998	"	"
Borderland	7572	"	"
The Great Gambini	6508	"	"
Exclusive	7268	"	"
King of Gamblers	7278	"	"
Double or nothing	8484	"	"
Boats at Sea	8604	"	"
Bulldog Drummond comes back	5484	"	"
Artists & Models	9078	"	"
Come and Get it	9292	Samual Goldwyn Prod.	America
Bella Dallas	9682	"	"
Dead End	8573	"	"
Road leads on	5430	Publicity Films Ltd.	Britain
All in	6682	Gaumont	"
The Lordship	6736	"	"
The Sabotage	7189	"	"
Strangers on Honeymoon	6485	"	"
Oh H. M. S.	8121	"	"
Head over Heels	7835	"	"
Woodbag the Sailor	7995	"	"
Great Barrier	7985	"	"
Good Morning Boys	7265	"	"
Take My Tip	6664	"	"
Oh K. for Sound	8040	"	"
Send O'Reilly to McNab	7768	"	"
King Solomon's mines	7470	"	"

Name of the film	Length in ft.	Producing concern	Country of Origin
Gangway	8452	Gaumont	Britain
School for Husbands	6650	"	"
Doctor Syn	7525	"	"
Rembrandt	7812	London film production	Britain
Men are not Gods	8133	"	"
Fire over England	8243	"	"
Elephant Boy	7587	"	"
Farewell again	7804	"	"
Knight without Armour	10028	"	"
Action for Slander	7694	"	"
The squeaker	7177	"	"
David Livingstone	6825	James Fitzpatrick Prod.	"
The garden of Allah	7350	Selznick International Pic.	America
A star is Born	10323	"	"
The Prisoner of Zenda	9452	"	"
Dishonour Bright	7565	General film Distributors	Britain
Wolf's Clothing	7487	"	"
You must get married	6317	"	"
Millions	6522	Herbert Wilcox Production	"
This will make you whistle	6968	"	"
London Melody	7028	"	"
Splinters in the Air	6740	"	"
The Frog	7030	"	"
Gang Show	6756	"	"
Our Fighting Navy	6953	"	"
Sunset in Vienna	6854	"	"
Victoria the Great	10482	"	"
Queen of Hearts	7397	A. T. P.	Britain
Midshipman Easy	7157	"	"
Lonely Road	6845	"	"
Keep your seats please	7936	"	"
Feather your nest	7564	"	"
The show goes on	8451	"	"
Song of freedom	7342	British Lion	"
It's you I want	6667	"	"
Sporting Love	6342	"	"
Calling all stars	7293	"	"
Pagliacci	8694	Trafalgar Films	"
Love from a stranger	8062	"	"
Dreaming Lips	7611	"	"
The Cardinal	6800	Grosvenor	"
Take a Chance	6912	"	"

Name of the film	Length in ft.	Producing Concern	Country of Origin
Come over London	7217	Criterion Film	Britain
When thief meets thief	8069	"	"
Are not Men Beasts	6267	B. I. P.	"
Dominant Sex	6783	"	"
Cramping Man	6800	"	"
Talk of the devil	7090	British and Dominion Films	"
Man in the Mirror	6993	Twickenham	"
Evolution	6223	Associated British Picture	"
Peace Teacher	7140	"	"
Bulldog Drummond at Bay	7172	"	"
Honi	8600	"	"
Glamorous Night	6875	"	"
Land without Music	7626	Capitol Film Corp.	Britain
Southern Roses	6972	"	"
For Valour	8704	"	"
Orscho	6985	"	"
Moonlight Sonata	8056	Pall Mall Prod. Ltd.	"
Thunder in the City	8037	Atlantic Productions Ltd.	"
On Exit	7820	Pathe Pictures Ltd	"
Secret Lives	7582	Phoenix Film	"
Cole Colette	6740	A. B. F. D.	"
High Command	8150	"	"
No Limit	7304	"	"
Everything is Rhythm	6814	"	"
Sago (Armenian)	8550	Hamo Begnazarian	Russia
The Land of Promise	5975	Urim Palestine Film Co. Ltd.	Jerusalem
Now or Never	5700	Ajax Pictures Corp.,	America
The live wire	5600	"	"
Victory of faith	5900	M. J. Gourland	"
Crown of thorns	5968	"	"
Riding on	5409	Reliable Pictures	"
Lawless Valley	5208	Willies Kent Production	"
Room for Hire	5548	"	"
Texas Tornado	4870	"	"
Nothing Buckaroo	4575	"	"
Under Devils	5615	Supreme Features Inc. Ltd.	"
Without Honours	5814	"	"
The Vigilantes are Coming	"	"	"
1-12 Chapter	20800	Republic Pictures	"
Robinson Crusoe of Clipper	"	"	"
Island	23498	"	"
The Sheik Steps Out	6259	"	"

Name of the film	Length in ft.	Producing concern	Country of Origin
Devil on horse back	6728	Grand National Films In.	America
Something to Sing about	8616	"	"
A woman alone	6959	Carrett Klement	"
The March of Trade	5898	National City Bank of Newyork	"
You only only live once	8002	Walter Wagner Productions	"
History is made at night	9035	"	"
Walter Wagner's Vogues of 1938	10332	"	"
52nd Street	7584	"	"
Strand in	8270	"	"
Dark Journey	7249	Victor Saville Productions	"
Storm in a Tea Cup	8056	"	"
Woman chases man	6631	"	"
Shadow of Chinatown 15 chapters	25356	Victory Productions	"
The Black Coin 1-15 chapters	27657	Weiss Productions	"
Too much Beef	5559	Colony Pictures	"
West of Nevada	5563	"	"
Men of Plains	5857	"	"
Stormy Trail	5466	"	"
Idaho Kid	5595	"	"
Law and Lead	5750	"	"
Golgotha	9414	Transat Film	"
Let's make a night of it	8486	A. B. B.	"

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Metro-Goldwyn Mayer India Ltd.

3, Chowringhee.

Paramount Films Of India Ltd.

170, Dharamtola St.

R. K. O. Radio Pictures Ltd.

98E, Central Avenue, South.

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37, Strand Road.

Twentieth Century-Fox Corp. (India)

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19, Chowringhee Rd.

United Artists Corporation,

Tower House, Chowringhee.

Universal Pictures India Ltd.

170, Dharamtola Street.

Warner Bros. First National Pictures

Inc.

Calcutta.

LAHORE

Columbia Films of India Ltd.

The Mall.

Empire Talkie Distributors,

McLeod Road.

Twentieth Century Fox Corp. (India)

Ltd.

Lahore.

United Artists Corporation,

The Mall.

Universal Pictures India Ltd.

Lahore.

MADRAS

London Film Exchange,

Bossotto Building, Mount Road.

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Bhavani Productions,
Main Road, Dadar.
Bombay Film Service,
Near Globe Cinema, Golpitha.
Bombay Talkies,
Churchgate Street.
Calcutta Film Exchange,
Tribhuvan Road.
Calcutta Talkies Distributors,
Ahmed Chambers, Lamington Road.
Central Talkie Circuit,
Chandavarkar Road, Matunga.
Chandanmal Indrakumar R. S.,
Lamington Road.
Devendra Cine Enterprises,
Tinwala Building, Tribhuvan Road.
Empire Talkie Distributors,
Heera House, Sandhurst Road.
Ever-Green Pictures,
New Queen's Road.
Famous Pictures,
Lamington Road.
Gujarat Film Circuit,
Main Road, Dadar.
Gwalani Bros.,
Parekh Street.
Imperial Film Co.,
Kennedy Bridge.
Liladhar Ratansey & Co.,
58, Tamarind Lane.
M. B. Billimoria,
Edward Theatre, Kalbadevi Road.
Manohar Film Distributing Co.,
Tribhuvan Road.
Mayashanker Thakker & Co.,
Appollo St., Fort.
Motimahal Theatres Ltd.,
Tribhuvan Road.
Paramount Film Co.,
Parekh Street.

Patel Bros.,
538, Kalbadevi Road.
Peerless Pictures,
116, New Charni Road.
Pickfair Pictures Corporation,
16, Apollo Street.
Ramniklal Mohanlal & Co.,
Main Road, Khetwadi.
Ranjit Film Co.,
Main Road, Dadar.
Royal Film Circuit,
Parekh Street.
Select Talkies Circuit
Near French Bridge.
Super Film Circuit,
New Charni Road.
Supreme Film Distributors,
Lamington Road.
Tollywood Agencies,
Tribhuvan Road.
Vishnu Film Co.,
Main Road, Dadar.

CALCUTTA
Alliance Film Corporation,
33, Baddar Bazar Street.
Aswani Talkies Distributors,
43, Dharamtola Street.
Aurora Film Corporation,
125, Dharamtola Street.
Bengal Talkie Distributors,
11, British India Street.
C. V. Raman B. A. L.L.B.,
69, Rashi Behari Avenue.
Dossani Film Corporation,
7, Colootola Street.
Eastern Pictures (India) Ltd.,
8, Satyen Dutt Road.
Empire Talkie Distributors,
1-3, Chittaranjan Street.
Halmook Film Corporation,
10, Chowranghee.
Hardatrai Motilal Chamarla,
Harison Road.
India Talkie Distributors,
Above Post Office, Dharamtola St.
Indian Film Corporation,
13, Korikar Street.

Kapoorchand Ltd.,
39, Bentic St.
Lalji Hemraj Haridas,
Old China Bazar Road.
Lucky Film Syndicate,
Chitapore Rd.
M. L. Shah (Burma) Ltd.,
389, Dalhousie Street.
Manohar Film Distributors,
Rajawood man St.
Motimahal Theatres Ltd.,
Cotton St.
National Talkie Distributors,
2, Chittaranjan Avenue.
Popular Pictures,
Calcutta.
R. S. Chandan Mull Indra Kumar,
33, Synagoue St.
Ritten & Co.,
68, Dharamtola St.
Sonpal Talkie Distributors,
57, Strand Road.
Sonoray Pictures Syndicate,
Dalhousie Square.
West India Film Corp.,
32 A, Dharamtola Street.

COIMBATORE

Bharat Films.
Central Talkies.
Chellam Talkies,
Coimbatore Talkies,
Manorama Pictures,
Modern Theatres.
Oriental Film Service.
Parameswar Sound Pictures,
Sakunthala Films Ltd.
Vincent Variety Hall Talkies.

DELHI

Adarsh Chitra Ltd.,
Chandni Chowk.
Alexandra Picture Corporation,
Chandni Chowk.
Best Film Exchange,
Chandni Chowk.

Calcutta Talkie Distributors,
Chandni Chowk.
Duggan & Co.,
Chandni Chowk.
Desai & Co.,
Chandni Chowk.
Gulhi Talkie Bureau,
Chandni Chowk.
Empire Talkie Distributors,
Chandni Chowk.
General Talkies Ltd.,
Chandni Chowk.
Golden Talkie Distributors,
Chandni Chowk.
India Film Bureau,
Chandni Chowk.
India Talkie Distributors,
Chandni Chowk.
Indra Pictures,
Khari Baoli.
International Pictures,
Chandni Chowk.
Jagat Talkie Distributors,
Chandni Chowk.
Joshi Talkie Distributors,
Chandni Chowk.
Khanna Talkies,
Mahavir Talkies,
Chandni Chowk.
Mangal Talkies Distributors,
Chandni Chowk.
Manoranjan Pictures,
Chandni Chowk.
Manohar Film Distributing Co.,
Chandni Chowk.
Manmohan Pictures,
Delhi.
Modern India Talkies Ltd.,
Delhi.
Modern Films Ltd.,
Anarkali.
M. Saheb Chandan Mull Indrakumar,
Chandni Chowk.
Ramniklal Mohanlal & Co.,
Chandni Chowk.
Royal Talkie Distributors,
Chandni Chowk.

Saxena & Co.
Chandni Chowk.
Shyam Talkie Distributors,
Chandni Chowk.
Standard Talkie Distributors,
Chandni Chowk.
Star Talkie Distributors,
Chandni Chowk.
Sundar Talkie Distributors,
Chandni Chowk.
Super Film Distributors,
Chandni Chowk.
Vishnu Film Service,
Chandni Chowk.

DEVACOTTAH

Rajaram & Co.

DINDIGAL

Amritam Talkies, Film Distributors,
Dindigal

ERODE

Bala Subramania Film Co.
Kalidas Cinetone.
Rajeswari Talkies.

HYDERABAD (Sind)

Capitol Talkie Distributors,
Diamond Talkie Distributors,
Indus Film Distributors,
Karnanay Talkie Distributors,
Kumar Talkie Distributors,
Motiram G. & Co.
Prim Talkie Distributors,
R. C. M. Film Service.
Society Film Distributors.

INDORE

Shalini Talkies Circuit,
Vishramkoti, Tukgunj, Indore.

JAIPUR

Central Film Exchange

KARAIKUDI

Jayalakshmi Film Co.

KARACHI

Butaney Film Service,
Detaram Kirpalani & Co.,
Diamond Pictures,
Dada Bhutt & Co.,
Kutchery Road, Karachi.

Eastern Pictures,
Bunder Road, Karachi.

Empire Talkie Distributors,
Good Luck Pictures
Gwalani Bros.

Imperial Talkie Distributors
India Film Bureau,
Post Box 253, Karachi.

Indus Film Corp.

India Talkie Distributors

Jawahar Talkie Distributors
Jhanganey Nebhanani & Co.,
Jamshed Quarter, Karachi.

Kailash Talkie Distributors,
Liberty Pictures,
93/2, Kemball Road, Karachi.

Oriental Talkie Distributors,
Patel & Co.,
Bunder Road, Karachi.

Pearl Talkie Distributors

Prim Talkie Distributors

Regal Pictures Corp.,
Bunder Road, Karachi.

R. S. Chandan Mulla Indra Kumar,
Bunder Road, Karachi.

Rex Pictures

Renown Talkie Distributors

Royal Talkie Distributors

Saraswati Sound Studios Ltd.

Shivaldas & Sons

Society Film Distributors

Vishnu Film Service

Windsor & Co.

KUMBakonam

Shri Ram Talkies

S. T. R. Pictures,
Sterling Pictures

LAHORE

Chaudhari Film Service,
Lawrence Road.

Deegan & Co.,
Temple Road.

Desai & Co.,
The Mall.

Empire Talkie Distributors,
McLeod Road.

Film Art Bureau,
Beadon Road, Lahore.

India Film Bureau,
Kapoor & Co.,
McLeod Road.

Longani Talkies Distributors,
Beadon Road.

Malik Md. Shariff,
McLeod Road.

Manohar Film Distributing Co.,
McLeod Road.

Motimahal Theatres Ltd.,
Beadon Road.

Shree Shanker Talkies,
Beadon Road.

Royal Talkie Distributors,
Beadon Road.

Select Talkie Distributors,
McLeod Road.

Shri Shanker Talkie Distributors,
Beadon Road.

Shyam Talkie Distributors,
Thakur Film Exchange,
Abbot Road.

MADRAS

Amalgamated Theatres,
Al. Rm. Company,
Vepery, Madras.

A. M. Company,
25, Whangels Street.

Asandas Classical Talkies,
Khaleel Mansions, Madras.

Aurore Film Corporation,
66, Armenian Street, G. T. Madras.

Calcutta Film Exchange,
30, Armenian St., G. T. Madras.

Carnatic Film Co.,
83, Sembudoss St., G. T.

Central Film Exchange,
Wallajah Road, Madras.

Chamria Talkie Distributors,
20, Vepery High Road, Madras.

Chandra Pictures,
High Road, Vepery.

Devi Films,
Mint Street, P. T. Madras.

Empire Talkie Distributors,
Exhibitors Film Service,
Nadars Gardens, Poonamalle High Road.

General Film Distributing Co.,
48, Armenian St., G. T.

India Talkie & Distributing Co.,
286 Poonamalle High Road.

Indo - Cine - Service,
117, Vallala St., Vepery.

International Film Exchange,
22, Samichetty Street, Mount Road.

Iyyawani Films,
131 Thiruvathiar High Road, Tondiarpet.

Karthikeya Films,
Bishops Garden, Adyar.

Lakshmi Films,
Lotus Pictures Ltd.,
Sudharma, Ramaswami Ayer Street,
Cathedral P. O.

Madras United Artists Corp.,
1, Bells Rd., Triplicane.

Madura Original Boys Cinetone,
Mahalakshmi Studios Ltd.,
110, Royapettah, High Road.

Mani Modern Talkies,
Maniram Classics,
Royapetta High Road.

Mara Film Circuit,
304, Mint Street, P. T.

Madura Films Ltd.,
130, Wallajah Rd., Mount Road.

Marukshi Talkies,
Masanah Movietone,
78, Poonamalle High Road.

Olympic Pictures,
33, Jhones Street, G. T.

Oriental Film Service,
9, Stringer's Street, P. T.

Perfect Pictures Ltd.,
14, Rajabather Mudaliar Road,
Tyaagaraya Nagar.

Raman & Co.,
10, Stringer's Street.

Ramba Films Ltd.,
9, Woods Rd., Royapettah.

Rajam Talkies,
Kilpauk.

Royal Talkie Distributors,
Saraswati Stores,
Srinivasa Cinetone,
Poonamalle High Road.

Sri Chandra Bharati Cinetone,
Southern Theatres Ltd.,
Star Combines,
161, Mount Road.

Sundaram Talkies,
Super Tamil Talkies,
Vel Murugan Film Service,
49, St. Xavier Street.

Venugan Films,
133, Govindappa Naik St., G. T.

Vijay & Co.,
Lloyd Road, Madras.

Wasif M. A. & Co.,
23, Second Line Beach, Madras.

Yessel Film Company,
Egmore.

MADURA

Indra Talkies,
50, Manjanakara St., Madura.

Madura Original Boy's Co.,
Murugan Talkies,
Royal Talkie Distributors,
120, South Mari St., Madura.

NELLORE

Shree Ram Films.

NILGRIS

Malik Picture Corporation,

PUDUKOTTAH

The Pudukottah Film Co.,
New Palace High Road.

RAJAHMUNDY

Durga Cinetone.

SALEM

Angel Films,
M. A. S. Chellam & Co.
Shanker Films Ltd.

SUKKUR (Sind)

Bhagwani Film Service,
Massand Talkie Distributors,
Sind Film Ltd.

TANJORE

Venkateswar Films.

TIRUPUR

Jupiter Pictures Ltd.
Oriental Sound Pictures
Tirupur Talkies.
Universal Talkies.

TRICHINOPOLY

Coronation Film Co.
Jaya Bharat Film Co. Ltd.,
Jyoti Films.
Sri Lakshmi Film Distributing Co.
Thyagaraja Film Co.
Vel Film Co.

WELLINGTON

Mallic Pictures Corporation.

Quasfaw. Shabroji Wankali

EXHIBITION SECTION

MOTION PICTURE THEATRES IN INDIA

By I. B. PATEL, B.A., LL.B.

Inauguration of the Film Group in the Central Legislature
by
Mr. B. V. Jadhav M.L.A. & Rao Bahadur M. C. Rajah M.L.A.
DELHI 8th FEBRUARY 1934



The history of the growth of the cinematograph theatre from the first "Nekelodeon", as the "store shows" were called, to the modern theatre-de-luxe is as spectacular as any film exhibited on the screen. "The Great Train Robbery" was the first film exhibited in the store show. It proved that the exhibition was a lucrative business. As a result of the success of this venture started an era of theatre construction. In India films were exhibited in tents till 'America India,' the first theatre, was constructed. In its wake followed a number of cinemas in other parts of the country. These early amusement houses were mostly constructed tin-sheds with poor lighting arrangements and with dim and often out-of-focus projections. But despite the discomforts, the people flocked to the theatres to see a cinema film which at that time enjoyed all the privileges of a lucrative novelty.

Rapid Progress

The increase in the number of Motion Picture Theatres in India from 175 in 1911 to 275 in 1924, 406 in 1927 and 910 in 1936 shows that the industry registered a steady development. According to the latest estimates the number of regular theatres in India is about 1200. This shows that within the last fifteen years the number of cinemas has risen to 900 per cent. This increase, however, takes into insignificance when we compare it with the fifteen fold increase in cinema in ten years from 1924 to 1934.

The number of houses showing exclusively Indian pictures is 800 which shows that Indian films have hardly as many theatres throughout the country as a single city like New York. We find as many cinemas in New York and its suburbs as in the whole of British India. Its estimated that there are roughly 97000 cinemas in the world. The population of India is more than one-seventh of the total world population; still, the number of cinemas in the world is 140 times that of India, may be due to the fact that among the civilised nations of the world, Indians are perhaps the poorest.

Unique Advantages

Still one cannot afford to underestimate the tremendous possibilities of the cinematograph as a powerful instrument of popular entertainment and propaganda. If a propaganda film has to reach the entire population, the cinema houses can accommodate it in about a couple of months. The chief advantage of the cinema is that it can provide mechanised entertainment show after show without tiring the artists. There is little wonder then that it could successfully challenge all other forms of entertainment and compel them to recede into the background. It has, thus, reserved for itself the pride of the place as an institution exercising an ever-increasing influence in community life. Majority of the people unlike the West are illiterate; they cannot read the newspapers. This augments the

value of the talking picture which holds its sway over the masses by its ability to supply a wealth of information by directly talking to them when their attention is entirely focused on the screen.

Bright Future

The film like any other commodity is manufactured for mass entertainment from a mainly commercial viewpoint. The manager of a cinema theatre is, therefore, not an "artistic entrepreneur" but a retailer of entertainment in a particular locality. He would naturally try to secure as attractive programmes for his audience as he can. Then he employs all the possible means that human ingenuity can invent to inform his patrons and keep them reminded that for a small admission price he will provide them entertainment to suit their tastes. Many successful exhibitors have planned elaborate publicity and exploitation campaigns to popularise the film and to make the people, cinema-conscious. They have installed in their theatre up-to-date air conditioning plants and the latest apparatus for the projection of the talkies. They ensure for themselves a permanent clientele by making their audience at home and satisfied by providing additional attractions like comfortable seats, soda fountains, bars etc. But at the other end of the scale are exhibitors who have not been able to grasp the economics of theatre management. It should be brought home to them that it would be to their advantage to build up the goodwill of their audience by following the methods of management employed by their more successful comrades. It is gratifying to note that

many proprietors of old cinemas have put up new and more comfortable seats, redecorated the theatres and provided better illuminations and lobby displays to present a more attractive appearance. Now if they select their programmes with greater care and intensify their publicity drives, we can forecast a bright future for them in the shape of additional clientele and hence, increased earnings.

Rural Cinemas

So far the cinematograph has been mainly an urban entertainment. It is a high time men at the helm of the indigenous industry devoted greater attention to the expansion of theatre-construction in the rural areas where the people have few other diversions. To them the cinema would provide not only entertainment within their means but education and enlightenment also. From the purely commercial point of view as well, it would be worth the Indian producers' while to open up more theatres in the interior as this would create a wider outlet for their productions and provide cheap and wholesome recreation to the rural population which needs it most. It is only a question of taking out more pains and making them available to rural exhibitors at lower rentals.

Handicaps

The rates of admission to-day vary from four annas to Rs. 2-4-0 in big towns while in the mofussil places they are considerably lower. The rates can be lowered further, if some of the handicaps under which the exhibitor works are removed or at least some compensatory relief is given to him. The

Government and the local bodies have looked upon the film merely as a taxable commodity yielding a certain revenue. Experts have calculated that about 25 per cent of the gross-box-office earnings are swallowed up by Government, Municipal and Electricity taxes. This heavy incidence of taxation has stifled a rising yet potential industry. It is, in a large measure, responsible for the uneconomic running of many theatres. As a result of these taxes, the exhibitor raises the rates of admission, he thereby keeps out the poorer classes of the audience who cannot afford to spend more, though they are in greater need of recreation of the type provided by the cinema than the well-to-do people who can afford other costly amusements as well.

Relief

Another anomalous position is that in most cases the tax payer gets some return from the Government in one form or the other. But the cinema industry receives step-motherly treatment from the State in as much as it receives no reciprocal benefit from the Government in spite of its paying large sums of money. If the Government could see their way to utilise at least a portion of the taxes levied, say for the production of pictures of real educative value or better still establish an agency to assist the people in emergencies in really deserving cases, the industry would thrive and thus be able to pay larger amounts by way of taxes.

The exhibitors get no concession in the freights from the railway companies though they pay roughly Rs. 35 lacs annually to the railways for circulating the films from one part of the country to another. Now if the Railway Companies gave some relief in freights, then the turnover of films will increase and the cinema will be enabled to penetrate into the interior. This expansion of rural cinemas will ultimately benefit the railways.

In the same manner the Electric Companies also would do well to charge lower rates to the exhibitor who is an important customer paying huge bills. If he gets some relief then he would be able to put up brighter illuminations and advertise his programmes better.

Unity Needed

If the exhibitors are united, they would be able to voice their grievances and put forward their demands more emphatically as well as effectively. The Exhibitors Group of the Motion Picture Society of India is doing good work in spite of its recent origin and we hope that with better cooperation and mutual understanding among the theatre owners throughout the country, it would more than justify its existence by strenuously fighting for the rights of the exhibitors and be instrumental, (shall we say?) in ushering a new era of peace, prosperity and plenty for this important branch of the Motion Picture Industry in India.

*They are Money getters!
& GOLD to the Exhibitors!*



New Theatre's Marvels of Film-Art

- (1) Subeh - Ka - Sitara
- (2) Puran - Bakta
- (3) Rajrani Mira
- (4) Yahoodi - ki - Ladki
- (5) Chandidas
- (6) Ruplekha
- (7) Dulari Bibi (3 reel comedy)
- (8) Daku Mansoor
- (9) Karwan - e - Hayat

SAROJ MOVIEZONE'S JEWELS

- Bahare - e - Sulemani
Chandra or Modern Girl
Aylan - e - Jang
Gaibi - Sitara
Kimiagar
Iman Farosh

KANWAL MOVIEZONE'S

- Karwan - e - Hushna
Stri - Dharma

STAGE FILM CO.'S

- Hamlet or Khoon - ka - Khoon

BALGANDHARVA RUIKAR PROD.

- Sadhvi Mirabai (Marathi)

- (10) Josh - e - Inteqam
- (11) Devdas
- (12) Dhuip - Chhaon
- (13) Millionaire
- (14) Maya
- (15) "Excuse me Sir" (3 reel comedy)
- (16) The President
- (17) Motherland

GANDHARVA CINETONE'S

- Sati Mahananda
Maha Rani
Bala Joban
My Darling

PRATIMA PICTURE'S

- Patit - Pawan

RAJI MOVIEZONE'S

- Tilismi Heera

MAYUR MOVIEZONE'S

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Western Circuit

(Gujarat, Kathiawar, Maharashtra, Kanara)

Station	Cinema	Type	Management	Sound System	Capacity
Ahmedabad	Central	I		Bauer	
	Cinema De France	I	D. M. Shah	W. E.	500
	English				
	Grand	M	Hasanally	R. C. A.	495
	Krishna	I	D. M. Shah	W. E.	766
	Laxmi				
	Model	I	Model Theatres Ltd.	R. C. A.	1000
	New Victor				
	Novelty	I	Purushotamdas	R. C. A.	1000
	Prakash	I	"	Bauer	700
Ahmednagar	Pratap	I	N. C. Bodiwala	R. C. A.	800
	Regal		"	"	1000
	Rosy	M	N. C. Bodiwala	"	500
	Saraswati	I	"	R. C. A.	400
	Victor				
	Mohan	M	Western India Theatres Ltd.	Z. I.	700
	Regimental (York)	F	Khair Mohamed Bros.	Bauer	400
	Sarosh	M	Western India Theatres Ltd.	B. T. H.	500
	Seasonal				
	Ranjit				
Amreli	Amreli				
	Anjar				
	Ankleswar				
	Bagalot				
	Seasonal				
	Sri Rasawasi				
	Chitramandir	I		R. C. A.	
	Krishna			Z. I.	
	Royal Opera	I	F. K. Khothari	R. C. A.	400
	Golden				
Banswara	Banswara				
	Baramati				
	Bharoda				
	Shyam	M	Karendikar	R. C. A.	
	Lakshmi	M	Ambalal S. Pandya	Bauer	400
	Mohan	I	Doolabhai Chunilal	W. E.	650
	Olympia	M	D. B. Joshi		
	Pratap Vijay	I	Narayan Mistry	Bauer	450
	Prince	I	Taherally		450
	Bharat				
Barwani	Suryoday	M	B. P. Naidu and M. J. Wable	Zeiss Ikon	750
	Ranjit				

(* I: Indian, M: Mixed, F: Foreign)

Station	Cinema	*Type	Management	Sound System	Capacity
Bassein	Bassein	M		Bauer	
Beawar	Laxmi Vijaya				
	Danesh				
Belapur	Royal				
	Barang	I	R. K. Joshi	Bauer	
Belgaum	Royal				
	Huns	I		Bauer	
	Krishna	I	Y. G. Vaidya	B. T. H.	
	Laxmi	M	Pandit	Universal	
	Ritz				
Belgaum (Cantt)	Royal				
	Globe	M	Ebrahim and Pandit	R. C. A.	
	Novelty	M	B. S. Desai	B. T. H.	
	Silver	I	Desai	Bauer	
Bhuj (Cutch)	Star	M	B. S. Desai	Morrison	
	Kalapi	I	Purushottamdas	Bauer	
Bhimdi	Imperial	M			
Bijapur	Laxmi	M	Joshi	R. C. A.	
	Saraswati	M	D. D. Jambagi	Z. I.	
Billimora	Taj				
	Moti	I	Hathiwala		
Bombay	Alfred	I	C. B. Mehta	Bauer	
	Alexandra	F	Addulally	B. T. H.	
	Apollo (Surya)	I	Bilimoria & Bharucha	R. C. A.	
	Broadway	F	Mehta	R. C. A.	
	Capitol	F	Globe Theatres Ltd.	W. E.	
	Central	I	Western India Theatres	R. C. A.	
	Coronation	M	H. A. Beg Mohamed	Nitzsche	
	Crown	M	Bhathena and Mheta	Morrison	
	Derby	I	Bhavnagari	Z. I.	
	Edward	M	Bilimoria & Bharucha	R. C. A.	
	Elphinston	M	C. H. Shah	Pathe	
	Empire (New)	F	Western India Theatres Ltd.	W. E.	
	Eros	F	Cambatta	R. C. A.	
	Excelsior	F	Khan Bahadur A. Billimoria	W. E.	
	Globe	I	Salebhoy	R. C. A.	
	Hind Mata	M	"	Morrison	
	Imperial	I	Akbar Baig Mohamed	W. E.	
	Kohinoor	M	Salebhoy	B. T. H.	

(* I: Indian, M: Mixed, F: Foreign)

Station	Cinema	*Type	Management	Sound System	Capacity
Bombay	Krishna	I	Western India Theatres	W. E.	1200
	Lamington	I	Bilimoria & Bharucha	R. C. A.	800
	Laxmi	I	Bhopatker	B. T. H.	600
	Mahim				
	Majestic	I	Abdulali & A. Irani	W. E.	917
	Minerva	I	Western India Theatres	W. E.	800
	Novelty	I	Hasanally	R. C. A.	1300
	Palace	F	Billimoria & Bharucha	W. E.	500
	Pathe	F	A. Hague	W. E.	850
	Plaza	M	Dastur and Kapurchand	R. C. A.	800
	Radio	I	Tarmohmed	Victoria	550
	Raghuvir	I	Noormohmed	R. C. A.	300
	Regal	F	Globe Theatres Ltd.	W. E.	1250
	Roxy	I	Kapurchand & Co.	W. E.	1000
	Royal	I	Dubash Bros.	Philsonor	600
Broach	Royal Opera House	I	Adi Patel	W. E.	1000
	Saraswati	I	Naginlal	B. T. H.	500
	Silver	I	F. N. Balaporia	R. C. A.	800
	Star	M	Mrs. Panday	R. C. A.	400
	Super	I	Ratonshaw Dorabji	R. C. A.	800
	Venus	I	Rustomji Dorabji	Nitzsche	900
	Wellington	F	Rustomji Dorabji	W. E.	1000
	West End	I	Ranjit Movietone	R. C. A.	1100
	Saraswati	M	Salebhoy Dabyabhai	Imperial	750
	Bansi	M	All India Theatres Ltd.	B. T. H.	350
	Palace	M	All India Theatres Ltd.	Venzelhy	650
	George	I	Mr. Wadia	Bauer	600
	Sri	M		Bauer	350
	Cuncolin	M		Bauer	500
	Majestic	I	Rahimbhai	Imperial	500
Dharwar	Dabhoi				
	Lila				
	Seasonal				
	Shalimar	F	Mrs. Louis	R. C. A.	
	Deolali				
Dharwar	Deccan				
	Regal				
Dharwar	Vijay	M	V. M. Mudholkar	R. C. A.	700

(* I: Indian, M: Mixed, F: Foreign)

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Britain and India.

Station	Cinema	*Type	Management	Sound System	Capacity
Dhrangadhra	Talkie	I	Narotamdas		
Dhond	Krishna	M	Pathar		
Dhoraji	Aftab	I	H. K. Budhawani	B. T. H.	
Dohad	Globe				
	National				
	Sidhpuri	M	Kharas	R. C. A.	400
Dwarika					
Gadag	Aruna				
	Bharat	I	Mudholkar	R. C. A.	500
	Sudershan				
	Vijaya				
Gadkeri					
Gadhra	Capital	I	Battr		
	Vijaya	M	Kanubhai Desai	Victoria	
Gokak	Babies				
Gondal	Manohar		Abdul Satar	R. C. A.	
	Crescent		"	"	
	Shri Shivaji			Bauer	
Haregaon					
Haveri					
Honavar	Samarth				
Hubli	Deccan	M	S. A. Washikar	B. T. H.	590
	Mahalaxmi				
	Mallikarjun	M	G. D. Hublikar	R. C. A.	500
	Sudarshan	M	H. R. Sikhav	R. C. A.	550
Ichalkaranji	Anand (Seasonal)				
	Sri Narayan	I		Bauer	
Jetpur	Laxmi			Bauer	
	Maharashtra				
Kal	Basweshwar				
Kalampur	Anand				
Kamkhadi	Bharat				
Kamkhambhali	Manhar				
Kamnagar	Digvijaya	I		Bauer	700
	Manohar				
	Pratap Vijaya	I			
Ketalsar					
Ketpur	Central			Bauer	
	Globe (Seasonal)				
	Royal				
Kunagadh	Imperial				
	Royal	M	Kureshi	Bauer	400
Kadi	George				
Kalghatgi	Dattatraya				

(* I: Indian, M: Mixed, F: Foreign)

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BOMBAY.**

Station	Cinema	Type	Management	Sound System	Capacity
Kalol	George Krishna	I	Tendulkar	R. C. A.	600
Kalyan	Krishna				
Karad	Anand Royal				
Karjat	Samarth	F	Western India Theatres Ltd.		
Karwar					
Khambalia					
Kirkee	Excelsior	F	Pardeshi	R. C. A.	600
Kirloskar wadi	Capitol				
Kolhapur	Huns. Prabhat Rajaram Royal Venus				
Kopargaon		I	Sukhia	R. C. A.	600
Kurudwadi					
Kurla	Kurla Laxmi Model Dilawar Manhar (Seasonal) West End Krishna Prakash				
Kutiana		I	Costa & Sons. Deochand Bhiku Gandhi	R. C. A.	1000
Limbdi					
Lonavla					
Madgaon	Cinerax	M	Gandhi J.	Trix	400
Mahad	Gandhi				
Mahuva	Manhar				
Mahim	Mahim Ruby	I	Bauer		
Malwan					
Mandvi (Cutch)	Manhar				
Mangrol	New Mangrol	I	Bauer		
Manmad	Godavari				
	Royal Samarth				

(* I: Indian, M: Mixed, F: Foreign)

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Station	Cinema	Type	Management	Sound System	Capacity
Mapaca	Dasaratha Minerva Ram	M	Sirsat & Narwaker	R. C. A.	400
Mehsana	Prakash (Seasonal)	M			
Margoa	Sri Laxmi Cine Republica Minerva Madhav		Srinivasa Virgincar		
Miraj		M	Jamdar	R. C. A.	500
Miyagam	Royal				
Morvi	Suryodaya Imperial	I	Nanlal Mohanlal Shah	R. C. A.	700
Nadiad	Laxmi	I	Manibhai Patel	Imperial	1000
Nasik	Circle	M	United Theatres	Duphone	450
	Madhukar	M	" "	R. C. A.	400
	Vijayanand	I	" "	Bauer	600
Navsari	Vasant	I	Salebhoj and Dahyabhai	Royal	600
Nipani	Babies Prabhat			Bauer	
Noa Goa	Cine - Theatre - National	M	Deshpande	R. C. A.	500
Palanpur	Uday (Seasonal)			Bauer	
Palghar	(seasonal)				
Panchgani	Akbar				
Pandharpur	New Akbar	I	Thakar Hussein	B. T. H.	400
Panvel	Ajit				
Patan	Globe	Seasonal			
	Prakash	I	Heeralal & Wadia	Victoria	600
	Saraswati	I	Rowji Bhai	Imperial	500
Patlod	Golden				
	Prem				
Poona	Apollo (New)	M	Western India Theatres Ltd.	R. C. A.	800
	Aryan	M	Pathak	R. C. A.	600
	Connought	F	Western India Theatres Ltd.	R. C. A.	350
	Capitol	F	" "	R. C. A.	650
	Central	I	" "	Z. I.	700

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PICTURES

Station	Cinema	Type	Management	Sound System	Capacity
	Deccan	M		Bauer	600
	Empire	F	Western India Theatres Ltd.	R. C. A.	405
	Globe	M	" "	R. C. A.	800
	Krishna	M	" "	Bauer	750
	Laxmi				
	Minerva	I	Western India Theatres Ltd.	R. C. A.	800
	Prabhat	I		R. C. A.	900
	Rainbow	M		Bauer	600
	Vasant	I	Salebhoj Dahyabhoj	W. E.	1500
	West-End	F	Western India Theatres Ltd.	W. E.	560
Forbunder	Newton	I	Narbheram	Nitsche	700
	Royal				
	Sudama	I		B. T. H.	700
Kabkavi	Babies (Seasonal)				
Kakot	Capitol	M	Mohanlal	R. C. A.	700
	Prakash				
Under	Empire	M		Bauer	
Bernagiri	Krishna				
Bennur	Babies				
Gangli	Anand	M		R. C. A.	700
	Bombay	M	Sukhia		
	Jayshree	M	V. C. Kelkar	R. C. A.	450
	Anand	M		R. C. A.	700
Varera	Sudershan	I			
Swantwadi	Bhagavat Chitra				
Thalapur	Mandir	M	Bhagwat	R. C. A.	1000
	Prabhat	M	S. G. Patwardhan	Bauer	800
	Prakash				
	Pratap				
	Saraswati	I	Pardeshi & Kulkarni	B. T. H.	800
	Saraswati (New)	M	" "	B.T.H & Z.I	1200
	Sidhapur				
Thalapur	New Gloria (seasonal)			Bauer	
and Kheda	Basweshwar	I			
San	Imperial	I	Salebhoj Dahyabhoj	R. C. A.	800
Shat	Laxmi	I	" "	R. C. A.	975
	Moti	J	Supreme Film Distributors	R. C. A.	1000

Station	Cinema	Type	Management	Sound System	Capacity
	Natwar				
	Palace	I	All India Theatres	R. C. A.	100
	Prabhat	F	" "	" "	100
	Super	I	" "	W. E.	100
	Venus	M	Salebhoy Dahyabhoj	R. C. A.	100
Tej Pur	Seasonal				
Thana	Laxmi	M	Tendulkar	Victoria	40
Una	Roshan		Valibhai		
Upleta	Aftab				
	Golden				
Vapi	Lila				
Vasco-da-Gama	Costa		Costa & Bros.		
Veraval	Gulshan				
	Royal				
	Vijaya				
Viramgam	Bansi			Neitzche	
	Majestic			Bauer	
	Victor				
Visnagar	Seasonal				
Wadhwan	Capitol		Bati	Phillisonor	
	Vijaya		Kanubhai Desai	R. C. A.	
Wai					
Wankaner	Krishna				
	Pratab Vijaya				
Yadgir	Seasonal				
Yeola	Hind Mata			Bauer	
	New India				

Central Circuit

(Central India, Rajputana, Central Provinces, Berar, Khandesh).

Station	Cinema	Type	Management	Sound System	Capacity
Ahmadpur	Touring				
Amber	Capitol	M	Salebhoy		
			Dayabhoy	R. C. A.	450
		M	Hathiwala & Co.	Phillisonor	600
Akola	Majestic	I	P. J. Mule	Bauer	600
	Krishna			Bauer	
	Mahabir				
	Plaza				
	Pratap	M	Radha Kishan	B. T. H.	650
	Shrawagi	M	T. E. Mulla	R. C. A.	1300
Akrot	Krishna (Seasonal)				
	Mahabir	I	Kanayalal		
	New Hatam	I			
Alwar	Jagat	I	Pannalal	B. T. H.	1100
	Kishore			Bauer	
Amalner	Krishna				
	Shree Gajanan			Bauer	
	Swastik				
	Tamboli	I	Tamboli	R. C. A.	
Anraoti	Krishna	M	Dandekar	R. C. A.	700
	Vijaya				
Anjangaon	New Globe	M		Bauer	
	Shree Krishna				
	(Seasonal)				
Anjar(Burwani)	Ranjit				
	Vijaya (Seasonal)			R. C. A.	
Asi	Krishna (Seasonal)				
Balaghat	Balabir			Bauer	
	Narasingh				
Bandikui(Punjab)	Touring				
Banagar	Crown (Seasonal)				
	Ranjit				
Baram	Diamond				
Bawar	Ganesh		Shamlal Sharma	Z. I.	
	Krishna				
	Royal	M	Pt. Brijniwasdasi	Phillisonor	500
Bawal	Touring				

(I: Indian, M: Mixed, F: Foreign)

Station	Cinema	*Type	Management	Sound System	Capacity	Station	Cinema
Bhandara	Narasing (Seasonal)					Dhulia	Prabhu
Bharatpur	Sapre Bros (")					Dondaicha	Royal Tour
Bhilsa	"					Ellichpur	Dharish
Bhopal	Imperial	M	Annayatali				Laxmi
Bhusaval	Palace	M	"				Shree
	Linda	M	E. Johnson	R. C. A.		Faizpur	Tour
	Maharashtra	M	Maharashtra Talkies Ltd.	Universal		Fatchabad	
	Famous	I	Famous Pictures	Bauer	300	Gadawada	"
Bikaner	Ganga	M	Bikaner State	Nirtzsche	600	Gondia	Centre
Bilaspur	Nadani	I	Nadani Bros.	Philisonor	400	Gwalior	Diam
	Super	I	Sapre Bros.	"			Krish
Buldhana	Ajcem						Mohi
	Gajanan (Seasonal)					Harda	Mah
Burhanpur	Grand Aryan (")					Hinganghat	Laksh
	Kolnoor			Victoria			Maha
	Prakash					Husangabad	Vindh
	Rajkumar					Indore	Crow
	Rana						Krish
Chalisgaon	Prakash					Indore (contd)	Prab
	Victoria					Rega	Ohm
Chanda	Desai	M	Hasnally	Philisonor	700	Praka	Praka
	Excelsior	I		"		Ram	Yash
Chhindwara	Sulochana	M	D. K. Parni	Bauer	1150	Man	Natw
	Parni					Dutt	Prab
	Sahi					Jaipur	Gajap
Chopda	Hilale Anwar	I	Talkore Ganesh Prasad Singh	Philisonor	500	Jalarpattam	Janner
	Laxmi					Jodha	Tour
	Prabhat					Jubbulpore	Bhar
Damoh	Rama						Emp
Dewas	Dewas					Laxmi	Palac
Dhamtari	Martand					Rega	Rega
Dhar	Sharada Bros.						
Dharangoon	Anand						
	Maharashtra						
Dhulia	Bombay	I	Maharashtra Talkies Theatre Ltd.				
	Dutta			B. T. H.	500		

(* I: Indian, M: Mixed, F: Foreign)

(* I: Indian, M: M

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Station	Cinema	Type	Management	Sound System	Capacity
Bobbulpore	Shyam	I	Shamji Kheta	R. C. A.	750
Balpur	Empire	I		Philisior	
	George				
	Krishna	I	Naidu	Philisior	700
	Majestic	M	K. L. Batva	Z. I.	600
Kamptee	Capitol	F	C. J. Little	Philisior	350
	Kamptee				
	Narasingh (Seasonal)				
Karanja	Laxmi			Bauer	
	Narasingh (Seasonal)				
Katni	Imperial				
	New	I		Philisior	
	New Diamond				
Khamgaon	Gajanan	I	Kunjilal Savakna	B. T. H.	700
	Mohan				
Khandwa	Anand				
	Laxmi		Tiwari		
	Prakash				
Khargaon	Madhav				
	Usha				
Khardoh	Touring				
Kopergaon	Madhav				
Kozali	Chand	I	Jaidani Bros.	Bauer	500
	Kohinoor				
	Seasonal				
Malkapur	Gajanan	I		B. T. H.	700
	Hanuman	M	Shankar Rao	Bauer	
Malgaon	Aziz				
	Minerva				
	Royal				
	Sirdar			Bauer	
Mhow	Motimahal				
	Orpheum	F	Gangaram & Sons	W. E.	500
	Ranjit				
	Suryodaya				
	Vandette	F	A. F. Dias	R. C. A.	340
Murtazapur	Touring				
Nagpur	Craddock				
	Elphinstone	M		R. C. A.	450
	Empress Mill				

Station	Cinema	Type	Management	Sound System	Capacity
Nagpur	Laxmi	M		R. C. A.	80
	Narasingh	M	Naidu & Doga	Z. I.	80
	Palace	M	Ebrahim & Naidu	Z. I.	80
	Prakash	I		W. E.	80
	Regent	F	N. J. Nayadu		80
	Royal				
Nandarbar	Surya				
	Union				
	Firozmahal		Damodardas	Bauer	
	Kohinoor			Bauer	
Nandura	Krishna				
	Moti				
Nardana	Gajanan (Seasonal)				
Narsingpur	Touring				
Nasirabad	Garrison	F	Gangaram & Sons	Philisonor	80
Neemuch	Vijaya				
	Seasonal				
Pachora	Dhruva			Bauer	
	Samarth				
	Shri Ramdas			Bauer	
Pandharkawada	Touring				
Phulgaon	"				
Pursad	"				
Raigarh	Narasing (Seasonal)				
Raipur	Babul				
	Bharat	I	B. P. Sapre	Philisonor	80
	Great Indian				
	Sapre Bros.				
Rajnandgaon	Mahalaxmi				
Ratlam	Sharada			Bauer	
	Sapre	M	Sapre Bros.	B. T. H.	80
Sahada	Sambhu				
	Gloria				
Savda	Touring				
Saugor	Kamala				
	Krishna				
Seoni	Shiv				
	Kailash				

(* I: Indian, M: Mixed, F: Foreign)

Station	Cinema	Type	Management	Sound System	Capacity
Seoni	Mahavir			Bauer	
Sharda	Touring				
Shargaon	"				
Shivpur	"				
Simasari	Narasingh				
Udaipur	Mewar				
Udaipur	New Cinema House	M	Ambalal	Philisonor	500
	Imperial	I	R. S. Sanghvi	R. C. A.	900
	Narasingh	I	Onkarmal, Khandelwal and Agarwal	R. C. A.	550
	Paramount	M	C. S. Gupta	Bauer	650
Wardha	Laxmi Vijaya (Seasonal)				
Waran	Om Gajanan				
	Sayam Sundar				
	Shree Dutta (Seasonal)				
Yestmal	Shree Ganesh Arthur	I	Rodrigues	B. T. H.	500

(* I: Indian, M: Mixed, F: Foreign)

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North-West Circuit

(Sind and Beluchistan)

Station	Cinema	*Type	Management	Sound System	Capacity
Fort Sandiman Hyderabad (Sind)	Dayal	M			
	Capitol	M			
	Kumar	M			
	Majestic	I			
Jacobabad	R. A. Theatre	F			
	Royal Opera	I			
	Capitol	I			
	Sanker	I			
Karachi	Capitol	F			
	Imperial	I			
	Jagadish	I			
	Motimahal	I			
	National	I			
	Palace	F			
	Picture	I			
	Plaza	F			
	Prabhat	I			
	Rama	I			
	Regal	F			
	Star	I			
Larkana	Capitol	I			
	Royal	I			
Mirpurkhas	Capitol	I			
	Kumar	I			Erko
Rawabsha	Indian	I			
	Rama	I			
Sukarpur	Capitol	I			
	Harivallabh	I			
Sibi	Opera	I			
	Imperial	I			
Sukkar	Kumar	I			
	Minerva	I			
Tando-Adam	Ghanshyam	I			
	Capitol	I			
Tando-Allahyar	Capitol	I			
	Mohamed	I			
Khan	Indus	I			
	Kumar	I			
Quetta	New Empire	M			
	Opera	M			
	Prem	I			

(* I: Indian, M: Mixed, F: Foreign)

Frontier Circuit

Station	Cinema	Type	Management	Sound System	Capacity
Abbotabad	New Empire	M	Malik	Philisonor	300
	Royal	F	Laxmi Narayan	R. C. A.	300
Bannu	Frontier	M	Gangaram & Sons	R. C. A.	300
	Royal Capitol	M	Mallick Rikh Ram Singh	Motiograph	750
Cambellpore	Kumar	M	Khan	Philisonor	400
Cherat	Laxmi	M	Subni	R. C. A.	400
Dera I. Khan	Capitol	M	Gangaram & Sons	R. C. A.	800
	Imperial	M	Mullick Rikha Ram Singh	Webster	600
	Royal	M			
Jallalabad	Seasonal				
Jamrud	"				
Kohat	Royal	M	Abdul Gafur	R. C. A.	600
Landikotal	Capitol	M	Ishwardas Sahani	R. C. A.	600
Mardan	Mardan	M	Krishnachand	R. C. A.	300
Nowshera	Capitol	M	Ishwardas Sahani	R. C. A.	800
	Lansdowne	F	Santsingh Seble	W. E.	300
Peshawar (City)	Dilshad	I	Asthana	R. C. A.	800
	Imperial	I	Krishnachand	"	700
	Nishat	I	Gulam Rasul and Roshanlal	"	500
	Picture	I	Sadh Singh	"	800
	Rose	I	Saran Singh	"	900
Peshawar (cantt.)	Capitol	M	Ishwardas Sahani	W. E.	700
	New Lansdowne	M	S. S. Seble	"	800
Razmak	Razmak	M	Gangaram & Sons	W. E.	300
Risalpur	Royal	F	Abdul Gafur	R. C. A.	200

(* I: Indian, M: Mixed, F: Foreign)

Northern Circuit

(Punjab, U. P. & Kashmir)

Station	Cinema	Type	Management	Sound System	Capacity
Abohar	Daryan	F	N. Orde	W. E.	396
Agra	Imperial	I	R. B. Jaswantra	R. C. A.	800
	Jaswant	I		R. C. A.	500
	Krishna	I		R. C. A.	750
	Plaza	I	Kapur	"	800
	Royal	I	Abdul Gafur	R. C. A.	600
	Taj	I	Mohanlal	W. E.	600
Allahabad	Chitra	I	Mitter	R. C. A.	700
	Imperial	M	Motimahal Theatres	"	650
	Motimahal	I		W. E.	850
	Niranjan	I	N. L. Bhargava	W. E.	900
	Palace	F	Gandhi	R. C. A.	600
Aligarh	Paradise	M	N. R. Bhargava	"	650
	Pearl	I	B. N. Bansal	R. C. A.	450
	Ruby	I	Nawab Ahmad Khan	Universal	350
	Shahi	I		R. C. A.	500
Almora	Capitol	M	Shah	"	450
	Prabhat				
	Roxy	M	Mehrotra	Universal	500
Amala City	Royal	I	Ahmed Husein	R. C. A.	600
Amala (Cantt)	Capitol	M	Rashid	B. T. H.	500
	Kailash	M	Kailash Pictures Ltd.,	R. C. A.	500
	New Royal	I	S. P. Jain	"	500
	Nishat	I		Philisonor	800
	Prabhat	I	Amarnath	B. T. H.	1000
	Regal	I	Balwantsingh	R. C. A.	800
Amritsar	Amrit	I		W. E.	450
	Pearl	I		Philisonor	
	Rialto	M	Lala Nank Chand	"	
	Royal	I	S. R. Shah	"	
Amroha	Plaza	I		"	
Aznagarh	Seasonal			"	
Bahawalpur	Sadig	I	Sadig	"	
Bahraich	Seasonal			"	

(* I: Indian, M: Mixed, F: Foreign)

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GULBARGA

Station	Cinema	Type	Management	Sound System	Capacity
Balia	Seasonal				
Banda	Krishna	I		Philisonor	
Bharabanki	Seasonal				
Bareilly	Dilkush	I	Idris Khan	Philisonor	700
	Globe	F	Harichand Kapur	W. E.	350
	Imperial	M	D. R. Gupta	R. C. A.	1000
	Jubilee	M	Ramsingh Ramgaria	Philisonor	1000
	Regal (Seasonal)	F		Philisonor	350
Barnala	Prem			Bauer	
Basti	Vishnu				
Batala	Palace	I	Jaikisan & Gosain	R. C. A.	400
Bawa	Seasonal				
Bawales	Chitra	M	New Theatres Ltd.	R. C. A.	1000
	Laxmi	I		Philisonor	
	New	I	R. K. Lehri	"	750
	Vishwanath	M	" "	R. C. A.	800
Bhano	Seasonal				
Bhatinda	Novelty				
Bhawani	Murari	I	Agarwal	R. C. A.	400
Bhore	Seasonal				
Bidoun	Jubilee	M	L. Ganga Prasad	R. C. A.	800
Bidand Shahr	Seasonal				
Bijnore	Baikunth	I	Javeri Bros.	R. C. A.	650
	Bharat	I			850
	Capitol	I			650
	Central	I	Sharma & Co. Ltd.,	B. T. H.	800
	Chitra	I	Mitter	R. C. A.	850
	Golden	I			
	Gopal	I			
	Moti	I	Motimahal Theatres		
			Ltd.,	R. C. A.	800
	Nishat	I	Javeri Brothers	R. C. A.	850
	Regal	I	" "	"	850
Bijnore	Elphinstone	F	H. Mehta	R. C. A.	800
Bisr.	Federal	F	Mehta	"	800
Bhadrata	Seasonal				
Bhabhatta	Seasonal				
Bhabhi	Regimental	F		W. E.	
Bhousie	Dalhousie	M	Purnachand	R. C. A.	450

Station	Cinema	Type	Management	Sound System	Capacity
Dehradun	Selwyn	F	Mrs. Lintott	Philisonor	50
	Elite	I	P. B. Gazdar	Philisonor	40
	Orient	M	" "	R. C. A.	50
	Palace	F	Balkrishna	Philisonor	50
Delhi	Palladium	M	" "	B. T. H.	60
	Royal	I	Lala Hukumchand	B. T. H.	50
	Capitol	F	J. Little	W. E.	50
	Central	I	Tipnis	R. C. A.	60
	Imperial	I	Mohanlal & Bros.	Philisonor	50
	Jubilee	I	Tipnis	W. E.	60
	Kamal				
	Majestic	I	General Theatres Ltd.,	W. E.	100
	New Royal	I	Tipnis	W. E.	100
	Nishat	I	Exhibitors & Co.	R. C. A.	60
	Novelty	M	Jagath Narayan Seth	R. C. A.	100
	Picture	I	B. & N. Das	R. C. A.	50
	Roxy	I		Erko	100
	Sangam	M	Sangamlal	R. C. A.	60
Delhi (New)	West-End	I	Chitnis	B. T. H.	60
	Plaza			R. C. A.	100
	Raisina	I	Ganeshdas Seth		50
	Regal	F	Liddel	W. E.	100
Deva Gazi Khan	Coronation				
Dera Nawabsha	Prince	I			
Dharampur	Seasonal				
Dharamsala	Himalaya	M	P. L. Chabague	Philisonor	40
Dina	Seasonal				
Doga	"				
Etah	"				
Etawah	Dadabhai	I	Mehra	Z. I.	40
	New King	I		Z. I.	40
Faridkot	Jubilee		Faridkot State	R. C. A.	
Farukabad	Krishna		Shah	R. C. A.	
Fategad	Seasonal				
Fazilka	"				
Ferozepore City	New	I			
	Nishat	I	Chiranjilal	R. C. A.	50
	Pioneer	I	A. D. Soni	R. C. A.	40

(* E Indian, M: Mixed, F: Foreign)

Station	Cinema	Type	Management	Sound System	Capacity
Ferozepore	Memorial	F	Anardin Kharidin	W. E.	350
Fazabad	Regimental	F	F. Hughes	W. E.	350
	Ronak				
Fangora	Seasonal				
Fatehpur	Regal	M	R. A. Singh & R. P. Singh	Philisonor	700
	Capitol	F	Sahni		
Fazilabad	Prince	I	Saxena	R. C. A.	300
Feroza	Imperial			Bauer	
Ferozpur	Vinod	M	G. L. Sah	Motiograph	350
	Jubilee	M	R. K. Chamaria	R. C. A.	575
	Railway Institute	M		Philisonor	
	Regal	M	Rohatagi Syn	"	
	Sree Krishna	I		R. C. A.	
Ferozat	Majestic	I	Gurubux Singh	B. T. H.	600
Ferozpur	New Empire	M	Puri	R. C. A.	
Ferozanwala	Majestic		Gurubux Singh	B. T. H.	400
	Regent		K. S. Dawar	R. C. A.	450
Ferozpur	Seasonal				
Ferozgaon	"				
Ferozdoi	"				
Ferozwar	Central				
Ferozshas	Crown		Shah	R. C. A.	
	Maya	M		"	
Feroz	Sri Ram				
Ferozpur	Harihar	M	Littardyal Singh	Philisonor	600
	Friends	M			
	Majestic	M			
	Radio	M	L. Premnath & Co.	B. T. H.	500
	Hari	I	Sitaram & Co.	R. C. A.	600
	Uttam	I	M. D. Mengi	R. C. A.	650
	Seasonal				
	"				
	"				
(Maghiana)	Tabassam		C. L. Suri	R. C. A.	
	Federal	M	Mehra	Universal	300
	La Scala	F	J. Cunningham	W. E.	400
	Prakash	I			
	Royal	I			400

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Station	Cinema	Type	Management	Sound System	Capacity
Bombay	Sipri	I	T. Cunningham	Motiograph	400
Bombay	Jaggit	I	S. R. Bata	R. C. A.	400
Bombay	Jhelum	I	Bhagat	R. C. A.	450
Bombay	Hari	M	Santaram Sitaram	B. T. H.	600
Bombay	Lintot's	F	P. J. Lintott	Philisonor	400
Bombay	Wellington	M		R. C. A.	400
Bombay	Jagatjit	M	S. R. Bata	R. C. A.	400
Bombay	White	F	Mrs. S. G. White	W. E.	300
Bombay	Laxmi	I	Jain	R. C. A.	450
Bombay	Jain	I		"	550
Bombay	Diskush	I	Churanjilal	R. C. A.	600
Bombay	Royal	M	S. D. Grover	"	500
Bombay	Capitol	F	Sahni		
(Lakhimpur)	Krishna			Philisonor	800
(Lakhimpur)	Seasonal				
(Lakhimpur)	Capitol	I		W. E.	1100
(Lakhimpur)	Crown	I	Nandlal	R. C. A.	450
(Lakhimpur)	Diamond	M	Daulat Ram	Philisonor	1100
(Lakhimpur)	Imperial	M	Manoharlal Savin	R. C. A.	600
(Lakhimpur)	King				
(Lakhimpur)	Laxmi	I	D. N. Mehta	W. E.	800
(Lakhimpur)	Naulakha	I	Aga Manwarali		
(Lakhimpur)			Khan	Motiograph	800
(Lakhimpur)	New Majestic	I	Tahalsingh	R. C. A.	600
(Lakhimpur)	Nishat	I	Nishat Theatres Ltd.	"	750
(Lakhimpur)	Palace	I	Empire Talkie		
(Lakhimpur)			Distributors	"	750
(Lakhimpur)	Paramount	I	Jalani and Manan	"	400
(Lakhimpur)	Picture	I	Empire Talkie Dist.	"	500
(Lakhimpur)	Plaza	F	" " "	W. E.	800
(Lakhimpur)	Prabhat				
(Lakhimpur)	Regal	F	U. P. Ltd.	"	800
(Lakhimpur)	Regent	F	Simla Banking Co.	"	1100
(Lakhimpur)	Ritz	F	Cooper	"	600
(Lakhimpur)	Royal	I	Khosla	R. C. A.	600
(Lakhimpur)	Shanti	I	Nishat Theatres Co.	"	700
(Lakhimpur)	Victoria	I	Empire Talkie Dist.	"	700
(Lakhimpur)	(Seasonal)				
(Lakhimpur)	Nishat	I	Javeri Bros.	R. C. A.	700

Station	Cinema	Type	Management	Sound System	Capacity
Lucknow	Plaza	M	Javeri Bros.	W. E.	300
	Royal	I	Radha Kishan	Motiograph	300
Lucknow Cantt.	Elphinstone	F	Dinsha Bankers	R. C. A.	300
	Regal	M	Radha Kishan	"	300
	Universal	M	Khandewala	"	300
	Wesley				
Ludhiana	Dilkush	I	Baburam	Philisonor	300
	Raikhya	I	Rakharam	R. C. A.	300
Lyalpur	Majestic	I	S. R. Malhotra	B. T. H.	300
	Nishat	M	Maulana Baksh and Shafi	R. C. A.	300
	Regal	M	J. D. Chendua	"	300
Mahoba	Seasonal				
Mainpuri	"				
Mandi Bahuddin	Bahuddin				
Matani	Seasonal				
Meerut	Central	M	Dhunichand	R. C. A.	300
	Empire	I	S. Thaker Singh	B. T. H.	300
	Nishat	I			
	Royal	I	Kishan Chand	R. C. A.	300
Meerut Cantt.	Phenix	F	Mrs. O'Brien	Bauer	300
	Picture	F	Puranchand & Sons	R. C. A.	300
	R. A.	F	Mr. Chela Ram	B. T. H.	300
Mianwali	Bahadur	I			
	Dilruba	I	Laxmi Chand	B. T. H.	300
Mirzapur	Seasonal				
Moga	Amrit	I	Raja Singh Brar	R. C. A.	300
Montgomery	Golden	I	D. R. Sehgal	Philisonor	300
Moradabad	George				
	Imperial	M	D. R. Gupta	R. C. A.	300
	Nishat	M	Khan	"	300
	Plaza				
Muktsar	Ram				
Multan	Imperial	F	A. S. Pandit	R. C. A.	300
	New Crown	M	H. R. Bhalla	"	300
	Nur	M	Kushi Ram	B. T. H.	300
	Radhu	I	"	"	300
Murree	Capitol	M	Sahni Bros.	W. E.	300
	Jhikkagalli	M	S. S. S. S.	Philisonor	300
Lansdowne	"	F	"	W. E.	300

(* I: Indian, M: Mixed, F: Foreign)

Station	Cinema	Type	Management	Sound System	Capacity
Masoorie	Jubilee	I	Pooran Chand and Sons	DeVry	400
	Majestic	F	Mrs. Heckmen	B. T. H.	700
	Palladium	I	"	Bauer	500
	Picture	F	Pooran Chand and Sons	DeVry	500
	Rialto	F	P. C. Heri	Philisonor	400
	Rink	M	Pooran Chand and Sons		
	Roxy	F	R. S. Sahu	W. E.	600
Matra	Central	I	Khan	Philisonor	450
	Palace (Institute)	M	Orde	R. C. A.	400
	Shyam	I	Khan	"	400
Masaffargarh	Seasonal				
Masaffarnagar	New King	I			
	Royal	I	Khan	R. C. A.	350
Mahba	Royal	I	L. Daulat Ram Saighal	B. T. H.	350
	"	F	Shah	R. C. A.	600
Masital	Capitol	M	Durgalal Shah	"	650
	Picture	I	Indris Khan	Philisonor	300
Masipur	Seasonal				
Masra	Radhu				
Masra	Ushak	I		Philisonor	
Maspatnam	Hari Har			Bauer	
Masra	Mumarish	I		B. T. H.	300
Masra	Krishna	I	Jagannath	Philisonor	300
Masra	Patiala	M			
Masra	Seasonal				
Masra	Empire	I			
Masra	Mahalaxmi	I	D. L. Shah	R. C. A.	600
Masra	Seasonal				
Masra	Masra				
Masra	Seasonal				
Masra	Friends				
Masra	Royal	M	S. S. Alikhan Bahadur	Bauer	800
Masra	Coronation	M		B. T. H.	
Masra	Prince	M		W. E.	
Masra	Capitol	F	F. Hughes		

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Station	Cinema	Type	Management	Sound System	Capacity
Banikhet	Globe (Seasonal)	F	H. Kapoor	W. E.	
Rink	M	Gopiram & Sons			
Bawalpindi	Capitol	F	I. D. Shami	W. E.	600
	Imperial	I	Motimahal Theatres	R. C. A.	900
	Laxmi	M	Kishanchand	"	900
	Lansdowne	F	S. S. Sabel	"	600
	New Rose	I	S. Saransingh	B. T. H.	700
	Rose	I	Niranjan Singh	"	800
	Universal	I	Din Mahomed	B. T. H.	350
Bhotak	Cantonment	F			
Babathu	Empire		Rizvi	R. C. A.	550
Baharanpur	Novelty	M	Lord & Co.	Motiograph	750
	Palace		Mehta	Phillips	350
	Venus				
Bambalpur	Seasonal				
Bangrur	Universal				
Bargodha	Prem		Prem Talkie Ltd.	R. C. A.	450
Batajahanpur	Indra	I	Indrakumar	R. C. A.	400
	Majestic	I	D. L. Shah	"	650
Bhatapur	Seasonal				
Bhokohabad					
Bhaskot	Capitol	F	I. D. Sahavi	R. C. A.	700
	Moti Mahal		Motimahal Theatres	R. C. A.	900
	Ltd.				
	New Pearl	M	Sardar Makhan	"	1000
	Regal	M	Singh	"	500
			Sardar Makhan	"	800
			Singh	"	900
	Universal	M	S. Manbhair Singh	R. C. A.	400
Bhula	Elphinstone	M	Mehra	"	800
	Moris	I			
	Plaza	M	L. C. Khanna	R. C. A.	400
	Prince of Wales	F			
	Roxy	F			
Bhapur	Empire	I	Rizvi	W. E.	800
	Govind	I	Mahrotra	R. C. A.	600
Bhdon	Krishna	M	Shiv Charan Das	Motiograph	400
Bhmagar	Palladium	M	Kashmir Talkie	Philisonor	600
			Ltd.,		
	Regal	F	Universal Talkie	R. C. A.	600
			Ltd.,		
				R. C. A.	500
Bhnam	Krishna				
Bhnanpur	Seasonal				
Bhandad	"				
Bhnoo	"				
Bhwarabad	Picture	I	Chadda & Others	R. C. A.	400
	Prem	I	Premnath	"	400
Bhmania	Seasonal				

Eastern Circuit

(Bengal, Bihar, Orissa, Assam.)

Station	Cinema	Type	Management	Sound System	Capacity
Adra	Touring				
Ahmadpur	"				
Alipur	"				
Amnura	"				
Amta	Nobin	I	Aurora		
Andul	Wellington				
Arrah	Mohan	M	R. K. Saran	R. C. A.	900
	Mukatwari	I		Melophone	300
Asansol	E. I. Inst	F		R. C. A.	600
	E. I. Inst	I		Philisonor	300
	New Empire	I	Mukherji	"	600
	Vasanti				
Ajimganj	Touring				
Bachhwara	"				
Bagerhat	"				
Balasore	"				
Bandel	"				
Bangaon	"				
Bankura	Binapni	I	Datta Chowhan	Philisonor	700
Barharwa	Touring				
Barisal	Bharat			Z. I.	
	Jagadish	M	V. C. Gupta	Z. I.	800
Barrackpore	New	I	Mukherji	I.	700
	Regimental	F	A. Chandi	F.	300
Barupur	Touring				
Batla	"				
Behala	Suchitra	I			
Beharsharif	Touring				
Berhampore	Berhampur	I	Aurora	Z. I.	300
	Meera	I	J. Shaha	Z. I.	800
	Sitaram Vilas	I			
Bettiah	Mahabir				
	Royal	I	T. Nag	Philisonor	500
Bhagalpur	Picture	I	Satrai	Milophone	600
Bhairamara	Touring				
Bhavanipur	Empress				
Bogra	Uttara			Z. I.	

(* I: Indian, M: Mixed, F: Foreign)

Station	Cinema	Type	Management	Sound System	Capacity
Budge Budge	Queen	I	Sircar Dutta & Co.	Kinophone	500
Bukhtyarpur	Touring				
Burdwan	Bichitra	M	A. Chatterjee	B. T. H.	500
	Burdwan	M	Burdwan Cinema Co. Ltd.,	R. C. A.	750
Buxar	Touring				
Calcutta	Alega	F	Ballygunj East Ltd.	Philisonor	
	Alfred	I	Madan Theatres Ltd.	R. C. A.	662
	Bharat Laxmi	I	B. Chakani	"	1000
	Bijoli	F	H. Paul	"	600
	Chhaya	M	Barik Bros.	Philisonor	1170
	Chhayloke	I	Mullick	R. C. A.	700
	Chhabigher	M	H. C. Paul	Z. I.	600
	Chitra	M	New Theatres Ltd.	Z. I.	900
	Corinthian	I	Madan	"	1000
	Cornwallis	I	Madan	"	1072
	Crown	I	Madan	"	1084
	Dipali	M	R. Roy	Melophone	
	Empire	F	Madan Theatres	W. E.	1100
	Entally	M	H. K. Dass	Z. I.	700
	Ganesh				
	Globe	F	Globe Theatres Ltd.	W. E.	1039
	Howrah	M	New Theatres Ltd.	Philisonor	1000
	Krishna	I	L. M. Sinha	R. C. A.	625
	Madan	F	Madan Theatres	W. E.	950
	Majestic	I	Patel	Universal	750
	Mayपुरi (Howrah)				
	Metro	F	Metro-Goldwin Mayers	W. E.	1100
	National	M	S. A. Habib	R. C. A.	850
	Natya Peeth	I	H. & A. Mukherji	Z. I.	750
	Navbharat (Howrah)				
	New Cinema	I	New Theatres Ltd.,	W. E.	900
	New Empire	F	Humayun Properties Ltd.,	W. E.	1100
	New Paragon	I	Singh	Melophone	520
	New Royal	M			
	Park Show	I		R. C. A.	600
	Plaza	F	S. R. Hemud	W. E.	430

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Station	Cinema	*Type	Management	Sound System	Capacity
Calcutta	Purna	M	Bannerji	W. E.	700
	Rangamahab	I			
	Regal	F	J. J. Madan	W. E.	350
	R. K. O. Elphinstone	F	R. K. O.	W. E.	938
	Ronak	M	New Theatres Ltd.,		700
	Rupabani	M	The Screen Corp. Ltd.,	R. C. A.	976
	Rupakatha	M	Mullick	Z. I.	
	Sree			Z. I.	
	Sri Rupa (Howrah)	M	Rittan & Co.	B. T. H.	700
	Sukalyani	M	Bannerji	R. C. A.	844
Chandigarh	Super	I	S. N. Dalmia	R. C. A.	1000
	Talkie Show	M	S. Dutt	Melophone	
	Touring				
	Chaibesa				
	Chandil				
	Chandpur				
	Chandranagore	M	Chandra	R. C. A.	600
	Chandrapura	Touring			
	Channmohani	I			
	Chinsura	Touring			
Chittagong	Chittagong Club	F	Ritten & Co.	R. C. A.	250
	Jubilee	I	Chowdhary	"	650
	Lion	I			
	Palace	M	Bose	R. C. A.	600
	Chupra	I			
	Laxmi	I	G. P. Singh	Phillips	500
	Coochbehar	Touring			
	Comila	I	Roy	L. I.	300
	Cuttack	I	M. Chamarla	R. C. A.	550
		I			
Dacca	Chitralaya	I	Chamarla	R. C. A.	800
	Lion	I		R. C. A.	800
	Mukul	M	Bannerjee & Co.	B. T. H.	800
	Picture	M	M. K. Bannerji	Melophone	450
	Dacca (Cantt.)	F	Kadur Bux	B. T. T.	350
	Daltongunj	Touring			
	Darbhanga	I		Philisonor	
		I			
	Prakash	I			
	Capitol	M	D. E. Avari	Philisonor	700
Darjeeling	Elphinstone	F	Madans Theatres	R. C. A.	800

Station	Cinema	Type	Management	Sound System	Capacity
Degra	Touring				
Dhanbad	E. I. Rly. Inst. (Indian)	I	B. N. Adhikari	Philisonor	30
	E. I. Rly. Inst. (European)	F	Secretary	"	30
Dhingbazar	Touring				
Dhubri	"				
Dibrugarh	Aurora Club			Z. I.	
Dinajpur	Touring			Z. I.	
Dinapur	Aishmahal	I			
	Regimental	F	Chand	Imperial	20
	Ry. Indian Inst.	M	Secretary	Philisonor	30
Dumka	Touring				
Faridpur	Super	I			
Gaibhanda	Mayapuri			Z. I.	
Gartala	Touring				
Gauhati	Kelvin	M	F. E. Unger	Philisonor	40
	Picture	M	Hug	"	40
Gaya	Bharat	I		Philisonor	
	Empire	I			
	Laxmi	I			
	Taj	I		Philisonor	
Ghatsila	Welfare				
Girithi	Moti	I	Gupta	Universal	30
Goalnand	Touring				
Godagiri	"				
Hajepur	"				
Hazaribag	Mohan				
Ikrah	Touring				
Imphal	Manipur				
Jalpaiguri	Star	M	Spensor & Co.	B. T. H.	40
	Rupmahal	I			70
Jamalpur	European Inst.	F	Secretary	B. T. H.	100
	Indian Inst.	M	"	R. C. A.	50
Jamshedpur	Jamshedpur	M	Karim	"	40
	Milancee	F	R. Patel	"	50
	Regal	M	R. P. Patel	R. C. A.	40
	Star	M	R. Patel	Melophone	40
Jessore	Touring				

(* I: Indian, M: Mixed, F: Foreign)

Station	Cinema	Type	Management	Sound System	Capacity
Baria	Deshbandhu	M	Deshbandhu	Z. I.	400
Berhat	Eleya	M			
	Imperial	M			
	Star	M			
Banta	Touring				
Basknada	Calcutta				
Bastagram	Touring				
Batakhol	"				
Bathar	Shama				
Bhagal	Railway				
Bhanoodih	Touring				
Bharagpur	Bombay	M	J. A. Gokuldas & Bros.	Z. I.	75
	Burge Memorial	F	L. J. Martin	Z. I.	
	Rly. Institute	F	Secretary	R. C. A.	50
	Kharagpur	I	Aurora	"	40
Bidna	Touring				
Bidderpore	National				
Bishanganj	Touring				
Bishna-nagar	"				
Balti	Kulti Club	F	Secretary	A. E. G.	25
Bareilly	New				
Bareilly	New	M	Aurora		
Bareilly	Star	M	Spencer & Co.		
Barrakpyn	Touring				
Bahira Sarai	"				
Bataguri	"				
Bataya	"				
Batthapur	"				
Batda	"				
Batagon	"				
Batnipur	Kings				
Batnui	Touring				
Batnapore	"				
Batnangunj	"				
Batameh	"				
Batnhyr	New Empire	M	J. D. Bagla	R. C. A.	50
Batnabridge	P. Sun				
Batnari	Rameshry	I		Philisonor	
Batnabad	Touring				

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Station	Cinema	Type	Management	Sound System	Capacity
Amalfarpur	Ganesh	M	S. Banka	R. C. A.	825
	Shyam	I		Philisonor	
Amwensing	Amrawati	I		R. C. A.	700
	Aryan	F	Ritten & Co.	Melophone	500
	Chhayabani	I		R. C. A.	600
	Ramkrishna	I		Z. I.	
Bankhali	Touring				
Chhayangunj	Diamond				
	Hansa	M	Paul & Co.	Melophone	500
	Touring				
	"				
Chhaygunj	"				
Chhaygong	"				
Chhayat	"				
Chhayaku	"				
Chhayatipur	"				
Chhayana	Elphinstone	M	Radha Kishen Chamaria	R. C. A.	950
	International	M	Sinha	"	700
	New	M	Prasad	Melophone	700
	Regent	M	Sinha	R. C. A.	850
	Rupmahal (New)				
	Touring				
Chhayana	"				
Chhayana	Kamala		N. N. Dutta	Philisonor	805
Chhayana	Touring				
Chhaybati	"				
Chhaybati	Ashok	I	S. Dutta	Melophone	750
Chhaybhat	Touring				
Chhaybhi	Jubilee	M	Gangooly Aros.	Melophone	700
	Maya	M			
Chhayapur	Touring				
Chhaygunj	"				
Chhaykia	Natyapeeth				
Chhayatipur	Touring				
Chhayampur	Serampur	M	S. Banerjee	R. C. A.	700
Chhayatipur	Touring				
Chhaygunj	"				
Chhaypur	Maya	I			
Chhayang	Bijou	I			

(I: Indian, M: Mixed, F: Foreign)

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Station	Cinema	Type	Management	Sound System	Capacity
Rangoon	Moti	M	Chamaria	R. C. A.	500
	Orient	I		R. C. A.	500
	Palladium	F	Sutaria	R. C. A.	500
	Pathe	F	Hague	Rossitone	500
	Plaza	I		Philisonor	500
	Raphael			Z. I.	
	Regal	F		W. E.	500
Sagain	Roxy	M			
	Touring				
	Shwebo				
	Thaton				
	Thazi				
	Toungoo				
	Wuntho				
	Yinmethin				
	Yinmabin				
	Yenangyuag	M		Philisonor	500

(* I: Indian, M: Mixed, F: Foreign)

Southern Circuit

(Madras and Nizam, Mysore, Travancore and Cochin States).

Station	Cinema	Type	Management	Sound System	Capacity
Adoni	B. N.	M	V. Narasappa	R. C. A.	500
	Asali				
	Asandur			Bauer	
	Asleppey				
	Kunhappy				
	Ambasamudram			Z. I.	
	Asalapuram				
	Asabur				
	Saraswati			Bauer	
	Sarwana			Erko	
Asomalai	Rajendra			Erko	
	Star (Seasonal)				
	Touring				
	Asantpur				
	Asakapalli	I	P. A. Naidu	R. C. A.	500
	Andersonpet			Bauer	
	Asiyyur			Bauer	
	Asicot			Bauer	
	Asyalu				
	Askonam				
Asmi	Laxmi				
	Asupukottah			Bauer	
	Erskine			Bauer	
	Touring				
	Touring				
	Lalita			Bauer	
	Gulzar	I	S. Rajanna	R. C. A.	650
	Karunambika			Bauer	
	Crown				
	Asyampet			Bauer	
Asyampali	Pearl			Bauer	
	Sri Lalita				
	Bangalore Cant.	F	R. Satramdas	Erko	600
	Elgin	I	A. Patel	B. T. H.	500
	Globe	F	Globe Theatres Ltd.	W. E.	750
	Imperial	F	Mudaliar	R. C. A.	500
	Laxmi	I	Ratilal Bros.	Bauer	900
	New Empire	F	Satramdas		600
	Plaza	F			

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Station	Cinema	Type	Management	Sound System	Capa
Bangalore Cant.	Palace	M	Ratilal Bros.	Bauer	
Bangalore City.	Excelsior	I	A. Patel		
	Majestic	I	Lima & Patel	R. C. A.	
	Paramount	I	Jayantilal Thakore	R. C. A.	
	Sagar	I	A. Patel		
	Select	I	" "	R. C. A.	
Banganpalli	Touring				
Batlagunda	"				
Berhampore	"				
Bellari	Star	M			
Bezwada	Angel	M	Asquith & Co.	Royal	
			M. Neelakanteswara		
	Sri Durga	M	Rao	Bauer	
	Sri Maruti	I	K. Nageswara Rao	R. C. A.	
Bhavani	Mohan		S. Naidu	R. C. A.	
Bidar	Chaman				
Bobbili	Sri Venkateswara				
	(Seasonal)				
Bodinayakanore	Ponnu				
Bolaram	Touring				
Bolaram	Crown	M			
Calicut	Krishna		S. Vincent	Erko	
	Radha	M		Z. I.	
Cannanore	Jayaram			R. C. A.	
Challappalli	Saraswati			Bauer	
Champion Reef	Perfect			Bauer	
Cham Rajanagar	Sri Krishna			Bauer	
Chicacole	Ram Krishna			Erko	
Chickbalapore	Dhanlaxmi	I			
	Vani				
Chickmanglur	Abdulla			Erko	
Chidambaram	Neelan's				
Chinnamanpur	Touring				
Chinnapatna	Maruti				
Chintamani	New Gajalaxmi				
Chirala	Sri Ram Krishna			Erko	
Chitaldurg	Touring				
Chittoor	Premala				
Chittur					
(Cochin State)	Sitaram				

Station	Cinema	*Type	Management	Sound System	Capacity
Chodavaram	Touring				
Cochin	Imperial	I	Laxmanan	Z. I.	400
	Lolan				
	Select			Erko	
Coconada	Felix	M	R. Narayanaswami	Philisonor	400
	Majestic	M	Majestic Ltd.	Philisonor	300
	New	M			
	Sri Krishna	M		Bauer	
Coimbatore	Carnatic	M	Chettiar	R. C. A.	700
	Central	M		Erko	
	Edison	I	S. Vincent	Philisonor	300
	Palace				
	Pioneer		Pioneer Cinetone Ltd.	Erko	
	Variety	M	S. Vincent	Erko	700
	Vincent (Seasonal)			Erko	
Conjeevaram	Golden				
	Kannan			Bauer	
	Murugan			Erko	
Coonoor	Bedford		M. Anayatulla	Imperial	500
	New Regal			Bauer	
Cuddalore(N.T.)Modern					
Cuddalore					
(South Arcot)	Sridharan			Erko	
Cuddapalli	Touring				
Cuddapah	C. Cinema				
Cumbum	Rajah			Bauer	
Davangere	Davangere				
	Jayant				
	Vasant			Bauer	
Devakottah	Krishna	I	Chettiar	Bauer	400
	Sri Laxmi				
Dindigal	Balasami			Bauer	
	Eroskine	I		Bauer	500
	Leader				
	Peace			Bauer	
Dharapuram	Vasant				
Dharmapuri	Imperial				
Dodbalapur	Lakshmi (Seasonal)			Erko	
Ellore	Pandurang			Erko	

(* I: Indian, M: Mixed, F: Foreign)

Station	Cinema	*Type	Management	Sound System	Capacity
Ellore	Rama Krishna	I	Chaudhary	R. C. A.	500
Ellore	Bala Subramanya	I		Bauer	
	Giriram	I	Giri & Ram	Bauer	800
	Jubilee	I	V. Mudaliar	Philisonor	1000
	Nataraj	I			
	Park	I			
Ernakulam	Broadway				
	Imperial			Z. I.	
	Vijaya				
Gubichetty-palayam	Touring				
Golden Rock	Ry. Institute	M	Secretary	B. T. H.	400
Gudivada	Gouri Shanker	I			
	Maruti	I	Srinivasarao	R. C. A.	450
	Sreenivas	M	K. Venkatramaiah	Bauer	900
Gudiyatham	Saraswati				
Gudbarga	Laxmi				
	New Madan	I	S. Rajanna		500
Guntakal	Basaweshwar				
Guntur	Radhakrishna	I		R. C. A.	
	Ratna				
	Srikrishna				
Hassan	Srinivas			Erko	
Hosdurgur	Dhanalaxmi				
	Lakshminarayan				
	Gurusachidanand				
	Murugan			Bauer	
Hyderabad (Dn).	Central		Rivoli Enterprises	R. C. A.	800
	Excelsior	M	Jemotilal Theatres	Rossitone	900
	Krishna		Rivoli Enterprises		800
	Majestic		A. Patel		
	Minerva				800
	Palace				800
	Royal		Rivoli Enterprises		800
	West-End		" "		800
	Zamrud				800
	Sikandar	M	Kalandar Khan	Imperial	700
Idara	Touring				
Isarpet					
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Station	Cinema	Type	Management	Sound System	Capacity
Bhopur	Touring				
Kadur	Kadur		K. R. Laxmani	Erko	
Kallakuruchi	Sridharan				
Karaikal	Hamid	I	H. Mari Khan	Philisonor	500
Karaikudi	Ebrahim			Z. I.	
	Meenakshi	I	Pillay	Z. I.	500
	Nataraj				
	Palaniappa				
	Ramavilasam				
Karimnagar	Imperial				
Karur	Shanmuganand	I		Philisonor	400
Kawali	Sri Venkateshwar				
Kannammet	Touring			Erko	
Khamnenth	Picture Palace				
Kilasevalpatti	Touring				
Kilampudi	"				
Kolpatti	"				
Kottayur	Annamalliar			Bauer	
	Chettinad (Seasonal)			Erko	
Koutaram	Srikrishna			Bauer	
Kurnool	Arun				
	Commerical			Erko	
	(Seasonal)				
	Imperial				
	Universal				
	Varthen			Erko	
	Vijaya				
Kumbakonam	Diamond	M	A. R. Rajagopala Chettiar	R. C. A.	800
	Radha	I	A. R. Rajagopala Chettiar	R. C. A.	800
	Saraswati			Bauer	
Lalgudi	Sri Natraj				
Latur (Nizam)	Lahoti	M	Shirole & Mudaliar	Z. I.	1200
Madras	Brighton	I	Kaniappa Naiker & Sons	Philisonor	695
	Broadway	I	Rajan	R. C. A.	900
	Central	I	S. Chetty	Morrison	700
	Crown	I	Bhoormal & Naidu	R. C. A.	1400

(* I. Indian, M. Mixed, F. Foreign)

Station	Cinema	Type	Management	Sound System	Capacity
Madras	Elphinston				
	Gaiety	M	Madan Theatres	Philisonor	90
	Globe				
	Kinema Central	M	Rajan	B. T. H.	80
	Minerva				
	New Elphinstone	M	Madan Theatres	W. E.	100
	Oriental			Bauer	
	Palace				
	Paragon	F	R. C. Bhida	W. E.	60
	Ranga				
	Regal				
	Roxy	M	Globe Theatres Ltd.,	W. E.	120
	Saraswati	I	M. T. Rajan	B. T. H.	60
	Select	I	Select Pictures	R. C. A.	77
	Star	I	N. K. Orani	R. C. A.	100
	Wellington	F	Rustomji Dorabji	R. C. A.	120
Madura	West - End	I	" "	Philisonor	70
	City	M	City Cinema Co. Ltd.,	R. C. A.	50
	Gopalkrishna				
	Imperial	M		Weber	30
	Madura				
	New	M	The Madura Talkies Ltd.,	R. C. A.	160
	Popular	M	C. V. Naidu	Bauer	50
	Silver Jubilee				
	Purna			Bauer	
	Madurantakam				
Mangalore	Mahargudi				
	Madanapalli				
	Ramkrishna			Erko	
	Chitra		V. Shastri	Bauer	40
	Srikrishna		A. Krishnaji Rao	Imperial	40
	Lakshmi				
	Markapur				
	Masulipatam	M	Bose	B. T. H.	50
	Excelsior	I	Swami	Philisonor	50
	Lalita			Bauer	
Mergurji	Sundaram	I	K. S. K. Chettiar	R. C. A.	120
	Touring				

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Station	Cinema	Type	Management	Sound System	Capacity
Mettapalayam	Hajee		Hajee Zakariah Sait & Sons	Erko	
				Erko	
Mysore	Meenakshi Sundaram				
	Chamundeswari				
	Olympia	I		R. C. A.	800
	Opera (New)	M	M. V. Thimmayya	R. C. A.	900
Nagarkoil	Rajendra	M	Bhoormal	R. C. A.	800
	Rehmania	I		Bauer	
	Sree Krishna	M	M. V. Thimmayya	Weber	800
	Meenambika				
Namakkal	Pioneer		Kumarswami	Z. I.	500
	Central			Z. I.	
	Azim			Bauer	
	Royal Sadanand	I	Rajanna	R. C. A.	400
Nandyal	Leela				
	Touring				
	Narasapur				
	Variety				
Nagapattam	Universal	I	T. Chetty	B. T. H.	450
	Central			Bauer	
	New	M	S. Ahmed Khan	R. C. A.	1600
	Vinayak	M	Durgia Bros.	"	400
Nizamabad	Sri Krishna	M	S. M. Mahamani	"	850
	Touring				
	Nizamnagar				
	Narwid				
Norgaum	Sri Venkateswar				
	Central	M	K. Pooswami	Philisonor	500
	Gay				
	Jubilee			Erko	
Ootacamund	Mysore				
	New Imperial	M	R. Mudaliar	Erko	500
	Assembly Room	F	Secretary	W. E.	400
	Blue Mountain	M	Rahimtulla	Philisonor	800
Palak	Regal	M	Anayatulla	Bauer	600
	Sri Narahari				
	Sarada				
	Palakol				
Palasa	Star				
	Touring				
	Gouder	I	Gouder	Bauer	600
	New				
Palavaram	Radhakrishna			Bauer	
	Jayaram				

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Station	Cinema	*Type	Management	Sound System	Capacity
Kolai	Moideen	I	Chari & Co.	Philisonor	45
Thuruti	Devraj Shanmuganand Shivram				
Kamakudi	Kohinoor	I	K. M. N. Abdul Kareem	Bauer	75
Thani	Globe	I	Rajanna	Philisonor	50
Thuvitipuram	Chandramouleswar				
Thalapuram	Touring			Bauer	
Thandam	Muthukumar				
Thengonda	Sri Laxmi				
Thandurai	Touring				
Thalapuram	Hanuman	I	Chettiar	Bauer	60
Thiruchi	Chellam	I	Madiappa	Z. I'	50
Thudicherry	Phoenix			Bauer	
Thuvary	Touring				
Thudikottah	Gaiety Laxmi	I	Chari and Co.,	Bauer	50
	Vest			Erko	
Thudattur	Touring				
Thudon	Swami				
Thudur	Touring				
Thudumundry	Bobjee Hanuman Sri Krishna	M	N. V. Krishnamurthy and Bros.	Erko R. C. A. Bauer	60
Thudalayam	Raja				
Thudanchandra- puram	Venkateswar			Bauer	
Thuduswaram	Sri Nambu			Bauer	
Thudnad	Ramnathan				
Thudipet	Kannan			Bauer	
Thudipuram	Gopal Krishna Saraswati Vilas			Bauer	
Thududurg	Dhanalaxmi				
Thuduvaram	Nuljanna			Erko	
Thudale	Laxmi				
Thudalle	Sri Krishna				
Thudachotti	Touring				

* I: Indian, M: Mixed, F: Foreign

Station	Cinema	*Type	Management	Sound System	Capacity
Salem	Central	I	Pillay	Z. I.	400
	Great Indian			Bauer	
	Gunjai	I			
	Oriental	I	S. S. Velayudan	Bauer	400
	Ramalingeswari	I		Erko	
Salur	Variety	I			
	West-End			Bauer	
	Parameswar				
Saidapet	Kumaregam				
Satankulam	Touring				
Satyavedu	"				
Secunderabad	British	F	Jemotilal Theatres	Rossitone	500
	Garrison	F			
	Imperial	I	Jemotilal Theatres		400
	Jubilee	I	" "		400
	Mandhar	I	" "		
	Rajeswari	I	A. Petel	R. C. A.	400
	Rex	M	Rivoli Enterprises	"	400
	Rivoli	M	" "	"	400
	Tivoli	F	Jemotilal Theatres	"	400
	Shimoga				
Shiyali	Sundaram			Bauer	
Sivagiri	Touring				
Sivakasi	"				
Sompeta	Narasimha				
Srirangam	Rangaraja			Erko	
Sulurpettah	Touring				
Tadepalligudem	Subbaraya				
Tadpatri	Mohamadin				
	Sri Jain				
Tanjore	Kinema Pioneer	M	R. P. Patankar	Philisonor	500
	Meenakshi				
	Rajaram	M	T. V. K. Swami	Bauer	1500
	Saraswati	I	R. P. Patankar	Philisonor	500
Tanuku	Maruti		Chittury		
Tellicherry	Capitol				
	Regal				
Tenali	Satyanarayan				
	Venkateshwar	I	Venkayya	Philisonor	500
Tindivanam	Gajalaxmi				

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Station	Cinema	*Type	Management	Sound System	Capacity
Tenkasi	Hollywood				
	Laxmi				
	Yannevelly				
Tinnevely	Manorama				
	Palace W. G.				
	Raja	I		Philisonor	400
Tiruchendur	Popular			Bauer	
Tirukoilur	Sivakami Sundari			Bauer	
Tirupanimur	Touring				
Tirupati	Prabhu Ramchandra				
Tirupattur	Meenakshi			Bauer	
	Sri Devi			Erko	
Tirupur	Srikrishna	I	T. S. K. Chettiar	Philisonor	450
	Gajalaxmi		Khan	"	450
	Universal				
Tiruthurai	Sundaram				
Tiruvadi	Murugananda			Bauer	
Tiruvannamalai	Karunanidhi			Bauer	
	Rialto	M	V. Chettiar	Philisonor	1300
Tiruvannamalai	Bombay			Z. I.	
Tiruvannamalai	Meenakshi				
Tiruvottiyur	Balkrishna			Bauer	
Tiruvottipuram	Dandapani			Erko	
Tirugudi	Touring				
Tiruchinopoly	Gaiety				
	Majestic	I	Samsuddin	R. C. A.	600
	Paramount	I		Bauer	600
	Raja				
Tiruchinopoly (Cantt)	Ramkrishna	I		Philisonor	700
	Rangavilas			Bauer	
	Royal				
	Wellington	I	Noor & Sons	Philisonor	500
Tiruchur	Gaiety			Bauer	
	Imperial			Bauer	
	Jos			Bauer	
	Kunhappu			Bauer	
	Majestic			Bauer	
	Mookan			Bauer	
	Rameswaram		N. Ayyar	Philisonor	500
	Sharada			Bauer	

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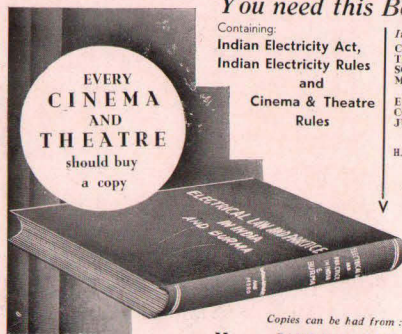
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Station	Cinema	Type	Management	Sound System	Capacity
Trichur	Varthan			Bauer	
Tumalghery	Garrison	I	Jemotilal Theatres	R. C. A.	450
Tuvendram	Touring				
	Capitol		Lux Engineering Co.	Erko	
	Excelsior				
	Modern (Seasonal)			Erko	
	New				
	Rajeswari			Erko	
	Sri Chitra				
Tumkur	Krishna	I	Kudar Khan	R. C. A.	400
	Raja				
	Shimoga				
Tuni	Touring				
Tuticorin	Tuticorin	I	P. Nadar & Co.	Bauer	500
Udamalpet	Jubilee			Erko	
	Saraswati			Erko	
Udipi	National				
Uthavakudi	Touring				
Uthamapalayam	Ponnu			Bauer	
Uthamamelur	Coronation				
Vaniyambadi	Bule Bird			Bauer	
	Regal				
Vasudevanallur	Touring				
Vellore	Diamond	I	T. Srinivasan	Philisonor	500
	Opera			Bauer	
	Rising Star	I	Ahmad Khan	Philisonor	450
	Roxy				
	Taj Mahal				
Venkata giri	Touring			Bauer	
Vilupuram	Bharati				
	Regal				
Vizakajandrapet	Touring			Z. I.	
Vizuthunagar	Liberty				
	Meenakshi	M	Kuppuswami & Sons	Bauer	750
	Mohideen	M	Ram Rao		500
Vizagapatam	Bharati	M		Bauer	400
	Light House	I	Sarkar Dutta & Co.	Cystophone	450
	Poorna	I	A. Patel	R. C. A.	550
	Select				

(I: Indian, M: Mixed, F: Foreign)

Station	Cinema	Type	Management	Sound System	Capacity
Vizayanagaram	Bharat Laxmi	M	V. Rajanaidu	Z. I.	85
	Srikrishna	M	Sannesia	R. C. A.	85
Vriddhachalam	Kamakshhee			Bauer	
Waltair	Waltair				
Wandiwash	Rajlaxmi			Bauer	
Warangal	Globe				
	Parbhani				
	Prince				
Wellington	Garrison	F	M. Anayatulla	W. E.	85
Yadgiri	Sri Krishna (Seasonal)			Erko	
Yellamanchili	Laxmi				

(* I: Indian, M: Mixed, F: Foreign)

Ceylon

Station	Cinema	Type	Management	Sound System	Capacity
Sourathapuram	Touring				
Serikola	"				
Silvaw	"				
Sombro	Capitol	M	Ceylon Theatres Ltd.,	W. E.	500
	Elphinstone	I	" "	R. C. A.	850
	Empire	F	" "	W. E.	550
	Majestic	F	" "	W. E.	550
	New Olympia	F	J. A. Kaddar	W. E.	700
	Regal	F	Ceylon Theatres Ltd.,	W. E.	800
	Tower	M	Marker, Udeshi & Parakh	R. C. A.	950
Tadla	Touring				
Takoya	"				
Tatna	"				
Telutara	"				
Tendy	Empire	M	Gardiner	W. E.	600
	Wembley	M	K. F. Billimoria	W. E.	1500
Tekiracoh	Touring				
Tellawachchi	"				
Telukulam	"				
Tatankan	"				
Tatrel	"				
Tatra	"				
Tawalapitiya	"				
Tegambo	"				
Tenara Elya	Califford Pavilion	F	Gardiner	W. E.	500
Tekakku	Touring				
Tekakrai	"				
Tendure	"				
Tendunya	"				
Telghawela	"				
Tenduloya	"				
Tortalam	"				
Tagama	"				
Tencomallee	"				

(* I: Indian, M: Mixed, F: Foreign)



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Dinshaw Pawan Wadia
**TOURING CINEMAS
IN
INDIA**



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(iii) Director	MANIBHAI VYAS'S				'BAJIGAR'
(iv) Director	CHATURBHUI DOSHI'S				'GORAKH AYÄ'
(v) Director	JAYANT DESAI'S				'QUEEN OF INDIA'
(vi) Director	MANIBHAI VYAS'S				'SAINT TULSIDAS'

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TOURING CINEMAS

Southern Circuit

Varthen Cinema	Bellary
Sri Venkateswara Cinema	Bobbili, Vizagapatam
Sri Cinema	Palkole, West Godavari
Krishna Royal Touring Cinema	Amalapuram, East Godavari
Maruthi Cinema	Attili, East Godavari
Virginia Touring Cinema	Valaparla
Victoria Travelling Cinema	Undi, West Godavari
Excelsior Cinema	Anantapur
Associated Talkies	Tuni, East Godavari
Krishnananda Cinema	Bapatla, Guntur
Ernemann Cinema	Madira, Nizam Railways
Satyaharaya Cinema	Rayadrug, Bellary
Gajalaxmi Cinema	Veeranki Lock, Krishna Dt.
Ismail Cinema	Amalapuram
Lakshmi Talkies	Gujarathipeta, Vizagapatam
Leela Talkies	Kurnool
Mallikarjuna Talkies	Cuddapah
Indian Cinema	Venukonda, Kurnool
Kanyakaparameswari Talkies	Mandapeta
Chamria Talkies A.	Wandiwash
Krishna Talkies	Rompicherla, Chittoor
Hind Matha Talkies	Urvakonda, Anantapur
Krishna Cinema	Gudur, Nellore
Minerva Cinema	Jaggayyapet, Krishna Dt.
Kanyakaparameswari Cinema	Nandyal
Tulasi Cinema	Podur, West Godavari
Saraswati Talkies	Bhimavaram
Radha Krishna Cinema	Kirlampudi, Vizagapatam
Indian Talkies	Kandukur
Rajarajeswari Talkies	Narasaraopet
Satyaharaya Talkies	Akkividu, West Godavari
Andhra United Talkies	Ongole
Bhujagasayana Talkies	Bhadrachalam, East Godavari
Chamria Talkies	Proddattur, Cuddapah
Krishna Cinema	Annayaram, Vizagapatam
Lakshmi Chennakesava Talkies	Kumbum, Kurnool
Vinolia Talkies	Saidapuram, Nellore
Lakshmi Narayana Talkies	Hindupur
Great Indian Cinema	Salem

Mookan Cinema
 City Talkies
 Imperial Cinema
 Majestic Cinema
 Peace Cinema
 Gaiety Cinema
 Commercial Cinema
 Liberty Talkies
 Jos Electric Bioscope
 Balkrishna Cinema
 Sarada Cinema
 Crown Talkies, No. 2
 Crown Talkies, No. 3
 Crown Talkies, No. 4
 Crown Talkies, No. 5
 Olympic Cinema
 American Talkies
 Golden Talkies
 Raja Ram Talkies
 Diamond Cinema
 Erskine Talkies
 Prabhakar Talkies
 Raja Talkies
 Rajappa Talkies
 Kunhappu Cinema
 New Regal Talkies
 Jothi Krishna Cinema
 Laxmi Cinema
 Golden Cinema
 Gowri Talkies
 Golden Talkies
 Sundar Talkies
 Star Talkies
 Silver Jubilee Talkies
 Krishna Talkies
 New Golden Talkies
 Ramakrishna Talkies
 Krishna Talkies
 Bharathi Cinetone
 Ranga Vilas Talkies
 Manoranjitha Talkies
 Variety Talkies
 Edison Talkies
 Basil Talkies

Krishnagiri
 Naidupet
 Wallajapet
 Arkonam
 Melur, Madura
 Shiyali
 Adoni
 Srivilliputtur
 Tirupattur, N. A.
 Tiruchengodu
 Tiruvadamardhur
 Sankarapuram, S. A.
 Satyamangalam
 Mandya (Mysore)
 Namakkal
 Kandanur
 Sattur
 Kamuti, Ramnad
 Tiruthuraiundi
 Mayavaram
 Periakulam
 Kalikiri, Chittoor
 Vijayapuram
 Ammapet
 Palamcottah
 Coonoor
 Vasudevanalloor
 Watrap
 Kuttalam, Tanjore
 Tenkasi
 Palni
 Negapatam
 Kurinjipadi, S. A.
 Periakulam
 Aruppukottai
 Peraiyur
 Cheyur
 Veeravanallur, Tinnevely
 Villupuram
 Chinna Dharapuram
 Kattumannarkoil
 Kodumudi
 Srirangam
 Ambasamudram

Habeeb Talkies
 Raja Ram Talkies
 Hollywood Talkies
 Chellam Talkies
 Ram Mohan Talkies
 Vincent's Talkies
 King Talkies
 Kumaran Talkies
 Dhanalakshmi Talkies
 Sivakamasundari Talkies
 Krishna Cinema
 Grand Talkies
 Gowder Talkies
 Rayal Talkies
 Nataraja Talkies
 Kamakshi Talkies
 Saravana Talkies
 Gothamchand Talkies
 Gopalkrishna Talkies
 Meenakshi Talkies
 Subramanyeswara Talkies
 Balasubramanya Talkies
 Touring Electric Cinema
 New Cinema
 Saraswati Talkies
 Raja Talkies
 Star Talkies
 Amareswara Talkies
 Ambal Talkies
 Ramalingeswara Talkies
 Madura Talkies
 Satyanarayana Talkies
 Rahim Cinema
 Sridharan Talkies
 Elizebeth Talkies
 Chettinad Central Talkies
 Modern Talkies
 Lakshmi Talkies
 Karunambika Talkies
 Radha Krishna Talkies
 Vasanta Touring Talkies
 Danavel Talkies
 Popular Talkies
 Modern Talkies

Nagore
 Tuticorin
 Vilathikulam, Tinnevely
 Avanashi
 Erode
 Gobichettipalayam
 Kulitalai
 St. Thoms Mount
 Sankaran Koil, Tinnevely
 Tirukoilur
 Ayekudi, near Palani
 Perambalur
 Sattur
 Tinnevely
 Chidambaram
 Attur
 Kalahasti, Chittoor Dt.
 Red Hills
 Arni, Chingleput
 Tiruppanandal
 Gottipadu, Guntur
 Kumarapalayam
 Coconada
 Tirupapuliyur
 Masulipatam
 Kumbum, Madura
 Batlagundu, Madura
 Bapatla
 Sivakasi
 Jalakantapuram
 Madura
 Rajam, Vizagapatam
 Kumbum, Madura
 Chengam, N. A.
 Oddanchattram
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Ananda Talkies
Tiruvellore Town Talkies
Kannan Talkies
Swastika Talkies
Velavar Talkies
Balkrishna Talkies
Balakrishna Talkies
Muthu Talkies
Alli Touring Talkies
Diamond Talkies
Sri Janakiram Talkies
Rajaram Touring Set

Chidambaram
Madanapalle
Dharmavaram
Vaniyambadi
Vriddachelam
Podattur, Chittoor
Tirupathur, Ramnad
Maduranthakam
Kangayam
Nellikuppam
Rajampet
Tiruvellore
Ranipet
Kavaripatnam, Salem
Jayangondasolapuram, Trichy
Tiruvottiyur
Kadambur, Tinnevely
Aruppukottai
Banganaipalli, Kurnool
Ayyampet
Tanjore
Velupore, Tanjore (Dt.)

Northern Circuit

Imperial Touring Talkies	Dhuri
Laxmi Touring Talkies	Khanewal
Upper India Touring Talkies	Arifwala
Koh-i-noor Touring Talkies	Main Chanu
Coronation Touring Talkies	D. G. Khan
Friends Touring Talkies	Sri Ganganagar
Rama Touring Talkies	Malerkotla
Krishna Touring Talkies	Malerkotla
Paradise Touring Talkies	Bassi Pathanam
Rama Touring Talkies	Mukatsar
Dilbahar Touring Talkies	Pattoki
Mahavir Touring Talkies	Hissar
Mahavir Touring Talkies	Azam Garh
Abohar Touring Talkies	Abohar
Amrit Touring Talkies	Pakpattan
Motimahal Touring Talkies	Lahore
Bijlani Touring Talkies	Sukkur
Ganesh Touring Talkies	Fazilka
Royal Touring Talkies	Nabha
Universal Touring Talkies	Samana (Patiala State)
Laxmi Touring Talkies	Gojra
Novelty Touring Talkies	Bhatinda
Kailash Touring Talkies	Fazilka
Krishna Touring Talkies	(Punjab)
Golden Touring Talkies	(U. P.)
Best Touring Talkies	"
Manohar Touring Talkies	
Karnal Touring Talkies	
Frontier Touring Talkies	
Saraswati Touring Talkies	
Indus Touring Talkies	

Karachi

Western Circuit

Prabhat Touring Talkies	Prabhat Nagar, Poona 4
Maharashtra Talkie Theatres Ltd.,	82, Shukrawar Peth, Poona 2
Udaya Touring Talkies	" " " "
Krishna Touring Talkies	420, Kasba Peth, Poona
Vijaya Touring Talkies	C/o Prabhakar Talkies, Dhulia (West Khandesh)
Samarth " "	" " " "
Vinayak " "	" " " "
Prabhakar " "	" " " "
Globe " "	" " " "
Imperial " "	Head Office, Kopergaon
Gloria " "	H. O. Bombay - M's M. B. Billimoria
Goa Prabhat Talkies	Edward Theatre
Prakash Touring Talkies	Johri Bazar, Jaipur (Rajputana)
Bkarat Travelling Talkies	Sikar (B.B.C.I.) Camp.
Anand Talkies	Mapucca, (Goa)
Shri Ram Cinema	H. O. Beawar (Rajputana)
George Touring Talkies	Tasgaon
Madhao Talkies	Raver (E.K.)
Hargovind Touring Talkies	H. O. Faizpur (E.K.)
Babies " "	H. O. Jodhpur
Travelling Talkies	Sangamner, Amedanagar Dist.
Shri Kalyan Touring Talkies	Mandsaur (Malva) Camp.
Gajanan " "	Dharwar, Present Camp.
Sapre Brothers Talkies	Dohad - Panchmahals - Camp.
	H. O. Sikar State
	" " Khamgaon
	" " Bansli Road, Raipur C. P.

Eastern Circuit

Chamaria Touring Cinema
 Aurora Touring " "
 Lalji Hemraj Haridas Touring Cinema
 Dossani Touring Cinema

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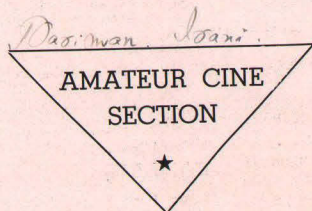
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EXHIBITORS!

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PRABHAT'S

Sant Tukaram
Dunia Na Mane
Gopal Krishna
Gautam Buddha

Picture of International fame.

Directed by V. Shantaram with Shanta Apte, Vasantee-Keshavrao Date and others.

Directed by Damle and Fatehlal of Tukaram fame with Shanta Apte and others.

Directed by V. Shantaram the great Director of India with all Prabhat Artistes.

JAYSHREE'S

Nand-Kumar
Shivasambhav
Bombay . . .

Jayshree's Pride featuring Durga Khoté-Govindrao Tembe.

Another masterpiece that deals with the life of Shivaji the great.

The Social Drama of Jayshree.

WADIA'S

Toofani Tarzan
Lootaru Lalna
Himalay-ki-Beti
Rangilamazdoor
Punjab-Mail

Director Homi Wadia. A Picture that will gather fame all round.

Director Homi Wadia. Featuring Miss Nadia.

Director Bhavnani. Featuring Enakshi Ramrao and others.

Director Yussuf. Featuring Harishchandra and Violet Cooper.

Director Homi Wadia. A Picture that will create Record for years.

VISHNU'S

Talvar-ka-Dhani

Another success like Gulbadan.

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THE AMATEUR CINEMANIAC'S PROGRESS

A vision of what he can do in India

By Stanley Jepson

(Editor of "The Illustrated Weekly of India").

Few people outside the trade probably realise the tremendous growth in amateur cinematography during the last decade or so. There are thousands of those little cine cameras in India alone, and the shooting of substandard film by amateurs has become a very important branch of the cine trade in its various ramifications.

The introduction of the 8mm. size with the improved facilities for processing reversal film, and emulsions of such fine grain that even in this tiniest size a five foot picture can be obtained with ease by a good projector, threaten to make amateur cine as a hobby almost as popular as was photography a decade or so before the war.

And the modern amateur can have his colour film with a simplicity and at a price that makes the professional green with envy. In fact, I recently showed an hour's travel film in colours to a group of producer, director and cameraman who had spent two years and many lakhs in making India's first full length colour film. They asked to see the camera, and when I produced a pocket edition of a 16mm. cine, which I had smuggled into the Folies Bergere in my dinner jacket pocket, they looked at one another grimly, and one remarked "We don't like you amateurs!" He was probably thinking of the ease of the amateur's colour filming compared

with his own very complicated commercial process which had to be used for the negative positive system in colour.

Home Movies as a Menace!

Some people regard "home movies" as rather a social menace. So they may be. These good folk probably suffer from having seen too much baby on the lawn, buildings which whiz past in rapid pans or jerks, scenery hose-piped over the screen, friends and relations on picnics staring so selfconsciously into the camera—these and other films of the same school which generally violate the first basic law of all film making that "moving pictures must move." But amateur films need not be like this, and when the amateur with his handy little cine camera outgrows such initial stages, when he is gripped by the fascination of working out a little script into long, middle and close-up shots, of new camera angles, and then by the creative joys of building up his sequences on the editing table and working far into the silent night—when he reaches this stage and becomes a pucca *cinemaniac* and his wife a poor cine widow, then his course is set fair to carry him along the high seas of what is surely the world's most fascinating hobby.

The currents and hidden dangers of that sea but whet his appetite, and he or she finds that each year there is more to be mastered than shall we say in the

ancient and royal game of golf! He passes on to artificial lighting problems, his drawing room and flat verandahs are full of electric cables and reflectors, he studies make-up and amateur acting (always supposed to be thoroughly bad!), he devours books on things like mood editing, he forsakes documentary for drama, falls out with his friends who kindly offer to act little parts, and then shuts up his camera and starts on the tremendous task of re-editing his old films and improving them, changing some out of all recognition. He is by now in the grip of something akin to a powerful disease! You have been warned!

Early Lessons

But let us trace the development of the amateur cinemaniac. What does he shoot in his early stages. He is learning the elements of technique, exposure, good framing, timing of shots, use of filters, correct lighting, choice of subject, etc. He probably wastes furlongs of film on his lessons, and he dubs the hobby expensive.

Then it dawns on him that the expense is mainly caused through waste. He wanted four seconds of a certain shot, and held it for twenty-five. Bad exposure has cost him hard cash. If he has learnt his lessons well, he can cut out the waste, and realise his hobby need not be so expensive. He determines not to go on shooting without a plan at the back of his mind, not merely taking his camera out on a picnic or a motor trip and shooting for the sake of shooting. He plans to set out to get certain shots to be used in a pre-conceived spool. He finds that all his

friends and family shots, his garden and his picnics, may have been amusing at the time, and that the people in those shots may be interested for once, but that the films lack any permanent entertainment value.

He decides to reform, and to evolve scenarios. He casts around in his locality for likely subjects, of a kind which will entertain anyone. He considers first the total footage, and then plans to utilise to the best advantage. He now knows his strength. He realises that his productions are the one-mind films which are the impossible ideal of his commercial concerns. When he shoots he hasn't to consult people; when he edits and titles he knows exactly what he is trying to evolve. He pleases himself. He is director, cameraman, light man, wardrobe keeper, scenarist, editor, producer, all in one.

Less Cost and More Fun

He now shoots much less, and if he wants five seconds of action he has it rehearsed until it is exactly five seconds of crystallised action, and not half a minute. He shoots less, edits more carefully, spends less and gets far more enjoyment out of it. Then it is he realises that he is still only on the fringe of a tremendously difficult art. True, filmic art and its problems are still not appreciated by one per cent. of the millions who see results in cinema. But our friend has by now gained a new pleasure in visiting the cinema. He knows that nowadays there is a greater possibility of seeing what the public call "a bad film", or a "poor one" than an outstanding film. There are not enough really first class films to go round this

great market. This doesn't worry the amateur. He can sit through a bad film with the greatest interest, analysing it, counting seconds for shots, watching things like entrances and exits (the direction of the players), examining the cutting and intercutting, parallel cutting etc., the lighting, the dialogue, the development of the story, -- is he bored?

Fade in the Future

And finally there dawns on him a glimmering of what the substandard film might do for India, even in silent form. He sees great and vital movements like village uplift, better agriculture, the unveiling of the great, compassionate

heart of the real Mother India to the world, the magnificent scenery of Ghat and Himalaya, the glory of flora and fauna—these and a thousand other possibilities inspire him.

He knows that commercial studios can never produce these things, simply because studios are commercial, and have to produce for the cheap seats, which are the backbone of the cinema revenue. He sees his little cine camera in a new light. Fading in across the screen of his mind comes the vision which should guide every true and patriotic amateur cine enthusiast in India. May he follow it where the professional can never go.

If . . .

(With the usual apologies)

If you can keep your head when all about you,
Are asking you just what you're going to do;
If you can set your lens to suit the sunshine,
But make allowance for the shadows too;
If you can wait and not be tired by waiting,
Or being shouted at, don't shout replies,
Or being sure it should be f11,
Yet use a meter, not think you're too wise.

If you can shoot—and get the right exposures;
If you've a lens that bears a well-known name;
If you can film in 6x8 enclosures
And get the shot you wanted just the same;
If you can bear to see the film you've taken
Twisted by knaves and edited by fools,
Or watch the scenes you gave your life to broken
And scratched by being shown on worn out spools.

If you can film a race—your horse is winning,
 You've used 200 feet of colour stock;
 Then find the lens cap on since the beginning,
 Yet never breathe a word about the shock;
 If you can force your camera and projector
 To serve their turn long after they are worn,
 And so hold on when their is nothing in them
 Except the bits of films which they have torn.

If you can film in crowds and get your picture,
 And never fail to seek the human touch,
 If friend and foe will come to hear you lecture,
 And all views count with you, but none too much;
 If you can stir the unforgiving critic
 With twenty minutes worth of real good fun,
 Yours is the Earth—Atlantic to Pacific.
 And which is more—you've made a FILM, my son.

J. R. F. STEWART.

Courtesy: The American Cine World

Amateur Cine Organizations

1. Cineastes Amateurs d'Egypte, Cairo, EGYPT.
2. Cine Club Argentino, Argentine (America).
3. Cineastes Amateur Belges, Bruxelles.
4. Toronto Amateur Movie Club, 70 Tocomset, Toronto, Canada.
5. Nederlandsches Smalfilmliger, Rotterdam (Holland).
6. The Cine Society of Ireland, Black Rock, Dublin (Ireland).
7. Amateur Cine Society, Chome Ginza, Kiobashiku, Tokio (Japan).
8. Bunder Deutscher Film Amateur E. V., Berlin (Nederschoenweike) GERMANY.
9. The Institute of Amateur Cinematographers, Theobalds Road, London.
10. Amateur Cine Society of India, Mherwan Building, Sir Phirozeshaw Mehta Road, Bombay.
11. Federation Francaise des Clubs des Cinema d'Amateur, 205 Ave Daumensil, Paris (France).
12. Polskie Towarzystwo Fotografiezue, 17 Warsaw (Poland).
13. Klub Kinometera, Zagreb.
14. Klub Der Kino Amateur, Wien VII (Austria).
15. Sub-Seccao de Cinema de Gremio Portuguese de Fotografia, Lissabon.
16. Zur Zeit Mubestiment, Spain.
17. Pathe Club, Prague.
18. Amateur Nogofeny Kepzol Egsyulete, Budapest.
19. Gruppo Universitario Fascista Italy.
20. Bund Schweizerischer Kino Amateure Club, Lausanne (Switzerland).

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Amateur Cine Publications

- The Educational Screen, 64 East St. Chicago.
- The Monthly Abstract Bulletin Kodak Research Laboratories, Rochester.
- The Sight & Sound, 4 Great Russell Street, London.
- The Filmo Topics, 1842 Larchmont Ave, Chicago.
- The Kodak Magazine, Kodak Ltd., Kings Way, Long Acre, London.
- The International Photographer, 2605 North Cohnenga Avenue, Toronto.
- The Professional Photographer, Kings' Way, Long Acre, London.
- The Cine Amateur, 94 Rue Saint Lazare, Paris 9e.
- The Film Progress, 103 Kings Way, London W. C. 2.
- The Photoblatter, Agfa, Berlin.
- The American Cinematographer, Suite 1222, Guaranty Bldg., Hollywood, Calif.
- The Amateur Photography, 428 Naurbury St., Boston 17. Mass. U.S.A.
- The Camara Craft, 425 Burch St., San Francisco, Calif.
- Der Kino Amateur, Photo Kino Verlag, G.M.B.H., Abteilung, Berlin.
- The Journal of the British Institute of Cinematography, 5/11 Shobald's Road, London W. C. 1.
- Cine Education, The Osaka Publishing Co. Osaka Japan.
- The Amateur Cine World, 4 Greville Street, Link House, London W.C. 2.
- The Gallery, Coventry St., Kidderminster, London.
- Der Satrap, Braunschweig, Compesstrasse 7.
- Devrie Movie News, 1111 Armitage Ave, Chicago.
- Pegu Kepek, Budapest.
- The Photography, Cosmopolitan House, 48 Fetter London E. C. 4.
- Il Corriere Fotografico, 6 Torino, Italy.
- Pathescope Monthly, North Circular Road, Cricklewood, London N. W. 1.
- Fotograph Polaskie, Warsaw, Poland.
- Film Shorts, 98 Great Russell Street, London W. C. 1.
- Leica Photography, 730 5th Ave, New York
- The Journal of the Motion Picture Society of India, Mherwan Building, Sir Phirozeshaw Mehta Road, Bombay.
- The Illustrated Weekly of India, Hornby Road, Bombay.
- Movie Makers, Amateur Cinema League Inc., 420 Lexington Ave, New York City.
- Het Veerwerk, Nederlandse Smalfilmliga, Amsterdam.
- Home Movies, 6362 Hollywood Blvd., Hollywood, Calif.
- The American Photography, Boston, Mass.
- Cine-Kodak, Kodak Limited, Bombay, Calcutta, Madras.
- The Lense, Agfa Photo Company, Bombay, Calcutta, Madras.
- The Motion Pictures of the World, 40 Mt. Vernon St., Boston Mass.
- Cinema Pour Tous, avenue Daumesnil, Paris Xlle.

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EDUCATIONAL FILMS

1937

Sold No.	Name of the Film	Length	Size.	Country of Origin.	Name of the person or Company producing or Releasing the film
1	Body Frame work	400	16 m. m.	America	Eastern Teaching Films Inc.
2	From Haiti to Trinidad	357	"	"	Ditto
3	Preventing Blindness & Saving Sight.	414	"	"	Ditto
4	Ditto ditto	328	"	"	Ditto
5	Home Nursing—The bed bath	249	"	"	Ditto
6	Care of teeth	401	"	"	Ditto
7	Tuberculosis and How it may be avoided	399	"	"	Ditto
8	The House Fly	391	"	"	Ditto
9	Cotton Growing	394	"	"	Ditto
10	Shark Fishing	380	"	"	Ditto
11	Circulation	384	"	"	Ditto
12	Four Stroke Cycle Gas Engine	367	"	"	Ditto
13	Water power	382	"	"	Ditto
14	Pig Iron to Steel	401	"	"	Ditto
15	Diagnosis and Treatment of Infections of the hand.	1171	"	"	Ditto
16	Technique of Blood	795	"	"	Ditto
17	Acute Appendicitis Lay	347	"	"	Ditto
18	Ditto Prof	766	"	"	Ditto
19	The Sacrifice of the Mass	869	"	"	Ditto
20	Corn	378	"	"	Ditto
21	Peanuts	401	"	"	Ditto
22	Wheat	399	"	"	Ditto

Serial No.	Name of the Film	Length.	Size.	Country of Origin.	Name of the person or Company producing or Releasing the film
23	Breathing ...	...	395 16m.m.	America	Eastern Teaching Film Inc.
24	Digestion ...	...	381 "	"	Ditto
25	Good food-Milk	...	119 "	"	Ditto
26	From Flower to Fruit ...	...	381 "	"	Ditto
27	Life History of the Yellow Fever Mosquito ...	...	355 "	"	Ditto
28	Cotton Goods	...	374 "	"	Ditto
29	Sweden ...	...	397 "	"	Ditto
30	Under Sea Life	...	215 "	"	Ditto
31	The Green Plant	...	377 "	"	Ditto
32	First Aid Life Saving & Resuscitation	...	400 "	"	Ditto
33	Gold	...	398 "	"	Ditto
34	Food and Growth	...	381 "	"	Ditto
35	Adventures of Peter	...	286 "	"	Ditto
36	Street Safety advanced Grades	...	381 "	"	Ditto
37	Goods Foods - Bread and Cereal...	...	170 "	"	Ditto
38	Ditto - Fruits and Vegetables	...	181 "	"	Ditto
39	Ditto - A drink of water	...	197 "	"	Ditto
40	Glass Blowing Technique	...	409 "	"	Ditto
41	Rubber ...	...	400 "	"	Ditto
42	Water Cycle	...	377 "	"	Ditto
43	Bolivia ...	...	385 "	"	Ditto
44	Continent of South America	...	387 "	"	Ditto
45	From Tree to Newspaper	...	390 "	"	Ditto
46	Volcanos ...	...	398 "	"	Ditto
47	First aid of Minor wounds	...	113 "	"	Ditto
48	Carrying the Injured	...	116 "	"	Ditto
49	Home Nursing - Routine Procedure	...	357 "	"	Ditto

Serial No.	Name of the Film.	Length.	Size.	Country of Origin.	Name of the person or Company producing or Releasing the film
50	Weather Forecasting ...	...	395 16m.m.	America	Eastern Teaching Film Inc.
51	Cleanliness - Bathing...	...	230 "	"	Ditto
52	Muscles ...	...	397 "	"	Ditto
53	Posture ...	...	351 "	"	Ditto
54	Preventing the spread of Disease...	...	1000 35 m.m.	"	Ditto
55	Caesarian Section at full term for contracted Pelvis. ...	...	370 16 m.m.	Britain	Kodak Ltd.
56	Carcinome of the Breast treated with Radium	...	282 "	"	Ditto
57	Radical Amputation of left breast for Duet Carcinome	...	357 "	"	Ditto
58	Plaster Bandage Technique	...	604 "	"	Ditto
59	Typical Gaits	...	247 "	"	Ditto
60	Left Nephrectomy	...	534 "	"	Ditto
61	Cholecystectomy	...	706 "	"	Ditto
62	Surgical treatment of Pyorrhea Alveolaris	...	525 "	"	Ditto
63	Osteoplastic Craniotomy	...	582 "	"	Ditto
64	Acetic operating Theatre Technique	...	438 "	"	Ditto
65	The Reconsitiation of the New Born	...	411 "	"	Ditto
66	Labour with Viuvular Twins	...	410 "	"	Ditto
67	Caesarian Myomectomy and Sterilization at Second of Gestation.	...	274 "	"	Ditto
68	Partial Gestrectomy under local Anaesthesia	...	670 "	"	Ditto
69	The Trendelenburg Operation of Pulmonary Embolism.	...	422 "	"	Ditto
70	The mechanism of Labour	...	132 "	"	Ditto
71	Pseudo-Pregnancy and Labour	...	155 "	"	Ditto

Serial No.	Name of the Film.	Length.	Size.	Country of Origin.	Name of the person or Company producing or releasing the film.
72	Surgical Anatomy of Temporal Bone and the simple or Schwartz Operation for Acute Mastoiditis	387	"	"	Ditto
73	Denmark	3273	35 m.m.	Germany	Nordisk.
74	Vitamin A	200	16 m.m.	Britain	British Celluloids Ltd.
75	Tannic Acid Spray	100	"	"	Ditto
76	Halibut Liver Oil	550	"	"	Ditto
77	The Moon	974	35 m.m.	America	Erpi Picture Consultants.
78	Electrodynamics	974	"	"	Ditto
79	Enough to Eat - Nutrition film	2008	"	Britain	Sound Services Ltd.
80	The well balanced Diet	1000	"	America	National Motion Pictures Co.
81	Clothes of the Empire	355	16 m.m.	Britain	Imperial Institute, Empire Film laboratory.
82	Peoples and products of India	340	"	"	Ditto
83	Eclipse of the Sun	160	"	America	Bray Pictures Corp.
84	In the shadow of the North Pole	125	"	"	Ditto
85	Wild life in Malaya	800	"	Malaya	Theodore Hubbock, Malaya.
86	Nursing Babies	400	"	Germany	I. G. Farben Industrie Aktien-gesellschaft.
87	Saving from Drowning	355	35 m.m.	"	Ditto
88	From ore to Rail	875	16 m.m.	"	Ditto
89	New Table for Fracture X-Ray & Treatment	800	"	America	Scanlan Morris Co.
90	Rotating Anode Coolidge Tube	400	"	"	Do.
91	Wolken in Bewegung (Cloud Films)	415	"	Germany	Reichsstelle für Den. Unter-richts Film Co. G. M. B. H.
92	Ditto	459	"	"	Ditto
93	Siphon Spillway on the Yeshwant Sagar Reservoir Indore City Water Supply	770	35 m.m.	Britain	P. Davies (Hudders- field) Ltd.

Serial No.	Name of the Film.	Length.	Size.	Country of Origin.	Name of the person or Company producing or releasing the film.
94	Bridge Builders	1074	"	India	Minerva Films (Thomas Cook & Sons.)
95	Spastic Paralysis	400	16 m.m.	America	Eastmen Kodak Co.
96	Pig iron to Steel	401	"	"	Ditto
97	Shark Fishing	380	"	"	Ditto
98	Water Power	382	"	"	Ditto
99	Nation Fly	400	"	Germany	Kling Agfa.
100	Passion Play depicting Life Story of Jesus Christ.	2000	"	America	Hemenway Film Co.
101	Prevention of unnecessary Blindness	411	"	"	Horn Movie Service.
102	Priceless Gift of Health	870	35 m.m.	"	National Motion Pictures Co.
103	Why Willie was willing to Wash	1000	"	"	Ditto
104	Disease Carriers	378	"	"	Institutional Cinema Service.
105	Through Life's Windows	362	"	"	Ditto
106	Bending the Twig	365	"	"	Ditto

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Current Bookings

- (1) Tolstoy's 'Resurrection' in
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A 'Diamond' Picture
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- (2) Krishin's Maiden Hit
"Gentleman Daku"
with

Leela Chitnis, B. A.,

Azurie, Kokila, Gope & Omkar.

'Ambika' Pictures:

- (3) 'Ambarish'
(4) 'Dolti-Naiya'
(5) 'Aparadhi'
'Roopam Art' Picture
(6) 'Bikhare Moti'

with Kamaladevi Chattopadhyaya

'Purnima' Pictures

- (7) 'Black Box'
(8) 'Chevrolet 1936'
'New Tone' Picture
(9) Ahemazluman

Coming Releases:

'Krishin' Productions

- (1) 'Master-man'
Featuring Leela Chitnis, B.A.

- (2) 'Raj-Rani'
with Lalita Pavar

- (3) 'Zamana'
with Lalita Pavar

'Godavari' Picture

- (10) 'Sati Sulochana'

'Paramount' Pictures

- (11) 'Guru-Ghantal'
(12) 'Sinhaldwipani Sundari'

'Jubilee' Picture

- (13) 'Gaibi Insan'

Unity Picture

- (14) Chhupa Rustam
(15) Calcutta after mid-night
'Prince' Picture
(16) Stri or Havaski Putli—'Radio
Sound'

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Short Films imported in India during 1937.

35 mm.

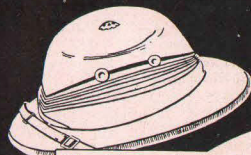
Country.	No. of Films.	Footage.
America	809	8,15,883
Britain	363	3,46,465
Australia	6	6,355
Germany	5	10,064
Japan	3	1,986
China	2	3,888
New Zealand	1	1,040
Czechoslovakia	1	2,000
Russia	1	1,525

16 mm.

America	5	4,551
Germany	5	3,163
Canada	3	900
Britain	1	550

Note.—Trailers not included.

Climatic conditions called for



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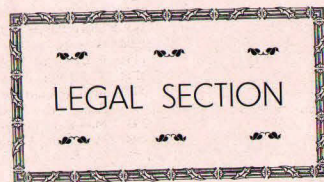
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Short Films in India.

Ser. No.	Name of the Film	Length	Producing Concern
1	Gutta Parcha Flying Ranees Special.	750	Imperial Film Company
2	German Cruiser Emden visits Bombay.	818	Bombay Talkies Ltd.
3	The Magic Word (Marathi).	1030	"
4	The Magic Word (Gujrati)	1030	"
5	26th Aug. 1937 Allahabad	770	"
6	Activities in Sixteen Y. M. C. A. Centres, Bombay	500	Shree Ranjit Movietone
7	Idd Mubarak Song	600	"
8	Batanagar	2000	East India Film Co.
9	The Week's event in India	250	"
10	The Week's event in Calcutta	400	"
11	Punjab Express railway disaster (English)	300	"
12	Punjab Express railway disaster (Hindi)	"	"
13	State arrival of their Excellencies the Viceroy and Marchioness of Linlithgow at Calcutta	1000	Kali Films
14	Shree Ramakrishna Centenary Celebrations	1000	"
15	University Foundation day Celebrations	1600	"
16	Barababu	2000	"
17	Mala Badal	4000	"
18	Islington Corinthian Matches	1000	"
19	Maya Kajal	2000	Shree Bharat Lakshmi Picture
20	Maya Anjanam	2800	"
21	Posto Songs	800	"
22	Tofa-e-Idd	700	"
23	Shaila's Dance	800	"
24	Arghe	1353	New Theatres Ltd.
25	New Era in the Bombay Presidency	800	Prabhat Film Co.
26	Wadia Movietone varieties No. 3	1200	Wadia Movietone
27	Bombay's Farewell to Mullaji Saheb	400	"
28	Wadia Movietone varieties No. 4	1250	"
29	The Flying Ranees	210	"
30	Wadia Movietone Varieties No. 5	1377	Wadia Movietone
31	Wadia Movietone Varieties No. 6	1202	"

Ser. No.	Name of the Film	Length	Producing Concern
32	Indian National Congress of 1936 Faizpur	1550	Voice of India Films, Lahore
33	Congress National Convention Delhi 1937	990	"
34	Topical of Uran Parsi Industrial Colony	980	Boman Benajee
35	Shiv Puja Dance	537	Indian Cinetone Ltd.
36	Fairies of Health and the food we eat	1975	Bombay Presidency Baby & Health Week Association
37	Surya Namaskars	900	Krishna Tone (Famous Pictures)
38	All India National Convention, Delhi	934	Shree Vishnu Cinetone Co.
39	Vishnu Topical Series No. 3	934	"
40	Vishnu Topical Series No. 4	400	"
41	Cystophone News reel	1000	Systophone Laboratories Ltd.
42	Instrumental Music	1959	Shree Rajam Talkies
43	Nari Pragati	1000	Sonoray Pictures Syndicate
44	Secret Lovers	1755	Radha Film Co. & C. V. Raman
45	Kunan Sabda	1752	Radha Film Co. Calcutta
46	Nathaswaram Music No. 1	2000	Madras United Artists Corp.
47	Adhunic Rog	983	Radha Film Co. Calcutta
48	Nathaswaram Music No. 2	2000	Madras United Artists Corp.
49	Sarkari Jamai	2500	Motimahal Theatres Ltd.
50	All India Delhi Jamboree (Silent)	800	Boy Scout Association Screen
51	Dawn of New Era (All India National Convention Delhi 1937)	898	Indian Film Service (Screen)
52	Brains Behind the Congress	462	"
53	Dreamland or Swapna Tarang	820	Anand Talka toons
54	Band of St. Mary's High School	600	Evergreen Pictures
55	Tea for all	3500	Aurora Film Corp.
56	Tea and its preparation (Tamil)	565	"
	" (Telugu)	600	"
58	The Credit goes to Tea	3625	"
59	Bhita Disaster	300	Union Pictures
60	Dhulias Monologue	990	Harshad & Jagtap
61	Shanti Devi's Song	900	Annapurna Movietone
62	All India Congress Committee meeting Calcutta	3000	New Popular Pictures
63	Ram ki Mahima	2000	Shree Kishore Cinetone
64	A. A. Productions	999	Sangeet Movietone



Members of the Deputation of THE MOTION PICTURE SOCIETY OF INDIA who waited on THE HON'BLE SIR SULTAN AHMED, COMMERCE MEMBER, GOVT. OF INDIA on August 4, 1938.



THE STATE AND FILM INDUSTRY

By Mr. C. V. DESAI, B.A., LL.B.

Member-Executive Committee, M.P.S.I

The value of cinema, as a means of propaganda has now been recognised on all hands. It can be rivalled only by that of Broadcasting and the Press. As pointed out by the Imperial Conference in 1926 "The Cinema is not merely a form of entertainment but in addition a powerful instrument of education in the widest sense of that term. It tends to open the eyes of the uneducated to other and more advanced conditions of life and tends to broaden their minds and widen their outlook. It is a powerful means for spreading national ideas and atmosphere and through its advertising power moulds public tastes in many directions. As is observed by The Visual Education Committee appointed by the Central Provinces Government it can help in "the dissemination of knowledge on subjects like medicine, agriculture, industries, markets, civics and citizenship, prohibition, general knowledge, physical education" and the like. Again, "such trades as carpentry, tailoring, dairy farming and others could also be usefully taught through visual aids." It can also be used for advertisement for medicine and general scientific research and a vast net work of other services. But this is not all. As pointed out by Dr. Zicrold, State Secretary, Ministry of Education, Germany in the Journal of the Motion Picture Society of India, "Only the film can truly give the vividness of vision and dynamic qualities of living things.....Gone are

the days when the old rational, formal and preponderately intellectual methods were thought to be adequate for educational purposes". Thus even in day to day education, films are sure to play a very great part and the earlier we adapt this new instrument for educational purposes the greater the chances for the rejuvenation of the educational system of this country which is the chief concern of all the popular governments in this country.

Even as an economic proposition the the Film Industry has a great future. With proper State protection and encouragement it can be made a very paying concern. In the Western countries it has already occupied a prominent place in the hierarchy of industries there. Thus as pointed out by Sir M. Visvesvarayya, in the United States of America, the capital invested up to 1933 in this industry was about Rs. 50 Crores, the better type of Cinema theatres numbered 14,500; their total seating capacity was over 12 millions and their weekly attendance approximately 90 to 100 millions. The net box office receipts from cinemas in a recent year was about £ 140 millions. The industry is said to be the fourth in order of importance among the great industries of the country and it gives employment to over 200,000 persons. Even in India the industry has made rapid progress in spite of great difficulties and lack of encouragement. We have according

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but
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hath none."

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RATNAPRABHA
ASHALATA
- WINAYAK -**

Direction:

WINAYAK

Camera:

PANDURANG NAIK

Story by:

V. S. KHANDEKAR



"THE GREATEST ONES"

Hints Writers:

V. S. KHANDEKAR
(Gohar Gold Medalist for 1936-37)

Principal:

P. K. ATRE

Director:

WINAYAK

Camera:

PANDURANG NAIK

And Artists like:

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- - WINAYAK - -
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the latest figures available, 110 producing concerns, 99 distributing concerns and 900 cinema theatre-buildings. The capital invested in the three branches of this industry is more than Rs.14 Crores and the number of persons directly dependent on it is about 30,000. According to the statistics prepared by the Motion Picture Society this industry ranks about seventh in the list of our major industries. It encourages many side-industries like the electric industry and the Press and contributes to the Government revenue through entertainment tax, Customs duties and railway fares.

Thus this industry has now been recognised as a key industry both in times of peace and war and many governments in the Western Countries take special care to keep it in high degree of efficiency by providing special banking facilities, state aids, quota system, opening of central institutions for technical instructions, by giving facilities for shooting historic places, ancient monuments, topical scenes and the like. Thus the Nazi Government has established a credit bank especially for financing film production. Signor Mussolini also takes great interest in the fortunes of this industry and recently Italy has built an up-to-date studio in Rome with the financial backing of the Government. In Russia the industry is directly under the state control and all its possibilities are scientifically exploited. Even a small country like Czechoslovakia grants subsidies to the studios and promises to give subventions to the producers of superior quality pictures. In England the Industry is encouraged by what is known as the

quota system. In Japan the Government has practically decided to encourage the production of educational films obligatory in educational institutions.

But when we turn our eyes to India we find altogether a different picture. Our Government is absolutely indifferent and unresponsive to the crying needs of this important industry. There are no statistics available to guide this industry and what little has been done in the matter has been done through the efforts of the Motion Picture Society at great expense and inconvenience which could have been easily done by the Government with less expense and greater accuracy. Only recently a beginning has been made by the Government in this direction and they have decided to introduce new items of Statistics regarding the industry in their publication entitled "Account relating to the Sea-Borne Trade and Navigation of British India" under the headings (a) Sound Cinema, projector and accessories and (b) Recording set and Accessories. The next great handicap of the industry is the lack of financial support. The bankers and the public are keeping themselves aloof from this industry and consequently the industry has to borrow money at exorbitant rate of interest, thus handicapping it. Government could have very easily remedied this by establishing an industrial bank specially for the encouragement of this industry and extending credit facilities, but it did nothing in the matter. The educational Films are well-known to be financial failures and can be produced only if the Government made it compulsory for the educational institutions and even cinema theatres

to subscribe to this type of films by quota system.

But perhaps the greatest handicap the industry has to suffer is due to the import duty levied on raw films and the attitude of the Government towards this question is simply unjustifiable. Since its very inception the industry has been burdened with this duty which had increased from 5% to 25% since 1914. Repeatedly the Government has been advised to abolish this duty but to no effect. Thus the Indian Fiscal Commission of 1921-22 has clearly enunciated this principle: "Raw materials required for Indian industry should ordinarily be admitted free of duty. This is an obvious principle of general acceptance in protectionist countries".

The report of the Indian Cinematograph Committee 1927-28 also states. "There is however one tariff concession which we consider the producing industry can legitimately claim. Raw films is the raw material of the industry. It has been made clear to us that the production of finished films, especially of good films inevitably involves a very considerable wastage of raw films. Raw Film is not made in India nor is it likely to be so made for years. That the raw material of an industry should be free of duty is almost axiomatic. We feel that the Government should be prepared to sacrifice this relatively small part of the revenue". Even the Finance Member of the Government of India has admitted the truth of this view point. During the debate on the Government's fiscal policy in March 1937, he said that "The duty on instrument of production

including essential raw materials should only be imposed if the optimum duty on luxury articles and the moderate duty on staple articles failed to yield the exchequer requirements". And in spite of all these the Government has done next to nothing in the matter. What little has been achieved was chiefly due to the strenuous fight put up by the Motion Picture Society on behalf of the industry. Thus the Society was successful in getting Government agree to the imposition of 25% and 15% duty only on non-British and British films instead of 30% and 20% duty as was proposed at the time of the Ottawa Agreement. But this did not help the industry much as India imported film materials largely from Germany and America. Only last year the Government has announced a further reduction of five percent in the import duty on raw films with effect from April 1, 1937. Though this is a considerable gain to the industry the requirements of the industry are likely to be satisfied only if there is a substantial reduction or if not total abolition.

Another great handicap of the industry was the constitution and attitude of the Board of Censors. The censors were nominated by the Government and the trade was not represented on them. There was no co-ordination of policy among the different boards and hence the producers refrained from dealing with historical or political subjects lest the films might not be passed by the Boards. But it is a matter of gratification that the Bombay Government has shown sympathetic attitude in this matter and has recognised the propriety and urgency of giving adequate repre-

sentation to the trade. The Motion Picture Society as the representative body of the industry will hereafter have one of its nominees on the Board. A similar representation has also been granted to the Indian Motion Picture Producers association.

This brings us to the question of Film Industry under the new constitution. "Theatres, dramatic performances and Cinemas" are in the provincial list while "Sanctioning of Cinematograph films for exhibition" is on the concurrent list. Thus the cinema industry largely falls in the jurisdiction of the Provincial Governments and with the advent of Popular Governments in the Provinces we may confidently hope that the Governments concerned will retrieve the mistakes committed by the previous Governments and will find sufficient time and money to devise ways and means for putting the industry on a sound footing.

For the purpose of suggesting measure for the rehabilitation of cinema industry it is convenient to divide it into its three constituent aspects Viz. Production, Distribution and Exhibition.

Production is the most important and basic aspect of this industry and much still requires to be done in this respect. For example the Provincial Governments should.

I. Create a special department to attend to the wants of the industry including the compilation and publication of statistics vital to the industry or in the alternative give official recog-

nition to the Motion Picture Society of India as the only body representative of the industry and give grants and other facilities for compiling statistics and doing other public work.

II. Give grants for central Film Library and Laboratory.

III. Call upon Universities to provide higher scientific training in Cinematography and sound film technique in their curricula and give scholarships to study the industry in foreign Countries.

IV. Provide free facilities to producers to prepare educational pictures in the different Government departments like agricultural etc.

V. Make arrangements with different Government departments like the railway, military, the archaeological, the naval, and the municipal for granting help to the film industry by way of concession and co-operation.

VI. Encourage any enterprise that aims at the higher scientific equipment and contribute part of the capital.

VII. And arrange for credit facilities.

In this connection we may mention that the application of the Factory Act to the cinema studios is unfortunate and is based on incomplete information as to the mode of work in the industry. Though the workers and artistes engaged in this industry have to remain on the spot for a long time they are not actively engaged on any work all the time and as such have sufficient rest

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which is not the case with other industries. Thus the mode of work being entirely different from that in a factory the studios should be exempted from the provisions of the Factory Act.

On the distribution side Government can make representations to the Central Government and press for the Concessions in Railway charges to the film material at least to the extent to which they are granted to the Circus Companies.

But it is on the exhibition side that the provincial Governments can do much. They should.

I. Issue licenses to projectionists after passing a certain minimum test thereby avoiding untoward accidents and raising the standard of the exhibition side of the industry.

II. appoint a board of educationalists to certify films as educational and cultural.

III. abolish entertainment tax on nine annas seats which are generally patronised by the middle and lower classes.

IV. adjust the entertainment tax in such a way as to encourage the exhibition of educational and cultural films.

V. exempt newsreels from censorship so as to avoid all possible delay

from their being rushed to the screen as is done in other countries.

But the worst danger to this side of the industry comes from the inroads that are recently made by the foreign capital on our exhibition side, and if the government is not wide awake and does not act immediately in the matter the Indian exhibitor who has done pioneer work in this direction will be deprived of a legitimate and lucrative section of his home market. As Mr. C. P. Metcalfe observed in connection with a similar danger threatening the British Film Industry "this sort of thing is rather disgraceful. I would like to see some steps taken to make it plain to everybody who may be concerned that such a thing should not be allowed to take place.....The power that they would wield at a time of crisis in this country would be terrific and their opportunities for insidious propaganda would be enormous."

These are then some of the items to which the Provincial Governments may direct their attention with a view to rehabilitate this industry and put it on a sound basis. This will inaugurate a bright and glorious future for the industry and will help greatly towards the industrialisation of our country which is the chief concern of all the Popular Governments.

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DIGEST OF ACTS

The Acts and Regulations passed by provincial and Central Legislatures which relate to or affect the exhibition, storage or transit of cinematograph film are of paramount importance to the trade and should be closely studied by those engaged in it. Below will be found a condensed digest of the principal Acts and Regulations governing the industry.

(We accept no liability for any inaccuracy which may appear in the following summary.)

THE INDIAN CINEMATOGRAPH ACT. 1918

(As modified upto the 15th March 1934).

Whereas it is expedient to make provision for regulating exhibitions by means of cinematographs: It is hereby enacted as follows:—

(1) This Act may be called the Cinematograph Act, 1918.

(2) It extends to the whole of British India, including British Baluchistan.

(3) The local Government may, by notification in the local official Gazette, direct that the whole or any of its provisions shall come into force in any Province or part of a Province on such date as may be specified in the notification.

2. In this Act, unless there is anything repugnant in the subject or context,—

"Cinematograph" includes any apparatus for the representation of moving pictures or series of pictures;

"place" includes also a house, building, tent, or vessel; and

"prescribed" means prescribed by rules made under this Act.

3. Save as otherwise provided in this Act, no person shall give an exhibition by means of a cinematograph elsewhere

than in a place licensed under this Act or otherwise than in compliance with conditions and restrictions imposed by such license.

4. The authority having power to grant licenses under this Act (hereafter referred to as the "licensing authority") shall be the District Magistrate, or, in a Presidency-town or the town of Rangoon, the Commissioner of Police.

Provided that the Local Government may, by notification in the local official Gazette, constitute for the whole or part of a Province such other authority as it may specify in the notification to be the licensing authority for the purposes of this Act.

5. (1) The licensing authority shall not grant a license under this Act unless it is satisfied that—

(a) the rules made under the Act have been substantially complied with; and

(b) adequate precautions have been taken in the place in respect of which the license is to be given to provide for the safety of persons attending exhibitions therein.

(2) A condition shall be inserted in every license that the licensee will not exhibit, or permit to be exhibited, in such place any film other than a film which has been certified as suitable for public exhibition by an authority constituted under section, and which when exhibited displays the prescribed mark of that authority, and has not been altered or tampered with in any way since such mark was affixed thereto.

(3) Subject to the foregoing provision of this section and to the control of the Local Government, the licensing authority may grant licenses under this Act to such persons as it thinks fit and on such terms and conditions and subject to such restriction as it may determine.

6. (1) If the owner or person in charge of a cinematograph uses the same or allows it to be used, or if the owner or occupier of any place permits that place to be used, in contravention of the provisions of this Act or the rules made thereunder, or of the conditions and restrictions upon, or subject to which, any license has been granted under this Act, he shall be punishable with fine which may extend to one thousand rupees and, in the case of a continuing offence, with a further fine which may extend to one hundred rupees for each day during which the offence continues, and his license (if any) shall be liable to be revoked by the licensing authority.

(2) If any person is convicted of an offence punishable under this Act committed by him in respect of any film, the convicting Court may further direct that the film shall be forfeited to His Majesty.

7. (1) Any Local Government authorised in this behalf by the Governor General in Council may, by notification in the local official gazette, constitute as many authorities as it may think fit for the purposes of examining and certifying films suitable for public exhibition, and declare the area (hereinafter referred to as the 'local area') within which each such authority shall exercise the powers conferred on it by this Act. Where an authority so constituted consists of a Board of two or more persons, not more than one-half of the members thereof shall be persons in the service of Government.

(2) If any such authority after examination considers that a film is suitable for public exhibition, it shall grant a certificate to that effect to the person applying for the same, and shall cause the film to be marked in the prescribed manner. The certificate of any such authority shall, save as hereinafter provided, be valid throughout the territories in which this Act is in force.

(3) (a) If the authority is of opinion that a film is not suitable for public exhibition in the local area, it shall inform the person applying for the certificate of its decision, and such person may, within thirty days from the date of such decision, appeal for a reconsideration of the matter by the Local Government by which the authority was constituted.

(b) If the Local Government rejects the appeal it shall, by notification in the local official gazette, direct that the film shall be deemed to be an uncertified film in that local area, and such direction shall have effect notwithstanding the subsequent grant of a

certificate in respect of the film by any other such authority.

(4) Any such authority may demand the exhibition before itself of any certified film which it has reason to believe is about to be publicly exhibited in its local area, and may by order suspend the certificate of any such film pending the orders of the local Government, and during such suspension the film shall be deemed to be an uncertified film in that area.

(5) The District Magistrate, or in a presidency-town or in the town of Rangoon, the commissioner of Police, may by order suspend the certificate of any film pending the orders of the Local Government, and during such suspension the film shall be deemed to be an uncertified film in that district or town.

(6) A copy of any order of suspension made under sub-section (4) or (5), together with a statement of reasons therefore, shall forthwith be forwarded by the authority or the officer making the same to the Local Government by which the authority was constituted or to which the officer is subordinate, as the case may be, and such Local Government may, in its discretion, either discharge the order or, by notification in the local official gazette, direct that the film shall be deemed to be an uncertified film in the whole or any part of the Province.

(7) A Local Government may, of its own motion, by notification in the local official gazette, direct that a certified film shall be deemed to be an uncertified film in the whole or any part of the province.

(8) The exhibition of a film to which any order or direction under clause (b) of sub-section (3) or sub-section (4), (6) or (7) is for the time being applicable shall in the area to which such order or direction relates, be deemed to be a contravention of the condition mentioned in sub-section (2) of section 5.

8. (1) The Local Government may make rules for the purpose of carrying into effect the provision of this Act.

(2) In particular and without prejudice to the generality of the foregoing power, rules under this section may provide for—

(a) the regulation of cinematograph exhibitions for securing the public safety;

(b) the procedure of the authorities constituted for examining and certifying films as suitable for public exhibition, and all matters ancillary thereto, and the fees to be levied by those authorities;

(bb) the appointment of officers subordinate to authorities constituted under section 7 and the regulation of the power and duties of such officers and;

(c) Any other matter which by this Act is to be prescribed.

(3) All rules made under this Act shall be published in the local official gazette, and, on such publication, shall have effect as if enacted in this Act.

9. The Local Government may, by order in writing, exempt, subject to such conditions and restrictions as it may impose, any cinematograph exhibition or class of cinematograph exhibitions from any of the provisions of this Act or of any rule made thereunder.

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ENTERTAINMENTS TAX

(Digest of Acts passed in all Provinces)

BENGAL

1. The Act to impose a tax on Entertainments and other amusements was passed in Bengal in the year 1922. The rate of Entertainments Tax in the case of payments for admission to any theatre or cinematograph exhibition is as follows:—

Where the payment excluding the amount of the tax—

- (a) is more than three annas but is not more than four annashalf an anna
- (b) is more than four annas but less than twelve annas ... One anna
- (c) is twelve annas or more but is less than one rupee eight annas two annas
- (d) is one rupee eight annas or more but is less than two rupees eight annas eight annas
- (e) is two rupees eight annas or more but is less than three rupees eight annas ... eight annas
- (f) is three rupees eight annas or more but is less than four rupees eight annas ... Twelve annas
- (g) is four rupees eight annas or more but is less than six rupees eight annas ... one rupee
- (h) is six rupees eight annas or more but is less than nine

rupees eight annas...One rupee eight annas

- (i) is nine rupees eight annas or more but is not more than ten rupeestwo rupees
- (j) is more than ten rupees, for the first ten rupees and for every ten rupees or part of ten rupees over ten rupees ... two rupees,

2. On the application of the provisions of the Act, the proprietor of any entertainment in respect of which the entertainments tax is payable, the local Government may allow the proprietor on such conditions as they may prescribe to pay the amount of the tax due by means of a consolidated payment of 20 per cent of the gross sum received by the proprietor on account of the payment for admission to the entertainment and on account of tax.

3. The Entertainments Tax shall not be charged on payments for admission to any entertainment, where

- (a) the whole of the takings there of are devoted to philanthropic, religious or charitable purposes;
- (b) the entertainment is of a wholly educational character;
- (c) the entertainment is provided for partly educational or partly scientific purposes by a society, not conducted for or established for profit;

- (d) the entertainment is provided by a society established solely for the purpose of promoting the interest of the industry of agriculture or the manufacturing industry and which is not conducted for profit and consists solely of an exhibition of the product of the industry.

The whole of the net proceeds of an entertainment if devoted to philanthropic, religious or charitable purposes and that in calculating the net proceeds 25 per cent of the gross proceeds have been deducted on account of the expenses, the Local Government may repay the amount of the entertainments tax paid in respect of the entertainment.

5. The entertainment tax is recoverable by the Local Government as a public demand.

6. Any officer authorised by the Local Government may enter any place of entertainment while the entertainment is proceeding with a view to see whether the provisions of the act or any rules made thereunder are being complied with. Any person preventing or obstructing the entry of the officer is liable on conviction to a fine not exceeding Rs. 200/-

7. Every officer authorised under the act is deemed to be a public servant.

8. If any person acts in contravention of or fails to comply with any such rules is liable to a fine not exceeding Rs. 500/- in respect of each offence.

BOMBAY

The Act to impose a duty in respect of admission to entertainments was

passed in the year 1923. The duty is levied on all payments for admission to any entertainment at the following rate.

Where the payment, excluding the amount of the duty—

exceeds four annas but does not exceed eight annas ... One rupee

exceeds eight annas but does not exceed one rupee ... Two annas

exceeds one rupee but does not exceed two rupees ... Four annas

exceeds two rupees but does not exceed three rupees ... Six annas

exceeds three rupees but does not exceed four rupees ... Eight annas

exceeds four rupees but does not exceed five rupees ... Twelve annas

exceeds five rupees but does not exceed seven rupees eight annas ... One rupee

exceeds seven rupees eight annas but does not exceed ten rupees ... One rupee eight annas

for every five rupees or part thereof in excess of the first ten rupees, in addition to the payment on the first ten rupees. ... One rupee

2. Entertainments duty is not leviable on payments for admission to any entertainment where—

(a) the whole of the takings thereof are devoted to philanthropic or charitable purposes without any charge on the takings for any expenses of the entertainment; or

(b) the entertainment is of a wholly educational character; or

(c) the entertainment is provided partly for educational or partly for scientific purposes by a society, institute, or a committee not conducted or established for profit.

3. If it is satisfied that the whole of the net proceeds of an entertainment are devoted to philanthropic or charitable purposes and if the whole of the expenses of the entertainment do not exceed 20 per cent of the receipts the amount of the entertainments duty paid shall be refunded.

If any person acts in contravention of or fails to comply with any such rules, he is on conviction liable in respect of each offence to a fine not exceeding Rs. 500/-

6. Any sum due on account of entertainment duty shall be recovered as an arrear of land revenue.

PUNJAB

1. The Act to impose a duty in respect of admission to entertainments was passed in the year 1936.

Where the payment, excluding the amount of the duty:—

Exceeds four annas but does not exceed eight annas ... One rupee

exceeds eight annas but does not exceed one rupee ... Two annas

exceeds one rupee but does not exceed two rupees ... Four annas

exceeds two rupees but does not exceed three rupees ... Six annas

exceeds three rupees but does not exceed four rupees ... Eight annas

exceeds four rupees but does not exceed five rupees ... Twelve annas
exceeds five rupees but does not exceed seven rupees eight annas ... One rupee
exceeds seven rupees eight annas but does not exceed ten rupees ... One rupee eight annas

for every five rupees or part thereof in excess of the first ten rupees in addition to the payment on the first ten rupees ... One rupee.

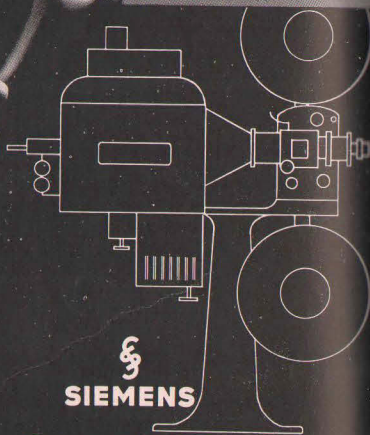
2. Entertainment duty is leviable on all complimentary tickets issued by the proprietor of an entertainment for any performance;

Provided that if the proprietor of an entertainment holds the place of entertainment on lease, no such duty shall be levied and paid on any complimentary tickets issued by the proprietor of an entertainment to the lesor of the place in accordance with his contract of lease;

Provided further that no such duty shall be levied and paid on complimentary tickets issued in addition to those issued under the previous proviso, if the number issued for any class of seats at any one performance does not exceed five per cent of the seats of that class available for sale at the performance.

Explanation:— For the purpose of this section, seats for which different prices are charged shall be deemed to be seats of different classes, and the exemption from entertainments duty shall be granted and the calculation for such purpose shall be made separately for each class of seats.

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ORIENTAL FILM SERVICE,	9, Stringers Street, Madras.

4. No. entertainment duty shall be levied on payment for admission to any entertainment when the whole of the net proceeds of the entertainment are devoted to philanthropic, charitable, educational or scientific purposes.

5. Local Government may, by general or special order, exempt any entertainment or clause of entertainments from liability to entertainment duty.

6. The Local Government may make rules in securing the payment of the entertainments duty and generally for carrying into effect the provisions of the act and in particular inter alia:—

(a) for the use of tickets covering the admission of more than one per-

son and the calculation of the duty thereon; and for the payment of the duty on the transfer from one place of a place of entertainment to another and on payments for seats or other accommodation;

(b) for the exemption from entertainments duty of British and Indian soldiers, sailors and airmen in uniform,

7. If any person acts in contravention of or fails to comply with any such rules, he is liable in respect of each offence to a fine not exceeding Rs. 500.

8. Any sum due on account of entertainment duty shall be recoverable as an arrear of land revenue.

The Workmen's Compensation Act 1923.

This Act is called the Workmen's Compensation Act of 1923.

Among numerous others, the following persons are workmen within the meaning of Section 2 (1) (n) and Classification No. 22 described as follows:—

"Persons employed in producing cinematograph pictures intended for public exhibition or in exhibiting such pictures."

This clause includes every and all persons employed in the film studios and in the cinema theatres.

Classification No. 1 includes "persons employed, otherwise than in a clerical capacity or in a railway in connection with the operation or maintenance of mechanically propelled vehicles."

This clause includes all motor drivers whether they drive sound trucks, private cars or advertisement lorries.

Classification No. 3 includes "persons employed for the purpose of making, altering, repairing, ornamenting, finishing or otherwise adapting for use, transport or sale any article or part of an article in any premises wherein or within the precincts whereof any one day of the preceding twelve months, fifty or more persons have been so employed."

This clause protects all laboratory workers, setting hands, studio coolies

and practically every one including the studio durwan.

Some of the special words used in the Act have the following special meaning and significance:—

(a) "Adult" means a person who is over 15 years.

(b) "Minor" means a person who is under 15 years.

(c) "Dependent" covers a large field of the legitimate and the illegitimate and the illegitimate or the desirables and otherwise viz. a wife, a minor illegitimate son and unmarried legitimate daughter, or a widowed mother, and practically every one whether legitimate or illegitimate so long as the person is directly dependent on the earnings of the person applying for compensation.

(d) "Partial Disablement" means, where the disablement is of a temporary nature, such disablement as reduces the earning capacity of a workman in any employment in which he was engaged at the time of the accident resulting in the disablement, and where the disablement is of a permanent nature, such disablement as reduces his earning capacity in every employment which he was capable of undertaking at that time.

(e) "Total Disablement" means disablement, whether of a temporary or permanent nature, as incapacitates a workman for all work which he was

capable of performing at the time of the accident resulting in such disablement; provided that permanent total disablement shall be deemed to result from the permanent total loss of the sight of both eyes or from any combination of injuries specified in schedule (given below) where the aggregate percentage of the loss of earning capacity, as specified in the schedule against those injuries, amounts to one hundred per cent.

SCHEDULE No. 1

INJURY	Percentage of loss of earning capacity.
1. Loss of right arm above or at the elbow	70
2. Loss of left arm above or at the elbow	60
3. Loss of right arm below the elbow.	60
4. Loss of leg at or above the knee	60
5. Loss of left arm below the elbow.	50
6. Loss of leg below the knee	50
7. Permanent total loss of hearing	50
8. Loss of one eye	30
9. Loss of thumb	25
10. Loss of all toes of one foot	20
11. Loss of one phalanx of thumb	10
12. Loss of index finger	10
13. Loss of great toe	10
14. Loss of finger other than index finger	5

Disease By Accident

Furthermore if a workman employed for a continuous period of not less than six months contracts any disease specified in schedule III as an occupational disease peculiar to that employment, the contracting of the disease shall be deemed to be an injury by accident within the meaning of section 3 of the Workmen's Compensation Act unless the employer proves the contrary.

In schedule III, amongst other diseases mentioned there is one described as follows:—"Chronic ulceration or its sequelae, which is caused by any process involving the use of chromic acid or bichromate of ammonium, potassium sodium, or their preparations."

Laboratory hands are likely to contract these diseases or one of its complications during the discharge of their duties and thus qualify themselves for compensation.

The Employer's Responsibility

According to Section 3 the employer is liable to pay compensation if a personal injury is caused to a workman accident arising out of or in the course of his employment provided that:—

(a) That the injury results in total or partial disablement for a period exceeding seven days.

But in respect of any injury, resulting in death, caused by an accident which is directly attributable to:—

(1) The workman having been at time under the influence of drink or drugs

offices of all Commissioners and this application should be as far as possible be sent by "Registered Post."

Persons who claim compensation should approach the authorities who are always prepared to help the applicant.

The following table which shows how much compensation should be paid in certain cases is called the Schedule IV.

Schedule No. IV

Monthly Wages of the Workman injured		Amount of Compensation for		Half-monthly wages for Compensation for Temporary Disablement.	
More than	But not More than	Death of Adult	Permanent Disablement of Adult		
Rs.	Rs.	Rs.	Rs.	Rs.	As.
0	10	500	700	5	0
10	15	550	770	6	0
15	18	600	840	7	0
18	21	630	842	8	0
21	24	720	1,008	8	8
24	27	810	1,134	9	0
27	30	900	1,260	9	0
30	35	1,050	1,470	9	8
35	40	1,200	1,680	10	0
40	45	1,350	1,890	11	0
45	50	1,500	2,100	12	8
50	60	1,800	2,520	15	0
60	70	2,100	2,940	17	8
70	80	2,400	3,360	20	0
80	100	3,000	4,200	25	0
100	200	3,500	4,900	30	0
200	...	4,000	5,600	30	0

INCOME-TAX

Rates of Income Tax in India.

In the case of every individual, Hindu undivided family, unregistered firm and other association of individuals not being a registered firm or a Company...

When the total income is

Rs. 2000 or upwards but is less than 3000. Six pies in the Rupee.

Rs. 5000 or upwards but is less than 10,000. Nine pies in the Rupee.

Rs. 10,000 or upwards but is less than 15,000. One anna in the Rupee.

Rs. 15,000 or upwards but is less than 20,000. One anna & four pies in the Rupee.

Rs. 20,000 or upwards but is less than 30,000. One anna & seven pies in the Rupee.

Rs. 30,000 or upwards but is less than 40,000. One anna & eleven pies in the Rupee.

Rs. 40,000 to Rs. 1,00,000. Two annas & one pie in the Rupee.

When the total income is Rs. 1,00,000 or upwards. Two annas & two pies in the Rupee.

In the case of every company or registered firm, whatever its total income. Two annas and two pies in the Rupee.

RATES OF SUPER TAX

In respect of the excess over thirty thousand rupees of total income.

(I) In the case of every company.

(a) In respect of the first twenty thousand rupees of such excess. Nil

(b) For every rupee of remainder of such excess. One anna in the Rupee.

(2) In the case of every Hindu undivided family.

(a) In respect of the first forty thousand Rupees of such excess. Nil

(b) For every rupee of the next twenty five thousand rupees of such excess. One anna and three pies in the Rupee.

(3) In the case of every individual, unregistered firm and other association of individuals not being a registered firm or a company.

(I) For every rupee of the first twenty thousand rupees of such excess. Nine pies in the Rupee.

(II) For every rupee of the next ten thousand rupees of such excess. One anna and three pies in the Rupee.

(4) In the case of every individual, Hindu undivided family, unregistered firm and other association of individuals not being a registered firm or a company.

(I) For every rupee of the next ten thousand rupees of such excess. One anna and nine pies in the Rupee.

(II) For every rupee of the next ten thousand rupees of such excess. Two annas and three pies in the Rupee.

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(III) For every rupee of the next fifty thousand rupees of such excess. Four annas & Nine pies in the Rupee.

(IV) For every rupee of the next fifty thousand rupees of such excess. Three annas and three pies in the rupee.

(V) For every rupee of the next fifty thousand rupees. Three annas and three pies in the rupee.

(VI) For every rupee of the next fifty thousand rupees. Four annas and three pies in the rupee.

(VII) For every rupee of the next

fifty thousand rupees. Four annas and nine pies in the rupee.

(VIII) For every rupee of the next fifty thousand rupees.

Five annas and three pies in the rupee.

(IX) For every rupee of the next fifty thousand rupees.

Five annas and nine pies in the rupee.

(X) For every rupee of the remainder of such excess.

Six annas and three pies in the rupee. SURCHARGE 1/12 of Income Tax.

POST & TELEGRAPH

1. BUSINESS HOURS (1) At every post office the hours during which the postal business is transacted with the public, and the times at which the mails are delivered and closed, are conspicuously notified. The public business hours are fixed with regard to local convenience and all work at the post office window or counter is stopped precisely at the latest hour fixed. The business hours are generally as follows on days which are not post office holidays.

For references and enquiries:

From 7 to 8 a. m. and from noon to 3 p. m.

For sale of postage stamps and postal stationery:

At any time at which the post office is open to the public.

For Registration, Insurance, Posting parcels, Posting value-payable articles, granting certificates of posting:

From 7 to 8 a. m. and from noon to 5

unless otherwise notified. On Saturday closing time will be 3 p. m.

For issue of money orders, saving bank business, cash certificate business, sale and payment of British postal orders:

From 10 a. m. to 3 p. m. unless otherwise notified. On Saturdays the closing time will be 1 p. m.

For issue and payment of ordinary and express telegraphic money orders:

At any time at which work is going on in the post office between the hours of 8 a. m. and 6 p. m.

For receiving telegrams for despatch:

At any time when the telegraphic money orders may be issued, or during telegraph business hours in station time (see, Section XIII-list of Indian Post and Telegraph Offices.)

4. Postage Stamps—(1) Postage stamps of the following values are issued by the Post Office.

$\frac{1}{4}$ anna, $\frac{1}{2}$ anna, $\frac{3}{4}$ anna, 1 anna, 1 $\frac{1}{2}$ anna, 2 annas, 2 $\frac{1}{2}$ annas, 3 annas, 3 $\frac{1}{2}$ annas, 4 annas, 6 annas, 8 annas, 12 annas, 1 rupee, 2 rupees, 5 rupees, 10 rupees, 15 rupees, 25 rupees.

4A. Air Mail Stamps. Air mail stamps of the following denominations are available at important post offices for sale to the public.

3 annas, 12 annas, 6 annas.

At the option of senders of air mail correspondence the air fee or the postage and the air fee combined (as well as registration fee in case of registered air mail articles) may be prepaid by special air mail postage stamps, but ordinary stamps will also be valid for this purpose. Air mail stamps are not, however, valid for prepayment of postage on ordinary correspondence.

7A. Franking Machine. The postage on official and private postal articles may be prepaid also by impression of licensed franking machines. The license for the use of a franking machine can be obtained on application to the Head of the circle in which the applicant resides.

16. CERTIFICATE OF POSTING. The object in granting certificates of posting is to afford the public an assurance that letters and other articles entrusted to servants and messengers for posting have actually been posted.

17. Manner of obtaining (1) A certificate of posting may be obtained in respect of any postal article for which a receipt is not given by the post office subject to the following conditions, namely, (a) The certificate of posting written in ink must be presented to an

officer on duty of the post office along with the article to be posted, during the hours fixed for the grant of such certificates. (b) the certificate must contain exact copy of the addresses on the articles to which it relates, and must have a postage stamp, or stamps affixed thereto in payment of a fee to be charged at the rate of half an anna for every three articles or for any less number, (c) The actual numbers of articles in respect of which the certificate is required must be written in words at the foot of the certificate. No more than three articles should be entered in a single certificate and each certificate should be presented along with the articles entered in it. (2) The officer on duty will compare the number of the articles presented and the addresses on them with the entries in the certificate and if the latter be correct, will obliterate the postage stamps and impress the date stamp upon the certificate. The certificate will then be returned to the person who presented it.

50 Postage. The rates of postage on letters are as follows:—

For a weight not exceeding one tola
One anna

For every tola, or fraction thereof
exceeding one tola. Half anna

51 A. CINEMATOGRAPH FILMS.—When nonflammable or "safety" cinematograph films are sent by the letter post, they must be contained in a substantial metal case and the metal case must be packed in strong wooden or cardboard container and a label bearing the words "This contains non-flammable films only" printed in red type or

written in bold hand in red ink must be affixed to the outside of each packet.

52. Postcards, Description.—Single and reply postcards for transmission by the inland post are issued by the post office for the use of the public. A single post card has a stamp of the value of nine pies impressed on it; a double, or reply, post card has a stamp of the value of nine pies impressed on each portion. The first portion of a double post card is intended to contain the sender's communication; the second or reply portion is intended to contain the addressee's answer, and when detached and posted by the letter, will be entitled to free transmission to destination.

64. Pattern and Sample Packets. **Postage.**—The rate of postage on pattern or sample packets is as follows.

For the first five tolas or fraction thereof, Nine pies

For every additional five tolas, or fraction thereof in excess of five tolas. Six pies.

75. Postage.—The following rates of postage will be charged on registered newspapers when posted for transmission by inland post or to Ceylon and Portuguese India in accordance with the conditions set forth below:—For a newspaper not exceeding One quarter of ten tolas in weight, an anna.

For a newspaper exceeding ten tolas but not exceeding twenty tolas in weight. Half an anna.

For every additional twenty tolas or part of that weight. Half an anna.

78. Parcels. Postage. That rates of postage on parcels are as follows.

(a) Parcels not exceeding 440 tolas in weight.

Not over Postage.				Not over Postage.			
Tolas.	Rs.	A.		Tolas.	Rs.	A.	
20		2		240	1	8	
40		4		280	1	12	
80		8		320	2	0	
120		12		360	2	4	
160	1	0		400	2	8	
200	1	4		440	2	12	

Parcels exceeding 440 tolas in weight.

Not over Postage.				Not over Postage.			
Tolas.	Rs.	a.		Tolas.	Rs.	a.	
480	3	0		680	4	4	
520	3	4		720	4	8	
560	3	8		760	4	12	
600	3	12		800	5	0	
640	4	0					

79. Contents. (1) Anything may be sent in a parcel excepting articles the transmission of which is prohibited (See clauses 96, 97 & 98 P. & T. G.) a parcel may contain a single written communication of the nature of a letter, or having the character of a personal communication addressed to the addressee of the parcel.

80. Weight & Size. A parcel must not exceed 440 tolas in weight unless it is registered, in which case the weight must not exceed 10 seers (800 tolas) a parcel must not be a kind which owing to size, shape manner of packing or any other cause, cannot be carried by post without serious inconvenience or risk.

95. Postages Rates. The following table shows the rates of postage chargeable on the several classes of inland postal articles when the postage is prepaid.

KAPURCHAND LIMITED

ROXY CHAMBERS: NEW QUEENS ROAD: BOMBAY 4.

THE ARISTOCRATIC DISTRIBUTORS—
FINANCIERS AND EXHIBITORS

THEY MEAN A REAL
HELPING HAND



— TO PRODUCERS :
— TO EXHIBITORS :

They have

pictures of Quality
that bring Money
and Reputation
to the theatre !

They promise
BIG NAMES
BIG STARS
BIG BUSINESS

BY OFFERING YOU
these HITS of the
Current and subsequent
Seasons !

- Bombay Talkies
• 'SAVITRI'
- New Theatres'
• 'VIDYAPATI'
- Kardar's
• 'MANDIR'
- Aurora's
• 'TARZAN-KI-BETI' AND

★ New Theatres' 2 great pictures
'ADHIKAR'

Directed by: P. C. BARUA

and

'BAR-DIDI'

Directed by: AMAR MULICK

and

Director..... ?

TABLE.

Post Card.	Letters.	Book & pattern packets.	Registered newspapers (Prepayment Compulsory)	(Prepayment Compulsory)		Rs.	Rupees
				Not exceeding 400 Tolas.	Exceeding 400 Tolas. (registration Compulsory)		
Single Reply	Not exceeding 1½ Tola.	For the first 5 tolas or fraction thereof.	Not exceeding 8 tolas.	Not exceeding 20 tolas.	For every additional 20 tolas but not exceeding 400 tolas.	For every additional 40 tolas or part of that weight upto 800 tolas.	4
	1½	anna 1½	anna 1½	annas 2	annas 4	3	4
	1½	anna 1½	anna 1½	annas 2	annas 4	3	4
	1½	anna 1½	anna 1½	annas 2	annas 4	3	4

TABLE.

Post. Card.	Letters		Registered newspapers (Prepayment Compulsory.)		Book and Pattern packets.	Parcels.	
	Not exceeding 10 Tola.	For every additional 10 Tola or fraction thereof	Not exceeding 10 Tolas.	Exceeding 10 Tolas but not exceeding 20 Tolas.		Not exceeding 40 Tolas.	For every additional 40 Tolas or fraction thereof
Single	anna $\frac{1}{4}$	anna $\frac{1}{2}$	pies 3	pies 6	For the first 24 Tolas.	For every additional 24 Tolas or fraction thereof	For every additional 40 Tolas or fraction thereof
Reply	annas 14	anna 1	pies 3	pies 6	For the first 24 Tolas.	For every additional 24 Tolas or fraction thereof	For every additional 40 Tolas or fraction thereof
	anna $\frac{1}{4}$	anna 1	pies 3	pies 6	For the first 24 Tolas.	For every additional 24 Tolas or fraction thereof	For every additional 40 Tolas or fraction thereof

108. Articles which can be registered.

Letters, postcards, book and pattern packets, parcels and newspapers prepaid with postage at newspaper rates of postage may be registered at any post office for transmission by post to any other post office.

109 Fee. In addition to the postage a fee of three annas will be charged for the registration of any postal article.

110. Payment of postage and fee. The prepayment of the postage and registration fee is compulsory in the case of all the registered articles.

111. Manner of registering. An article intended for registration must be presented at the window of the post office. No such article will be accepted for registration if it is so small or so covered with writing or sealing wax on the address side, or otherwise made up in such a manner, as to render it impracticable to affix to the article the prescribed official labels of the post office.

117. Cases in which registration is compulsory. (1) Registration is obligatory in the case of (a) Any parcel exceeding 440 tolas in weight. (b) Any insured article. (c) Any parcel addressed to a place for which a customs declaration is required. (d) Any article containing postage or other stamps, or labels, or a cheque, hundi, bank note, bank-post, bill, bill of exchange, or the like, if the contents are either superscribed upon the cover or are known or manifested to the officers of the post office owing to the transparency, insecurity, or insufficiency of the cover or to any other cause. (e) Any article bearing the word "Registered" or any other

word, phrase or mark to the like effect, written or impressed on the cover. (f) Any registered article which is re-posted after having been delivered. (g) Any value payable article.

(2) Twice the fee for registration will be levied on delivery of any postal article required under this clause to be registered on which the fee for registration has not been prepaid.

118. Articles which can be Insured. Registered letters, value payable registered letters, registered parcels, and value payable registered parcels, may be insured upto the value of Rs. 600 at such branch post offices, and upto the value Rs. 3,000 at such other post offices, as are authorised to accept articles for insurance and for such post offices as are authorised to deliver insured articles, provided that in no case such value exceed the real value of the contents of the article insured, provided also articles containing gold coin or bullion or both shall be insured for the actual value of the contents. For the purposes of this rule, papers, such as securities, legal documents, etc. may be regarded as having a real value.

119. Insurance. Insurance covers all risk in course of transmission by post.

121. Fees. In addition to the postage and fees for registration the following further fees are charged for the insurance :—

Where the value insured does not exceed Rs. 100 Annas

Where the value insured exceeds Rs. 100 but does not exceed Rs. 15 Annas

THE TELEPHONE

is a speedy Messenger always at your Service—

DAY & NIGHT



Charges for Exchange Service

PAID MONTHLY Rs. 12/- to Rs. 25/-

PAID ANNUALLY Rs. 125/- to Rs. 280/-

NO INSTALLATION FEE.

Hand Microphone Rs. 10/- p. a. Extra.

BOMBAY TELEPHONE COMPANY LIMITED

Home Street, Fort, - - - - - BOMBAY.

Where the value insured exceeds Rs. 150 but does not exceed Rs. 200 Annas 5

For every additional Rs. 100 or fraction thereof over Rs. 200 and up to Rs. 1,000 Annas 2

For every additional Rs. 100 or fraction thereof over Rs. 1,000 anna 1

133. Value-payable Post. The value payable system is designed to meet the requirements of persons who wish to pay for articles sent to them at the time of receipt of the articles or the bills or railway receipts, relating to them, and also to meet the requirements of traders and others who wish to recover, through the agency of the Post Office, the value of articles supplied by them.

134. Value-payable articles. Registered parcels, registered letters, registered book packets, and newspapers prepaid with postage at newspaper rates of postage and with registration fee may be transmitted by inland post as value payable postal articles, provided that the amount specified for remittance to the sender in the case of any such postal article does not exceed 1,000 rupees and except in the case of postal articles sent by, or addressed to, any department of the Government or a District, Local or Municipal Board—does not include a fraction of one anna, and provided that such parcels, letters and packets, do not contain coupons, tickets, certificates or introductions designed for the sale of goods on what is known as the "snowball system."

142. Payment to sender.—The amount to be recovered from the

addressee will be the sum specified by the sender of remittance to himself plus a fee calculated according to the schedule below on the amount specified for remittance to the sender. When the amount due is recovered from the addressee, the sum for payment to the sender will be remitted to him by means of a moneyorder.

Schedule of fees:—

Amount specified for remittance to the sender.

Not exceeding Rs. 10.	2 annas.
exceeding Rs. 10 but not exceeding Rs. 25.	4 annas.

exceeding Rs. 25.	4 annas.
for each complete sum of Rs. 25 and four annas for the remainder provided that if the remainder does not exceed Rs. 10 the charge for it shall be two annas.	

142A. Detention in office of delivery and levy of demurrage. (1) If the addressee of a value payable postal article omits to take delivery of it within the seven days following the date of its first presentation or the date of delivery to him or to his accredited agent of an intimation of its arrival, the article will be returned to the sender on the eighth day. Provided that if in the meantime the addressee has applied in writing to the post office for the detention of the article for a further period not exceeding seven days beginning with the said eighth day and has agreed to pay at the time of delivery of the said article, a fee of two annas for the each day of such further period, the article will not be returned to the sender until the expiration

tion of the further period covered by the application.

260. Limit of value (Money Order). The amount for which a single money order may be issued must not exceed Rs. 600 and except in the case of money orders issued, by or in favour of any department of Government or by, or in favour of a District, Local or Municipal Board must not include a fraction of an anna.

262. Rates of commission:—A commission on the issue of inland money orders will be charged at the following rates, namely:—

On the sum not exceeding Rs. 10
2 annas.

On the sum exceeding Rs. 10 but not exceeding Rs. 25 4 annas.

On the sum exceeding Rs. 25 4 annas.

for each complete sum of Rs. 25 and 4 annas for the remainder, provided that if the remainder does not exceed Rs. 10 the charge for it shall be only 2 annas.

TELEGRAMS.

370. Late fees:—An express telegram will be accepted on payment of late fees for transmission during the hours when the office at which it is handed in, or the office to which it is addressed or an intermediate office through which it must pass is closed. The late fees will be at the rate of one rupee for each closed office which is required to deal with the telegram. If the said sender presents or causes to be presented, several telegrams together for despatch at an office which is closed, a single late fee only is payable in respect of that office and in addition

a single late fee is payable for such closed intermediate office or office of destination. If the attention of a closed office cannot be gained the late fee collected for that office will be refunded, but no refund will be made of the late fee for an office which has already dealt with the late fee telegram or telegrams as the case may be.

371. Legibility and forms:—To secure accuracy and rapidity of transmission, sender of telegrams are advised to write them on the prescribed form in a clear and unmistakable hand. Telegrams written on plain paper are, however, accepted at all offices.

Telegram forms unbound and in reasonable numbers, are supplied free at all Telegraph and Post Offices. Books containing 50 forms for inland and foreign telegrams can be purchased at the principal Government telegraph offices. Price with counterfoils, two annas, and without counterfoils one anna each.

373. Inland Telegrams:—Telegrams sent to or received from places in India and Ceylon, Afghanistan or Lhasa (Tibet) for the purpose of these rules are classed as Inland telegrams.

374. Objectionable Telegrams:—Telegraph offices are required to refuse to accept or forward any telegram or any part of a telegram of plainly objectionable or alarming character.

389. Abbreviated address:—The addresses may be written in an abbreviated form. But the right of an addressee to have a telegram thus addressed, delivered to him, is subject to an ar-

range made between such name & address, addressee and the telegraph office which has to deliver the telegram. In India the fee for the registration of an abbreviated address is Rs. 20 yearly, 12 half-yearly, payable in advance to the officer-in-charge of the Telegraph office at which registration is effected.

397. Charges:—There are two classes of telegrams—express and ordinary—which apply equally to state, Raj or private telegrams. The charges payable at any office in India are as follows:—

	For delivery in India.			
	Express		Ordinary.	
	Rs.	As.	Rs.	As.
First eight words (or less)	1	2		9
Each additional word.		2		1

The address is charged for.

The above given numbers, relate to numbers, given in Post and Telegraph Guide.

Director:
G. RAMABRAHMAN

NALA PILLAI

IN THEATRE

IT'S A
SARATHI
PRODUCTION

For Booking
apply to:— **SARASWATI TALKIES Ltd. Bezwada.**



H. M. CUSTOMS TARIFF

Item No.	Name of Article.	Nature of duty.	Standard rate of duty.	Duty if the article is the produce or manufacture of	
				The United Kingdom.	A British Colony.
28 (14)	Toilet Requisites not specified	otherwise	30 per cent ad valorem	20 per cent ad valorem	
29	Cinematograph Films not exposed	Preferential revenue.	20 per cent ad valorem	10 per cent ad valorem	
29 (1)	Cinematograph Films exposed	Revenue.	37½ per cent ad valorem	40 per cent ad valorem	
60 (2)	Electric lighting bulbs	...	50 per cent ad valorem		
72	Machinery, namely, such of the following articles as are not otherwise specified:— (e) bare hard-drawn electrolytic copper wires and cables and other electrical wires and cables, insulated or not, and poles, troughs, conduits and insulators designed as parts of a transmission system, and the fitting thereof.	Preferential revenue. Revenue. Preferential revenue. Revenue.	10 per cent ad valorem		
73	Electrical Instruments, apparatus	Preferential revenue.	30 per cent ad valorem	20 per cent ad valorem	

Item No.	Name of Article.	Nature of duty.	Standard rate of duty.	Preferential rate of duty if the article is the produce or manufacture of— The United Kingdom. A British Colony.	Duration of protective rate of duty.
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73 (1)

The following Electrical Instruments, Apparatus and Appliances, namely—

Preferential revenue.

30 per cent ad valorem

20 per cent ad valorem

Electrical Control Gear and Transmission Gear, namely, switches (excluding switch boards), fuses and current-breaking devices of all sorts and descriptions, designed for use in circuits of less than ten amperes and at a pressure not exceeding 250 volts, and regulators for use with motors designed to consume less than 187 watts; bare or insulated copper wires and cables, any one core of which, not being one specially designed as a pilot core, has a sectional area of less than one eightieth part of a square inch, and wires and cables of other metals of not more than equivalent conductivity; and line insulators, including also cleats and connectors, leading in tubes and the like, of types and sizes such as are ordinarily used in connection with the trans-

Item No.	Name of Article.	Nature of duty.	Standard rate of duty.	Preferential rate of duty if the article is the produce or manufacture of— The United Kingdom. A British Colony.	Duration of protective rate of duty.
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73 (2)

sion of power for other than industrial purposes, and the fittings thereof but excluding electrical earthenware and porcelain otherwise specified.

Revenue.

25 per cent ad valorem

...

...

73 (4)

Wireless Reception Instruments and Apparatus and component parts thereof, including all electric valves, amplifiers and loud speakers which are not specially designed for purposes other than wireless reception, or are not originally imported, along

Preferential revenue.

50 per cent ad valorem

40 per cent ad valorem

...

...

Item No.	Name of Article.	Nature of duty.	Standard rate of duty.	Preferential rate of duty if the article is the produce or manufacture of The United Kingdom.	A British Colony.	Duration of protective rates of duty.
73 (6)	Rubber Insulated Copper Wires and Cables, no core of which, other than one specially designed as a pilot core, has sectional area of less than one-eighth of an inch, whether made with any additional insulating or covering material or not.	Revenue.	6½ per cent ad valorem	...	...	...
77	Instruments, apparatus and appliances other than electrical, all sorts not otherwise specified, including photographic, scientific, philosophical and surgical.	Preferential revenue.	30 per cent ad valorem	20 per cent ad valorem	...	...
79	Musical Instruments and parts thereof all sorts not otherwise specified.	Preferential revenue.	50 per cent ad valorem	40 per cent ad valorem	...	...
79 (1)	The following Musical Instruments, namely, complete organs and harmoniums and records for talking machines.	Revenue.	50 per cent ad valorem	...	...	...

Numbers of items given are numbers from H. M. Customs Tariff.

BOARDS OF FILM CENSORS

Boards of Film Censors in different countries of the world and the Code of Ethics followed by them.

FOREIGN

CHINA

Following the lines of existing practices of all other modern states, the National Government of the Republic of China instituted Motion Picture Censorship. Censorship was ushered into China by the Puritanical Shi Tu-pai Minister of Interior who promulgated the first set of Regulations of Motion Picture Censorship on 3rd September 1928. As these regulations neglected the educational phase of censorship, they were superceded by new set of Regulations promulgated jointly by the Ministry of Interior and Ministry of Education in April 1929.

The second set of Regulations which came into force on 1st August 1929 placed a burden of censorship on the Department of Civil Affairs and Department of Education of the various Provincial Governments and on the bureau of public safety, social affairs and education in the various municipalities under the director of the Provincial or Local Kuomintang organization. Under these regulations, the censorship was under the hands of the different provincial and municipal organs scattered over the country and was found lacking in uniformity. With a view, therefore, to centralising and unifying the censorship new set of laws were promulgated on 3rd November 1930.

The personnel of the Board consisted of seven members, three from the Ministry of Interior and four from the Ministry of Education and it assumed the duties of office on 1st March 1931. The organic law of the Board of Motion Picture Censors was revised on October 1933. The Board was in operation for a period of little over three years when in pursuance of the resolution of the 109th meeting of the Kuomintang Central Executive Committee, it ceased functioning on 18th March 1934, and was succeeded by the newly created Central Board of Motion Picture Censors.

This present Board is an organ directly subordinate of the Motion Picture Direction and Guidance Committee. The Central Board of Motion Picture Censors consisting of seven members including the Chairman and the Vice-chairman are all appointed by the President of the Executive Yuan at the instance of the Motion Picture Direction and Guidance Committee.

Method of Censorship:—When a film has been approved by the Central Board a permit of show, also known as Censorship Card, is issued. The validity of the said permit is three years from the date of issue. Thereafter, a film is to be re-submitted for examination and a new permit is issued if desired. The Censorship fee is \$20.

ROXY

NEW QUEENS ROAD, BOMBAY

The Aristocrat Theatre *De Luxe*
Lessee

KAPURCHAND LIMITED

THE EXPERT DISTRIBUTORS AND EXHIBITORS

● BOMBAY TALKIES LTD'S.
"NIRMALA"

Starring:
DEVIKA RANI

● NEW THEATRES LTD'S.
"ADHIKAR"
Directed by: P. C. BARUA

● NEW THEATRES LTD'S.
"BAR-DIDI"
Written by: SARAT CHATTERJEE
Directed by: AMAR MULICK

● SARASWATI Cinetone (Poona)'s.
"RAJA - GOPICHAND"
(Hindi & Marathi)

Starring:
RATNAPRABHA, LEELA, USHA & LONDHE.

● AURORA FILM CORP'S.
"TARZAN - KI - BETI"

ROXY Means the Best Pictures for the Best People

100 meters or a fraction thereof; for issuing a permit, original or subsequent thereof, is \$2 plus \$1 for stamp duty. The Board has a screening room on its own premises to facilitate the censoring of pictures. The Office of the Board is at No. 28, Erh Tiao Street, near the Drum Tower, Nanking, China.

JAPAN

Censorship of films in Japan is exclusively under the control and supervision of the Department of Home Affairs and is regulated under Ordinance No. 10 of the 14th year of Taisho (1923) of the same Department.

When a film is to be censored, an application has to be submitted to the Minister of the Department of Home Affairs. But in the new case of newspapers, local authorities, such as the Prefectural Governors, Chiefs of Central and Branch Police, are authorised to do the same. Films that are subversive to public peace, moral and health are generally banned for exhibition.

The fee charged for censoring film is one Sen per metre or fraction thereof, where the censorship is made by the Department of Home Affairs; and one Sen is charged for every three metres or fraction thereof where the censorship is made by the local authorities.

POLAND

The censorship in Poland is regulated by the law of 13th March 1924 and the censorship of films destined for public

exhibition is done by the district authorities and in special cases by the provincial authorities or even by the Minister for the Interior. The exhibitors of censored films are obliged to admit the representatives of the authorities in the cinemas at any time to show them the permit for the exhibition of any particular film. In case of any irregularity, the representatives have the right to stop the exhibition of any film. The district authorities have the right to stop the exhibition of any film which in their opinion transgresses the law of copy right.

SWITZERLAND

Under the Canton of Zurich censorship was introduced into Switzerland in 1916. The original body of film censors which consisted of men and women was not a success. It was dissolved in 1922 when the regulations of 16th October 1916 were revised. Since 1922, the police authorities appoint one or more experts who perform the duties of film censors. In the same year special regulations governing the censorship of films and the cinematographs and film distributors were issued by the Cantonal Government.

The male censors are usually recruited from among officials. They are appointed for an indefinite period. They must possess a good general education, a sound judgment and must be able to form an unbiased opinion.

The censors are always in touch with the police authorities by whom they are appointed.



BY APPOINTMENT TO
H. E. MARQUESS OF LINLITHGOW
VICEROY OF INDIA

AURORA FILM CORPORATION

125, DHARAMTALLA STREET, CALCUTTA

PHONE: Calcutta 2499 & 6488

TEL: AUROFILMS

FILM PRODUCERS

DRAMAS
TOPICAL

ACTION PICTURES
PROPAGANDA PICTURES

FILM DISTRIBUTORS

NEW THEATRES LTD.,
RADHA FILM CO.,

Sri BHARAT LAXMI PICTURES
KALI FILM

BRANCH

68, Armenian Street,
G. T. MADRAS

AGENCY

M. L. SHAW (Burma) Ltd.,
389, Dalhousie Street,
RANGOON

— STUDIO —

106, Narkeldanga North Road, CALCUTTA

PHONE: Burabazar 5051.

No special fee is levied for the censorship of films; but cinema owners pay for their licence a monthly fee, the amount of which varies according to the attendance and the size of the hall.

The film censor receives Frs. 8 for each new film censored and Frs. 5 in the case of films which had already undergone censorship in a previous session. These fees are paid out of the monthly licence fees.

The reports of the film censors are submitted to the police authorities without delay who give their decision on receipt of the report. In doubtful cases, the film will be submitted to one or more other censors. Newsreels are exempt from all kinds of censorship.

DENMARK

Film censorship in Denmark was first constituted under notification of the Minister of Justice on 5th July 1913. This law is in force for the whole of the country. It has since been amended in many respects. The membership of the Board is limited to three and there are no regular meetings of the Board. Censoring is done every day by one Censor.

For educational films a fee of 3 Ores (Rs. 0-0-6) is charged for every metre of the actual length of the film. For entertainment i.e., acting, a fee, double (Rs. 0-0-9) is charged. If several films of the same series are censored at the same time, full fees are paid for each reel. Half the fee is charged for re-censoring of the films.

The Censor receives Danish Crown 3,000 a year (12% less £250) and the

other two censors get Danish Crown 2,600 each per year.

Censors are on fixed salaries. The surplus amount that remains after deducting the salaries of censors and other expenses is utilised for producing or obtaining educational films in connection with furthering the use of films for the education of the people and also general propaganda for the mark and Danish industrial conditions. The distribution of this work is carried out by the Minister for Justice in conjunction with the Minister for Education, the Minister for Commerce and Industry and the Minister for Foreign Affairs subject to approval of certain delegates representing the Finance Minister.

No item limit is fixed for the appointment of the Board of Censors and report of their administration is published.

ITALY

The service of the censorship of cinematographic films was instituted 1st May 1913 at the Ministry of the Interior. Previous to this, the censorship of Government Control on films was done by the local authorities of the Province.

This state underwent a fundamental change in its constitution and decided to have previous approval of the copies on the subject of the pictures and the sanction for export.

By the Royal Decree of the 30th September 1934, the censorship was transferred to the Ministry of the Public

Propaganda. The following rules were laid down for the censoring of films:—

No film can be shown, if it is not first submitted to the Minister.

No film can be exhibited for censorship if it is not first sent for the examination of the Board of Censors whether or not it is representable for exhibition.

All foreign pictures are allowed to show in original edition provided they are accompanied by censor certificate given by the Minister.

The examination of the pictures and the censoring of the cinematographic films are entrusted to the Boards composed of an Official of the Ministry for the Publicity and Propaganda assisted by Official of the Ministry for the Interior, and Official of the Ministry of the Corporation, an Official of the Ministry of War, of a Representative of the Fascist Organization and a Representative of the G. U. P.

Special power for examining the films is given for the Minister for Publicity and sometimes to the Prefects.

Against the opinion of the Board, a recourse can be had to the Board of Appeal, presided over by the Director-General for Cinematograph, by delegation of the Minister and by the representatives of the same bodies as for the Board.

All the films are passed by the Ministry for the Publicity and Propaganda

after due observances of conditions such as cuttings, modifications, etc., prescribed by the Board.

All objectionable matters should be incorporated in a book which must accompany every film so objected before it is sent out for circulation.

The fee charged for the previous examination of the copy of the picture of foreign films is Lirs 145; the fee charged for the censorship of the national film is fixed at L. O. 40 per each meter of the film.

All films must be recensored before they are allowed to be exhibited.

The Boards are not bound to give their decisions in writing.

ENGLAND

The Board commenced operation on 1st January 1913. The Board consists of four examiners of films, including one lady, and two readers of scenarios (one lady and one gentleman). The Examiners work daily and receive a fixed salary.

In respect of the fees charged for censorship, an agreement has to be entered into as per form given below:—

Memorandum of Agreement made the.....day of.....193...between the British Board of Film Censors, Carlisle House, Soho, in the County of London, hereinafter called Board of the one part, and.....of.....in the country of.....hereinafter called the Publisher, of the other part, whereby it is agreed as follows:—

Publisher's Films and granting a certificate for such as are passed for exhibition, the Publisher undertakes to submit to the Board, all films to be released by the said Publisher after the date hereof except films of actual events reported in the daily or local press, and known in the trade as "Topicals", "Locals," for Censorship, and to pay a fee for each silent film at the rate of two shillings per 100 feet or part thereof, with a minimum fee of twenty shillings, with the exception of (a) Educational, Nature Study, Industrial and Scenic Films, the fee for such films being, in respect of any such film not exceeding 500 feet in length in the case of a silent film one shilling, or in the case of an Auditory film one shilling and sixpence, with an addition in respect of any such film exceeding 500 feet of a like additional sum for every further 500 feet or part thereof, and (b) Advertising Films, the fee for such films being, in respect of each Auditory film at the rate of two shillings per 100 feet, or part thereof, with a minimum fee of ten shillings.

2. The Publisher shall cause a photographic reproduction of the certificate granted by the Board for each film subject passed, to appear in every copy of such film,

3. The certificate issued by the Board is for the film which has been duly examined and passed at the offices of the Board, and the Publisher agrees that he will not use the said certificate for any other film subject, neither will the Publisher submit

any film to the Board unless he is the legitimate or authorised publisher of the said film in the United Kingdom.

4. After such certificate has been granted to the effect that 'such film has passed the Board, the Publisher agrees to make no substitution or any addition to the film whatsoever without resubmitting the film to the Board as herein specified.

5. The Publisher agrees that no Pictorial Poster shall be issued or used which is objectionable or that illustrates a scene or incident which is not included in the certificated version of the film.

6. The Publisher further agrees that no illustration shall be used in any publicity matter depicting a scene or incident which is not included in the certificated version of the film.

7. The classification of 'A' or 'U' shall appear on all posters and publicity matter advertising films certificated by the Board.

8. This agreement shall remain in force until December 31st 193 .

As witness the hands of the parties hereto.....day of.....
One thousand nine hundred and.....
Signed on behalf of the Board :

Signed by the said
in the presence of :.....

This agreement may be signed under hand by a responsible official of the



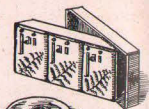
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Not only do men admire that finished look in girls, but girls like well groomed men—Make a note of it! Jai toilet preparations enhance the attractions of both men and girls. Start using Jai preparations and develop charm... Beautifully perfumed Soap for your bathroom, Brilliantine and Hair Lotion for your dressing table. Get them today.

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BRILLIANTINE. This beautifully scented and economical preparation is packed in a smart green Bakelite box.

HAIR LOTION. A tonic and special dressing which keeps the hair thick and lustrous. Packed in an attractive green flat flask.



TOMCO SALES DEPT., — P. O. BOX 528 — BOMBAY
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Firm or Company, duly authorised for that purpose.

The fees are so charged as to cover all expenses of the Board. Newsreels are exempt from censorship.

GERMANY

The Censor Office in Germany was established in the year 1920. The enforcement offices for the film legislature are the Censor Office and the Upper Censor Office. In addition, the Government Dramatic Officer can be asked to examine the manuscripts of the films before shooting.

The sittings of the Censor Officers are regulated by exigencies of work. The charges for censoring films are regulated according to the rates recommended by law. The payment per meeting is 9 RMK.

The Office of the Censor Board is financed from the receipts of the censor fees according to the discretion of the Propaganda Ministry.

The decision of the Censors is made public at once and any prohibitions are published in the Government gazette. No other reports are published. Newsreels are censored as and when deemed necessary.

UNITED STATES OF AMERICA

National Board of Review of Motion Pictures.

The National Board of Review of Motion Pictures is a citizen body, organized in 1909 by the People's Institute of New York City as a

medium for reflecting intelligent public opinion regarding a growing art and entertainment. This is still the Board's function, together with that of disseminating information on the subject of motion pictures and carrying on a constructive progress having to do with community cooperation in the advancement and uses of the motion picture.

The National Board is opposed to legal censorship and is in favour of the community better films plan of placing emphasis upon and building support for the finer and more worthwhile films. It is at all times glad to cooperate with any agency to encourage and guide the motion picture in developing its possibilities both as recreation and as entertainment.

It carries on its work through various committees. All members of the committees serve without pay. No member is connected with the motion picture industry. They are representatives of varied interests and activities and many are connected with large public welfare organizations or educational institutions.

The General Committee is a body evolved out of the original group organized in 1909. It is the appeal and central advisory committee of the National Board to which policies are referred and to which decisions of the Review Committee regarding pictures may be carried either by the producers or by the Review Committee itself.

The Executive Committee is composed of members of the General Committee and is the directing body.

of the National Board, charged with the formulation of policies, the election of members, the expenditure of funds and supervision of all administrative affairs.

The Review Committee is a large group of 300 members carrying on the work of reviewing the films. It is divided into sub-groups which meet for review per schedule during each week in the projection rooms of the various motion picture companies.

The Membership Committee supervises the membership list of the Review Committee and recommends the names of proposed new members for consideration by the Executive Committee.

The Committee on Exceptional Photoplays is composed of critics and students of the cinema interested particularly in encouraging the artistic development of the motion picture. It reviews and publishes critique of the finest films and assists community groups in the showing of unusual films to special audiences. Its pioneer activity has done much to lay the foundation for the Little Photoplay Theatre Movement and to stimulate the organization of subscription groups to develop audiences for the support of the creative achievements of the screen.

National Motion Picture Council

The community of field work of the National Board of Review is conducted under the National Motion Picture Council, through affiliated membership groups, service contact groups and correspondents throughout the country. The National Council assists to the

organization and progress of work of local groups which are usually called Councils.

These Councils follow a plan initiated by the National Board in 1916 of having a membership composed of representatives from many organizations, cultural, educational, recreational, religious and civic, so that they typify the original movement for community participation in the development and best use of the motion picture as recreation and education.

The objectives of such organizations are as follows:

To demonstrate through the education of public opinion, the effectiveness of selection and classification, instead of censorship, and a means of forwarding the development of the motion picture and its best uses.

To encourage through open meetings, forums, classes and other means, the study of the motion picture as a medium of entertainment, education and artistic expression.

To concentrate the attention of the public on specific worthwhile films through the publication of a Photoplay Guide to the selected pictures being currently shown at local theatres.

To arrange family Friday night or week-end programmes of selected films, and junior matinees of pictures particularly suited to the tastes of children, through cooperation with local exhibitors.

To endorse and further the use of visual education through motion pictures in the schools.

To arrange and promote occasional exhibitions of exceptional and cultured films that would not normally be shown in the commercial theatres.

INDIAN

BOMBAY:—The Bombay Board of Film Censors was first constituted in the year 1920. The Board consists of six members, three of whom are non-officials representing the Hindu, Mohammedan and Parsi community. The Commissioner of Police is the Ex-Officio, President of the Board. The remaining two members are officials, one of them being the Collector of Customs and the other an educational Officer representing educational interests. There is no fixed tenure of office. The number of inspectors under the Board is two. The following are the appointment and duties of inspectors:

1. Inspectors shall be appointed under the Board to assist the Secretary for the purpose of the examination of the films and any other matters connected with the administration of the Act.
2. The Inspectors shall be directly subordinate to the Secretary of the Board and shall carry out all duties imposed upon them by him in accordance with the provisions of the Act and the rules thereunder.
3. The Inspectors shall have power to enter any place licensed under the Act for the purpose of seeing whether the provisions of the Act and the rules thereunder are duly carried out.

The Inspectors shall bring to the notice of the Secretary any contravention of the Act or the rules thereunder or of the conditions and restrictions subject to which any certificate has been granted under the Act and the Secretary shall bring them to the notice of the Board.

4. The Inspectors shall examine any film at the place and time appointed by the Secretary for this purpose. They shall forthwith submit a report to the Secretary for the orders of the Board, detailing the nature of the film and stating whether in their opinion, it is suitable for public exhibition or not.
5. The Secretary and Inspectors shall periodically visit all places licensed under the Act in Bombay during the time of the public exhibition of films.

The following is the procedure of the Bombay Board of Film censors.

Meetings: The Board ordinarily meets twice a month for the transaction of business. But if the exigencies of business so demand they meet often. At every meeting at least three members have to be present to form quorum. Every meeting is presided over by the President of the Board in his absence by the Chairman. The Board examines reports of the Secretary and Inspectors and pass such orders thereon as may seem to them to

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FREE supplements on request from any H. M. V. dealers

HIS MASTER'S VOICE

FOREMOST IN FILM RECORDINGS.

necessary. They also hear representations from importers in respect of the Boards' decisions or any representation pertaining to film, already certified as suitable for public exhibition. The Board submits an annual report of the Local Government reviewing the work done during the past calendar year. Each member of the Board is paid a fee of Rs. 16 for each meeting of the Board. Any member deputed to examine or re-examine a reel is paid a fee at the rate of Rs. 2 per thousand feet or fraction thereof to films examined subject to a minimum of Rs. 10 and a maximum of Rs. 20 for each occasion.

Procedure of Certificate of Films:—

If any film is to be certified for public exhibition an application in writing to the Secretary is required giving the following particulars:—

1. The exact length of the film and the number of reels
2. The exact name of the film.
3. The number of copies imported or manufactured by the applicant.
4. The name of the person or company by whom the film is produced.
5. The name of the country in which originally produced.
6. A statement whether the film has or has not been examined previously by any authority in British India constituted under section 7 of the Act, and whether upon such examination the film was or was not certified by the said authority as suitable for public exhibition.

7. The place licensed under the Act, where the applicant desires to produce and exhibit the film at his own cost before the Board's Secretary or Inspector for examination.
8. The dates and times most suitable to the applicant for such examination.

Every such application shall be accompanied—

1. by an examination fee reckoned at the rate of Rs. 5/- for every thousand feet or fraction of thousand feet of film to be examined;
2. by three typed or printed copies of the synopsis.

General Principles Governing Censorship:—

Each film must be judged on its own merits and nothing is approved which in the Inspector's honest opinion calculated to demoralise an audience or any section of it.

The following kinds of films are liable to objection. Those which:

1. extenuate *Crime*: or which familiarise young people with crime so as to make them conclude that theft, robbery and crimes of violence are normal incidents of ordinary life and not great to be reprobated or which exhibit actual methods by which thieves carry out their purposes and make the methods of crime the chief theme, of which crime is the dominant feature in a serial and not merely an episode in the story.

2. Undermine the teachings of *morality*, by showing vice in an attractive form even though retribution follow, or casting a *halo* or *glory* or *success* round the heads of the vicious or suggesting that a person is *morally justified* in *succumbing* to temptation in order to escape from bad circumstances or ungenial work; or bringing into contempt the institutions of marriage; or suggesting abnormal sexual relations; or lowering the sacredness of the family ties.

3. Exhibit indecorous *dress* or absolute *nudity* of the living (except infants; and small children); of nude statues of figures in suggestive positions.

4. Bring into contempt *public characters acting as such*, e.g., soldiers wearing H. M. uniform, Ministers of Religion, Ministers of the Crown, Ambassadors and official representatives of foreign nations, judges, the police, civil servants of Government, etc.

5. Are calculated to wound the susceptibilities of foreign nations or of members of any religion.

6. Are calculated or possibly intended to foment social unrest and discontent; (i.e., not scenes merely depicting realistically the hard conditions under which people live, but depicting the violence that results in an actual conflict between Capital and Labour).

7. Are calculated to promote disaffection or resistance to Government, or to promote a breach of law and order.

The following is a list of film subjects that are likely to be objectionable.

1. Indecorous, ambiguous and irrelevant titles and subtitles.
2. Cruelty to animals
3. The irreverent treatment of sacred subjects
4. Drunken scenes carried to excess
5. 'Vulgar accessories in the staging
6. The *Modes operandi* of criminals
7. Cruelty to young infants and excessive cruelty and tortures to adults, especially women.
8. Unnecessary exhibition of feminine underclothing
9. The exhibition of profuse bleeding
10. Nude figures
11. Offensive vulgarity, and impropriety in conduct and dress
12. Indecorous dancing
13. Excessively passionate love scenes
14. Bathing scenes passing the limits of propriety.
15. References to controversial politics.
16. Relations of Capital and Labour.
17. Scenes tending to disparage public characters and institutions.
18. Realistic horrors of warfare.
19. Scenes and incidents calculated in time of war to afford information to the enemy.
20. Incidents having a tendency to disparage other nations.
21. Scenes holding up the King's uniform to contempt or ridicule.
22. Subjects dealing with India, in which British or Indian officers are seen in an odious light, and

otherwise attempting to suggest the disloyalty of Native States or bringing into disrepute British prestige in the Empire.

23. The exploitation of tragic incidents of the war.
24. Gruesome murders and strangulation scenes.
25. Executions.
26. The drug habit e. g., opium, morphia, cocaine, etc.
27. Subjects dealing with "White Slave" traffic.
28. Subjects dealing with the premeditated seduction of girls.
29. "First Night" scenes.
30. Scenes suggestive of immorality.
31. Indelicate sexual situations.
32. Situations accentuating delicate marital relations.
33. Men and women in bed together.
34. Illicit sexual relationship.
35. Prostitution and procuration.
36. Incidents indicating the actual perpetration of criminal assaults on women.
37. Scenes depicting the effect of venereal diseases, inherited or acquired.
38. Incidents suggestive of incestuous relations.
39. Themes and references relative to "race suicide."
40. Confinements.
41. Scenes laid in brothels.
42. Materialisation of the conventional figure of any founder of religion.

The Boards revenue is obtained from fees charged. The Board has no projection room of its own.

BENGAL

The Board was first constituted in 1920. The constitution of the Board is as follows:—

President (ex-officio) - The Commissioner of Police, One representative of the Calcutta Trades Association, One representative of the Bengal Chamber of Commerce, One representative of the Education Department, One representative of the Corporation of Calcutta. Staff Captain, Presidency and Assam District (ex-officio)-representing the Military Authorities, The Vice-Chancellor of the Calcutta University (ex-officio). Two lady representatives nominated by Government, Two members nominated by the Government, Secretary (ex-officio)-The Deputy Commissioner of Police, Headquarters Calcutta.

All the members of the Board with the exception of the President hold office for one year. There are two Inspectors under the Board. The Board generally meets twice a month. The censorship fee is charged at the rate of Rs. 5/- for every thousand feet or fraction thereof of films examined. The members of the Board and the Secretaries are paid a fee of Rs. 16/- each for every meeting of the Board. The source of revenue of the Board is the fees realised for.

1. Censorship of films.
2. Theatre license, both permanent and temporary.

ARTISTS' COMBINE, Sangli

have the privilege to present

Mr. GANPATRAO BODAS

(MASTER-ACTOR OF THE MARATHI STAGE),

AND

GANGOUBAI

(Pioneer among Maharashtra's Screen Artistes),

IN

"MARATHYACHI MULGI"

WITH

SAMANT

• A Flaming tale of the
Resplendent Gallantry
of the womanhood
of Maharashtra.

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LAUGH!

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LAUGH!

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LAUGH!

•
The Laughter—Lads are
preparing to sweep you
off your feet!

BEDEKAR PRODUCTIONS
(SANGLI)

have featured

DAMU-ANNA MALVANKAR

AND

GANPATRAO MOHITE

in the greatest Comedy—Satire of the Screen

"LAKSHMICHE KHEL"

—SHORTLY TO BE RELEASED—

Also:

(1) "STREET
DOGS"

A Hilarious Comedy Hit.

(2) "BRANDICHI
BATLI"

From the Famous Funny
story by Principal

D. K. ATRÉ

3. Operators' license.

4. Duplicate certificates.

The Board submits its annual report. The Board does not possess any projection room of its own.

The list of film subjects that are likely to be objectionable is the same as for Bombay and in addition "Electoral speeches and Propaganda" has been brought under this list.

PUNJAB

The Punjab Board of Film Censors was first constituted in 1927, and consists of 12 members, 4 officials and 8 non-officials and represents all interests, communal and others. Of the four officials, two are appointed by virtue of their office while the other two officials and eight non-officials are appointed by name for three years from the date of their appointment. All members serve on the Board in the honorary capacity and are not paid any kind of remuneration except travelling allowance. There are no inspectors and no projection room is maintained for the examination of films. The expenses of the Board are very small and are met from the general revenue of the Government.

MADRAS

The Board was first constituted in June 1920. There are 19 members of the Board representing various communities and interests. The term of office of the members is one year.

The Board works on a self-supporting system. No fees are paid to the members for attendance at the board meetings but a sum equal to the fee levied for certification of new films is equally distributed, among the members of the Board who witness an exhibition of films. No separate report on the work of the Board is published.

There are no Inspectors and the Board has no projection room of its own.

PERSONNEL OF THE BOARDS OF FILM CENSORS IN INDIA & BURMA.

Bombay Board of Film Censors

President

The commissioner of Police, Bombay
(Ex-Officio)

Members

The Collector of Bombay (Ex-officio)
The Collector of Customs, Bombay (")
Mr. H. V. Hampton, I. E. S., J. P.
Rao Bahadur S. K. Bole J. P.
Mr. Sultan Ali Mehr Ali Chinoy, J. P.
Mr. Moreswar C. Javle, J. P.
Dr. T. M. Kajiji, Barrister - at - Law,
LL. D.
Mr. Behram Navrojee Karanjia J. P.
M.L.C.
Mrs. Tarabai Maneklal Premchand
Mrs. F. S. Talyarkhan
Hon'ble Sir Phiroze Sethne Kt. O. B. E.
Khan Bahadur Ardeshir M. Irani
Mr. A. Rowland Jones

Secretary

Mr. J. O. Bartley

Inspectors

Mr. V. N. Pai
Mr. J. J. Cursetji

Bengal Board of film Censors

President

The commissioner of Police, Calcutta
(Ex-officio)

Members

Mrs. H. G. Cooper
Mrs. N. C. Sen
Mr. H. R. Norton M. L. C.

Mr. S. C. Lyttelton
Mr. C. H. Partt
Staff Capt. Presidency and Assam Dist
(Ex-officio)

Mr. J. M. Sen
Vice Chancellor of the Calcutta University (Ex-officio)

The Hon'ble Mr. H. S. Suhrawardy
M. L. C.
Khan Bahadur A. F. M. Abdur Rahman

Secretary

The Deputy commissioner of Police
(Ex-officio)

Madras Board of Film Censors

President

The commissioner of Police, Madras
(Ex-officio)

Members

Diwan Bahadur S. E. Ranganathan
Rao Bhadr P. Sambanda Mudliar
Mrs. Mona Hensman
Mr. Kasturi Shrinivasan
Mr. Abdul Hameed Khan
Mrs. V. M. Kothanayaki Ammal
Mr. B. Pocker
Mr. J. Nuttal M. L. A.
Station Staff Officer Fort St. George,
Madras (Ex-officio)

Punjab Board of Film Censors

President

Alan Mitchell, Esq., I.C.S. Commissioner
Lahore Division

Members

W. H. F. Armstrong, Esq.
M. A., F.C.S., I.E.S.
W. H. Hogg, Esq., C. I. E., O. B. E.
S. P. Singh, Esq. M. A., M. L. A.
Miss L. M. Stratford, M. B. E.
Mrs. J. A. Shah Niwaz, M. L. A.
Mrs. Brij Lal Nehru

Khan Bahadur Sardar Habib Ullah,
Bar-at-Law.
Diwan Bahadur Diwan Kishen Kishore
Dahriwala.

Sardar Bahadur Dr. Kartar Singh.
R. B. Lala Mukund Lal Puri, M.L.A.,
Bar-at-Law.

Secretary

Khan Sahib Shaikh Fazl-i-Ilahi, P. C. S.

Burma Board of Film Censors

President

H. F. Reynolds Esq., Commissioner of
Police, Rangoon

Members

Major T. R. Hurst
Dr. A. M. Murray
U. Ba Golay
U. Sein
Daw Paw Hmee
Bandoola U. Sein

Secretary

H. W. Warner Esq., Asstt. commissioner
of Police



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Now Pulling in
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**CENTRAL
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★ GOPAL KRISHNA

The Theme with which PRABHAT
launched upon its Screen Career now
as a magnificent Talkie masterpiece !

Starring :
SHANTA APTE
(fresh from her record achievement
in the record-making serial
"Duniya - na - mane?") ;

RAM MARATHEY
(Prabhat's new choice for Prabhat
stardom) ;

Master PARASHRAM
(who reached the stellar sphere
on the wings of a single song).

Directed by :
**V. DAMLE
S. FATEHLAL**
(who directed the world-famous
"TUKARAM") ;

★ BHAKTA SOORDAS

(Under Production)
Starring :
Vishnupant Pagnis.

★ ? ?

(under Production)
A Social Story
Written by :
Y. G. JOSHI.
Direction by :
K. NARAYAN KALE.

★ SANTASHRESHTHA DNYNESHWAR

(Under Production)
Directed by :
V. SHANTARAM

SOLE DISTRIBUTORS : FAMOUS PICTURES, Bombay 4.

COURT DECISIONS AMERICA

PLAGIARISM AND COPYRIGHT CASES

Playwright Against Producer—Unconscious Plagiarism—Fair Use—Piracy of Dramatic Expression Without Dialogue.

Sheldon and Barnes v. Metro-Goldwyn Pictures Corporation.

Plaintiffs wrote an original play ("Dis-honourable Lady") based upon a famous murder trial. Someone else later wrote an original novel ("Letty Linton") based upon the same trial. Plaintiffs' play was performed in New York. The defendant producer who wanted to buy the movie rights, studied it and submitted it to the "Hays Office" for censorship approval which was refused. The matter of buying the play was then dropped.

Subsequently, the producer bought the film rights of the novel and made a picture. Plaintiffs sued claiming the picture was an infringement of the play. The producer denied that the play was used to produce the picture.

The Circuit Court of Appeals decided in plaintiffs' favour."

The Court etched the similarity of character, sequence of details and parallelism of incident common to the play and picture (not contained in the trial or novel) and said that even though the dialogue differed or was changed, the

dramatic significance of the scenes was the same almost to the letter. It said further :

"True much of the picture owes nothing to the play ; some of it is plainly drawn from the novel; but that is entirely immaterial ; it is enough that substantial parts were lifted ; no plagiarist can excuse the wrong by showing how much of his work he did not pirate. We cannot avoid the conviction that if the picture was not an infringement of the play, there can be none short of taking the dialogue."

Comment

The Court said that fair use means that one may copy the theme or ideas of a work but not its expression. The Court held that dramatic expression is not limited to the words used but applies to a similarity of the sequence of details if taken from another's copyrighted work even though the taking was not a conscious one. In other words, if a book, play or scenario is submitted to a producer who turns it down and subsequently uses a substantial part of its material in producing a picture, he is guilty of copyright infringement even though he took it from the recesses of his mind and honestly forgot its source, for as the Court said :

"... nobody knows the origin of his inventions ; memory and fancy merge even in adults. Yet unconscious plagiarism is actionable quite as much as deli-

berate. . . . Speech is only a small part of a dramatist's means of expression ; he draws on all the arts and compounds his play from words and gestures and scenery and costume and from the very looks of the actors themselves. Again and again a play may lapse into pantomime at its most poignant and significant movements ; a nod, a movement of the hand, a pause, may tell the audience more than words could tell. . . . The play is the sequence of the confluence of all these means, . . . it may . . . be . . . pirated by leaving out the speech for which a substitute can be found, which keeps the whole dramatic meaning. That . . . is . . . what the defendants have done here. . . . "

* * * *

Playwright Against Producer—Plagiarism—Test of Copyright Infringement.

Atheson v. Metro-Goldwyn-Mayer Corporation.

A playwright sued for an accounting and damage claiming that the defendants' motion picture, "Riptide," infringing on his copyrighted play, "The Plenty of Sex." He contended that the producers had plagiarized the central theme of his play by portraying the "woman tempted" and used identical words.

The Court dismissed the complaint and said :

"The story of the 'woman tempted' can be traced back to the story of Eve. . . . The alleged identical words, or any event, constitute a highly insubstantial portion of each play."

It is said that the Copyright Law "is made for plain people. . . . copying which is infringement must be something 'which ordinary observation would cause to be recognized as having been taken from the work of another. . . .'"

* * * *

Novelist v. Producer—Copyright Infringement.

In Barry v. Hughes.

Barry, a novelist, sued the producer of "Hell's Angels," claiming that the film infringed the copyrights in his stories. The producer in defence asserted the source of the alleged infringement scenes was a one-act play entitled "Somewhere in Mexico," written by one McKay. The novelist did not refute this but contended that the play was copied from his story.

McKay stated by deposition (during which he was cross-examined) that he had never read Barry's stories or the magazines in which they were published and that the sole inspiration of the play was a story told him in 1915 by a Colonel in Cuba concerning an incident which occurred during the Cuban insurrection. His testimony was corroborated by others.

The Court dismissed the complaint and said :

"Though not free from doubt, the court concludes that plaintiff has not met the burden of proving that McKay copied any part of the play which was the source of defendant's picture from plaintiff's copyrighted story."

Playright v. Producer—Access—Appropriation.

Echevarria v. Warner Bros. Pictures.

The Court granted the producer's motion for a non-suit on the grounds that no access to the plaintiff's synopsis had been shown and that comparison of the synopsis with the photoplay showed no appropriation or similarity.

Comment

In *Warner Bros. Pictures v. Cosgrave* the Circuit Court of Appeals vacated an order impounding the films.

* * *

Copyright Infringement Suit—Service of Summons on Branch Manager.

Tuttle v. Metro-Goldwyn Pictures Corporation.

A resident of Cincinnati, Ohio, filed suit there in Federal Court against Metro-Goldwyn Picture Corporation, Metro-Goldwyn-Mayer Corporation and others, asking for an injunction and an accounting. She claimed that the Metro picture, "Animal Kingdom," infringed upon the copyright matter in her book, "Kingdom of the World." Summons was served upon the resident manager of Metro-Goldwyn-Mayer Distributing Corporation at Cincinnati.

The Court set aside the service pointing out that Metro-Goldwyn-Mayer Corporation, the producing company, and Metro-Goldwyn Pictures Corpora-

tion which owned all of the stock of Metro-Goldwyn-Mayer Distributing Corporation did no business in Ohio.

Comment

Copyright suits may be instituted in the district where the defendant or his agent resides or may be found. The Court held that the Distributing Company and its Cincinnati branch manager were not such agents.

* * *

Producer v. Infringer—False Accounting—Allowance to Attorneys.

Fleisher Studios, et al v. Freundlich.

A doll manufacturer infringed the plaintiff's cartoon character "Betty Boop." An accounting was ordered.

The special master awarded to plaintiff the sum of Rs. \$5,540 (\$5 for each of the 1,108 dolls found in the manufacturer's possession) and a fee of \$15,000 for plaintiff's attorneys. The awards were approved by the Court.

Comment

The Court justified the award and fees because the false account filed by the defendants made it impossible to find more infringing dolls and necessitated justifiable work by the attorneys to break the account down. There is an interesting inference in the opinion that a false accounting in a copyright suit brought to the attention of the Court before the accounting is closed may be punishable as a contempt of court.

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EMPLOYMENT CONTRACTS

Employment Contract—Producer v. Actress—injunction—English Rule

Warner Bros. Pictures, Inc., v. Bette Nelson (Bette Davis).

A producer had a 52 week contract for Bette Davis's "exclusive services as a motion picture and/or legitimate stage actress" with yearly renewal options and salary increases. She agreed during the term of the contract not to render any similar services without the written consent of the producer who could (if it pleased) extend the term of the agreement for a period equal to the period during which she might fail to perform thereunder.

The actress later declined to be further bound by the agreement and signed up in England with someone else. The producer promptly sued.

The English Court enjoined her from rendering any services for any motion picture or stage producer other than for the plaintiff without the plaintiff's written consent.

Comment

The Court overruled the actress's contention that the contract was in restraint of trade because it compelled her to serve the producer exclusively and might endure for the whole of her natural life (because of the renewal options). The Court answered that there was no restraint of trade because the contract concerned what was to happen while she was in plaintiff's employ and not thereafter.

The Court stated the English principle that it would not force a person to specifically perform a contract of personal service but would enforce the provision against her working for someone else as an actress as that would not, in effect, drive her to perform her contract or remain idle. This, unless damages would be the more appropriate remedy. He said it was not proved that she could not employ herself in another line (even though not as profitably) and the fact that she would be tempted to perform the contract was no ground for exception and an estimation of damages would be difficult.

* * *

Employment Contract—Actor v. Producer—Cancellation
'First Billing'

Cagney v. Warner Bros. Pictures, Inc.

An actor's contract with a producer was cancelled and the producer restrained from enforcing it because the actor had not been given "first billing" (pursuant to the contract) in connection with the showing of "Ceiling Zero."

Comment

It was shown that throw-aways heralds reading "See Ceiling Zero...." starring Pat O'Brien and James Cagney were distributed by the Downtown Theatre in Los Angeles; that thirty "six-sheets" carrying Pat O'Brien name above Cagney's name were posted around the neighbourhood of the Beverly Hills Theatre on which the marquee showed the name of Pat O'Brien alone.

on one side and that of James Cagney alone on the other. The two theatres were admittedly operated by a theatre corporation whose stock was all owned by the producer.

This case has been appealed to the Supreme Court and full digest and comment should await the Court's ruling.

There are two other cases in which I do not have the opinions, if any, and they are mentioned in passing. One is the case of *Republic Pictures v. Gene Autry* in which the trade papers reported that Judge James upheld an order of a Superior Court which restrained Gene Autry from working at any other studio or making any personal or radio appearance until the completion of his contract with Republic on the condition that the producer should furnish a bond of \$20,000.00 to answer for any costs and damages which Autry might suffer in the event the producer did not establish its right to an injunction at the trial. The order of the Court provides further that the injunction should be dissolved if the bond was not furnished within five days and be increased in amount upon notice to the producer if good cause was shown.

Another was the case of *Paramount v. Goldwyn* in which it was reported in the trade papers that Paramount sued Goldwyn for interfering with its contract for Gary Cooper's services and that a demurrer to the complaint was dismissed and Goldwyn ordered to defend.

* * *

Employment - Executive - Right to Remove

In re Paramount Public Corporation Claim of Katz.

Sám Katz had been an officer and director of Paramount-Public which went into bankruptcy. He filed a claim for wrongful discharge for about \$265,500. The bankruptcy trustees objected to the claim. Their contention that the directors of the corporation could remove Katz at their pleasure without liability was overruled by the Court.

Comment

New York Stock Corporation Law, Sec. 60, provides that "the directors of a stock corporation may appoint or elect from their number...officers, agents and employees, who shall respectively have such powers and perform such duties in the management of the property and affairs of the corporation, subject to the control of the directors as may be prescribed by them or in the by laws. The directors may...remove him at pleasure. The Court said that directors may give and then later take away management powers but this does not mean a man may be removed without liability for contract damages.

This case is noted in 6 Brooklyn Law Rev. 247, Dec., 1936.

* * *

Employment-Executive- Bankruptcy Measure of Damages

In re Paramount Public Corporation (Greenberg v. Paramount Pictures, Inc.).

An employee of Paramount was dis-

charged. He sued for (\$38,100 salary for the balance of his contract. Paramount was later adjudicated bankrupt. It did not defend the employee's action. He took a judgment for \$33,000 plus interest and filed a claim based upon the judgment.

More than a year later, involuntary petitions were filed for reorganization of Paramount. The reorganization trustees objected to the claim.

The Court held that the employee should be allowed the difference between the salary due under his contract and the amount he actually earned elsewhere, from the time of his discharge to the time contract expired, with interest computed on the difference of each instalment.

Comment

In the case the hearing was held after the employee's contract had expired. It was therefore simple arithmetic to compute the difference between the amount payable on each salary installment date under the contract and the amount actually earned, plus interest for the difference on each from each such date.

* * *

Employment Contract-Joint Venture in Production Deal

Eastman v. Axelbank.

The parties agreed that the plaintiff, Eastman, should edit, cut and title a certain motion picture and advance certain moneys to be returned out of the profits which were to be divided in

a prescribed manner. The defendants who had possession of the picture, breached the agreements. Eastman sued to dissolve the venture, for an accounting and a sale.

The Court affirmed a lower court judgment in favor of Eastman and held that the facts evidenced a joint venture (so called) and not merely a contract of employment.

* * *

Producer v. Actors' Equity Ass'n for Inducing Cast Not to Perform

Du Roy & LeMaistre, Inc., v. Gilmore.

The producer of a stage play sued the Actors' Equity Association for damages for inducing the members of the cast to refuse further appearances in the play where the lead was not paid her salary. The jury rendered a very substantial verdict but the Appellate Division, by a 3-2 decision, dismissed the producer's complaint.

Comment

The contracts between the producer and cast were on the standard Equity form. The play opened on an April 2nd. The operating "nut" exceeded the box office "take". On Saturday, April 4th, the producer told the cast he had insufficient money for the pay and asked them to play along until following Saturday. On that (following) Saturday, while the performers were readying to start the matinee, a representative of Actors' Equity Association demanded the back salary for the leading lady and when it was not forthcoming

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he instructed the entire company
not to perform.

The producer sued under the deci-
sions that one is liable for inducing a
breach of contract without justifiable
cause.

UNFAIR COMPETITION

**Distributor v. Producer—Injunction
for Unfair Competition By Use of
Name "Zombie" in Title**

Amusement Securities Corporation
Academy Pictures Distributing
Corporation.

A producer was enjoined from using
any title with the word "Zombie" in it
and from using any advertising or
materials tending to identify its picture.
"Revolt of the Zombies," with "White
Zombie." Damages and an accounting
of profits were also ordered.

Comment

Plaintiff bought the distribution
rights to "White Zombie" from a pro-
ducer who later made another motion
picture entitled "Revolt of the Zom-
bies."

The two pictures differed as to
theme, subject matter, locale and in
many other respects. The Court, never-
theless, decided under the facts that the
word "Zombie" had acquired a sec-
ondary meaning suggestive of "White
Zombie" and that the title "Revolt
of the Zombies," therefore, was unfair
competition.

The case is reported to have been
before the court for trial for 14 days.

**Unfair Competition—Production Use
of Ziegfeld's Name in Title—
Injunction Denied**

Coffey v. Metro-Goldwyn-Mayer Cor-
poration."

The administrator of Florenz Zieg-
feld's estate applied for a temporary in-
junction to restrain Metro from using
the name "Ziegfeld" in its production
"The Great Ziegfeld," claiming the
name "Ziegfeld" was an asset of the
estate and that its use by Metro was
"unfair competition."

The Court denied the injunction
holding that no good will attached to
Ziegfeld's name when he died.

Comment

The Court said that the name of
Ziegfeld stood for a type of entertain-
ment entirely personal; that he left no
business and the law does not recognize
the sale of a name or good will separate
and apart from a business. The Court
said that the name "Ziegfeld Folies"
was competitive, if anything was, and
as the use of the name "Ziegfeld Fol-
lies" was sold to Ziegfeld's widow any
good will in the name of the Ziegfeld
was disposed of by that sale.

**Unfair Competition—Author—v. Pro-
ducer—Identity of Title—Injunction
Denied**

Kahler v. Paramount Pictures, Inc.

A motion for a temporary injunction
to restrain a producer from using the
title, "Early to Bed," on the ground
that it infringed an identical title used

by Kahler on a novel published in 1928 was denied.

Comment

The Court held that there was insufficient evidence of irreparable injury or interference with a property right and plaintiff could well wait trial of the action if he was entitled to compensation for violation of any of his rights.

* * *

Unfair Competition—Short Subject—Similar Title and Subject

Whiteman v. Metro-Goldwyn-Mayer Corporation.

Plaintiffs produced a one-reeler titled, "Inflation," in 1933 and screened it for Loew's (an affiliate of Metro) who rejected it.

Later, Metro produced a one-reeler titled, "Inflation." Plaintiff claimed this was a duplication and constituted unfair competition.

The Court held there was no unfair competition and decided in Metro's favour.

Comment

The Court said that inflation was then a common subject and in the public domain. Since it was hardly known, it never acquired a secondary meaning. The title was not copyrighted and Metro had a perfect right to produce a picture on inflation after learning of plaintiff's short, "just as a writer after seeing an article . . . on a timely subject is licensed to write on identical topic." He pointed out "there

was no attempt to produce a replica" and "duplication did not result." "Competition alone is not enough; unfairness must attend the rivalry."

* * *

LITERARY PROPERTY

Declaratory Judgment—Ownership of Performing Rights

Kalman v. Shubert.

A composer alleged that he owned five operettas; that he offered, in writing, the performing rights in them to the defendant upon payment of certain specified royalties; that defendant did not accept the offer or pay the royalties but defendant nevertheless claimed that the instrument created a binding agreement which gave defendant the exclusive performing rights. The composer asked for a declaratory judgment declaring the rights of the parties in the operettas.

The Court, at Special Term, dismissed the complaint on the theory "that the plaintiff has . . . an adequate remedy . . . by existing forms of actions," which affirmed by the Appellate Division.

Upon appeal, the judgment dismissing the complaint was reversed by the Court of Appeals which held that the complaint stated a cause of action calling for a declaratory judgment.

Comment

The Court held that the writing in the hands of the defendant prevented the composer from selling or negotiat-

ing a sale of his rights therein since a prospective buyer would not want to buy a law suit and the plaintiff required affirmative relief to remove this cloud on his title.

The Court pointed out that the composer did not have an adequate remedy at law because he could not sue for breach of a contract which he claimed did not exist, nor, for damages for failure to accept his offer. For a like reason, he could not sue in equity for a recession or accounting. He could not sue for plagiarism because defendant had not performed the operettas, and the composer should not be required to sit by and wait for the defendant to pirate his property; that the operettas had a present value which might disappear if public taste changed and an injunction would not help since defendant might never attempt to exercise the performing rights, being satisfied to prevent competition from the operettas with other compositions in which he was interested.

The decision is very important. If any of the parties in the *Captain January* case (*supra*) had applied for a declaratory judgment, the rights of the parties in the "moving picture rights" and the extent thereof could have been declared by a court and a costly suit for copyright infringement and its consequences could have been avoided. It ought to be borne in mind, however, that the Court of Appeals in the *Kalman* case reached its decision on April 14, 1936, and reversed the Lower Court decision to the contrary thereby. The *Captain January* case was decided on April 6, 1936, so that the remedy of

declaratory judgment had not yet been declared to be available.

* * *

CENSORSHIP

Censorship Ordinances—Right to Show Film Which is Not Indecent or Immoral—Powers of Police Commissioner

Schuman v. Pickert.

The Detroit police commissioner granted a censorship permit, for exhibition of a film entitled "The Youth of Maxim." Prior to its public showing, the permit was revoked. The trial judge refused to order the permit issued, on the ground that flagrant abuse of discretion by the commissioner, was not proved. The Supreme Court held the trial judge was in error and ordered him to issue a writ of mandamus, directing the commissioner to grant the permit.

Comment

The Court held that the legislative body of the city granted the commissioner power of suppression but limited it to "indecent or immoral" pictures.

The Court said: "Deep love for our own form of government is inclined to accentuate our aversion for that of others, but it should not warp our judgment or dull our vision. The petitioner has a constitutional property right to show a film which is not indecent or immoral." The Court said that the picture was not immoral in the ordinary sense of the word even though it was claimed to have a "tendency to support communism or sovietism."

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The Court wound up by saying :

"No feeling against foreign political policies or forms of government should be permitted to establish the principle that a police officer may be invested with discretion to determine his own powers of suppression or change the plain terms of his authority. The constitutional method is for the legislative body of the city to clearly define and delimit the power of its officers. By such method the scope of the ordinance may be determined, the validity of the authority tested, and constitutional rights preserved."

* * *

COPYRIGHT INFRINGEMENT

Research has disclosed no published cases concerning copyright infringement on the part of exhibitors by means of bicycling, holding-over, or sub-renting of films. The only copyright questions other than those referred to in the preceding portions of this article, are the musical copyrights and especially those cases in which the American Society of Composers, Authors and Publishers participated.

They are briefly recited:

Joinder of Copyright Actions in Single Complaint

Buck, et al., v. Elm Lodge, Inc.

Copyrighted songs were played at a night club without a copyright license. The music publishers who owned the copyright of the respective songs joined with their exclusive licensee in a single complaint alleging a separate cause of action for each infringement.

The bill was dismissed by the District Judge because neither publisher had any interest in the copyright owned by the other. This decision was reversed upon appeal to the Circuit Court of Appeals which held that the causes of action could be united, because both causes of action could conveniently be disposed of together, since any recovery of damages would go to the Society; the infringements occurred at the same date and place and under similar circumstances; and, the defendants set up identical defenses to each cause of action.

Comment

The Court recognized that the ruling was different elsewhere, but held that in New York State a separate suit need not be filed for each copyright owner under similar circumstances.

Other cases reported during the year with or without brief comment:

Arnstein v. Marks Music Corporation (82 F. 2d. 275, 28 U. S. P. Q. 426) in which the Court dismissed a complaint which alleged access by the defendant and similarity of the compositions. The Court said "independent reproduction of a copyright musical work is no infringement; nothing short of plagiarism will serve."

Wilkie v. Santley Bros. and Leo F. Demarie, both digested in the 1937 Year-book, have since been respectively dignified by publication in 13 F. Supp. 136 and 16 F. Supp. 827. One of the few criminal indictments for copyright infringement was that of *U. S. v. Schmidt*, decided during the year a

reported at 15 F. Supp. 804 (Schmidt printed bootleg song sheets).

In *Cohen v. Richmond, et al.* (C. C. A. N. Y., December 7, 1936 (not yet reported), the Court held that an allowance of a reasonable attorney's fee to the prevailing party in a copyright suit, is discretionary, but nevertheless appealable and reduced an award of \$2,000 to \$400. The Court pointed out that the complaint was insufficient on its face and the motion to dismiss it could therefore have been made at the outset, making unnecessary all the other moves for which the defendant's attorney requested allowance.

FILM DELIVERY

Exhibitor v. Express Company—Delay in interstate Delivery of Films—Damages Limited to Declared Value

Southeastern Express Co. v. Pastime Amusement Co.

An exhibitor sued an express company "to recover damages for failure to deliver a motion picture film from Jacksonville, Florida, to the theatre at Charleston, South Carolina, in time to be exhibited as advertised." At the time of shipment, the value of the film declared was \$50.

The Express Company contended that its liability was limited to \$50 under the Carmack Amendment. "The trial court ruled that as the suit for damages for the interruption of plaintiff's business caused by the delay alleg-

ed to be due to negligence, the limitation of liability did not apply." The jury rendered a verdict to the exhibitor for \$1,500 and the judgment thereon was affirmed by the Supreme Court of South Carolina. The value of the film declared was \$50 and the rate was fixed accordingly.

The United States Supreme Court said that as the shipment was interstate, the federal statute applied to "damages caused by delay in making delivery" and held that "the carrier is entitled to base rates upon value and its compensation should bear a reasonable relation to the risk and responsibility assumed... The broad purpose of the federal act is to compel the establishments of reasonable rates and provide for their uniform application... The liability... is thus governed by the provisions of the applicable tariff and no recovery could be had in excess of the amount permitted by its terms."

Lease Guarantee-Forfeiture-Default Notice-Theatre Lease Interpretation

In re Paramount Publix Corporation.

Paramount guaranteed two theatre leases. The tenant defaulted in payment of rent payable in advance for the month of January, 1933, and abandoned the premises on January 30th. The landlords then took possession and operated the theatres for their own account from January 31st until the following August, at which time they made a ten-year lease to a new tenant.

WORKMEN'S COMPENSATION

Workmen's Compensation—Dancer—Replacement of Broken Tooth Compensable

In the Matter of Eddie Belmont v Paramount Publix Corporation.

The claimant was a dancer in the Paramount Theatre. While walking off the stage, she tripped over a cable, causing a lamp to fall, which struck her on the head and injured her teeth. One of the teeth was extracted.

The Court held that the cost of replacing the tooth was payable by the insurance company under the new York Workmen's Compensation Law.

Ensemble Dancer—Injury Compensation and Medical Bills

Moorman v. Central Theatres Corporation.

A twenty-three-years-old ensemble dancer was injured while performing a fan kick. The insurer's physician examined her. Later, her family physician sent her to a hospital, where she had a private room and careful attention.

The Workmen's Compensation Commission made findings of fact and rulings of law that she had sprained certain ligaments; had no permanent injuries; that the exhibitor and insurer attempted to furnish her with medical aid and but "she choosed to employ own doctors, hospital etc.," and allowed her only twenty-six weeks for temporary total

The landlord filed claim for the January rent and for depreciation on the theatres (while they (landlords) were operating the theatres.) The court disallowed both claims.

Comment

The leases provided

(a) Upon default entitling to declare a forfeiture, Paramount for "a period of two years after such default" would pay a sum equal to the gross monthly rental less whatever the landlord actually received during that period, and

(b) That the landlord might operate in the property during the two-year period and hold Paramount for the difference if its net income was less than the rental prescribed in the lease.

The Court held the right of forfeiture, fixing Paramount's liability arose only after the landlord gave notice and the default in paying rent continued for thirty days.

Respecting the depreciation claim, the landlords realized from their own operation of the theatres a net profit of about \$30,000. In their proof of claim, they credited Paramount for only some \$6,000 deducting some \$24,000 from the income "as the charge for depreciation of the premises."

The court held the depreciation was not deductible since the landlord could not have deducted depreciation even if the leases had continued without default.

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disability and nothing for hospitalization or medical expenses. This latter decision was concurred in by the St. Louis Court of Appeals.

Comment

The Court said that the nature, extent and duration of injuries sustained by an employee under the Missouri Workmen's Compensation Law was for the Commission to find, and its findings and award were conclusive upon the reviewing court, if sustained by competent evidence.

The Court held that she was disentitled to an allowance for her hospital and medical expenses, because, "The granting or denying by the Compensation Commission of an allowance to an employee for medical aid is a finding of fact,

and therefore, if supported by sufficient competent evidence, cannot be set aside because against the weight of evidence."

The Court pointed out that the Missouri Workmen's Compensation Act provides for medical, surgical and hospital treatment for the first ninety days after an injury or disability and "If the employee desires, he shall have the right to select his own physician, surgeon, or other such requirement at his own expense," and since there was evidence that the employee refused the medical attention offered by the theatre owner and called in her own doctors upon whose advice she sought hospital care, choosing her own hospital and character of private room, she did so at her own expense and thereby waived any claim upon her employer for those expenses.

GREAT BRITAIN

BREACH OF CONTRACT DAMAGES FOR PRODUCERS

Frances Day was ordered to pay £1,530 damages to Gaumont-British, and costs of arbitration, in her contract dispute with the company. This was the decision following a special case which was stated by Walter Monckton as arbitrator before Mr. Justice Porter in the King's Bench Division. For Miss Day it was submitted that the contract was unenforceable because it imposed no obligation on Gaumont-British to provide the artists with any work at all and if contained what a judge had called "servile" incidents *F. Van den Berg*, for G. B., argued that no one could really say the contract was void for want of mutuality, and the arbitrator had found that it was not unreasonable. Nor could it be said to be void as against public policy. Mr. Justice Porter, giving judgment, said he could not regard the contract as void for want of mutuality. Nor could be say it was void as against public policy. He held it was a valid contract. They were entitled to put the lady "off salary" until the completion of "Jack of All Trades," in which she had failed to make ready to perform. It would be extending the law to hold that Gaumont-British were not entitled to claim damages as well.

SCRIPT WRITERS' CLAIM

Judgment for the plaintiffs was entered by Mr. Justice Goddard for £541 9s. damages and costs in the action brought

against Criterion Film Productions Ltd., by Akos Tolnay and James Ballin Williams in respect of a contract by which plaintiffs were to write the scenario, synopsis, treatment and shooting script of "The Amateur Gentleman." Plaintiffs alleged that after they had done a considerable amount of work the defendants wrongfully repudiated the contract, with the result that the plaintiff lost screen publicity and the balance of £350 which was to have been paid to them under the agreement. Defendants alleged breaches of contract by the plaintiffs in not delivering material according to time, and they counter claimed damages in respect of the additional expense to which they had been put. Plaintiffs denied that they had broken the contract. Mr. Justice Goddard found that defendants had undoubtedly committed a breach of the contract, in respect of which the plaintiffs were entitled to recover the balance of £350 less £8 11s. which the defendants paid for the services of a typist. Dealing with the question of damages for the loss of screen publicity, he observed: "I don't doubt that loss of publicity to an author is serious. One way in which the plaintiffs can expect employment is by getting their names before the public." The damage in this respect was assessed at £100 for each of the plaintiffs.

FURNISHING CONTRACT

An action brought by Bulman Jupiter Screen Co., Ltd., Shaftesbury Avenue, W., in the King's Bench Division on January 27 against Associated British

Cinemas, Ltd., Golden Square, and Theatre Equipment, Ltd., of Wardour Street, for alleged breach of contract, was dismissed. The defence was that there was no binding agreement such as the plaintiffs set up. The action arose out of an arrangement said to have been made in 1932 when Bulman Jupiter Screen Co., Ltd., bought all the shares in Carpets and Curtains, Ltd. They alleged that they did do on the faith of an undertaking that the defendants would continue to give their work to Carpets and Curtains, Ltd., as they had done before, and that, in fact, they continued to do so for twenty months. Mr. Justice Lewis held that there was no binding contract of the kind alleged by the plaintiffs. It was unfortunate for Mr. Bundy, but there was no agreement binding either Associated British Cinemas, Ltd., or Theatre Equipment, Ltd., to give further work to Carpets and Curtains, Ltd.

KINEMA SHARE ACTION

In the High Court on November 9, judgment was delivered by S. R. C. Clausen, K. C. Official Referee, on a claim by Carol Adolf Seebold, of Bedford Row, Worthing, for damages estimated at £7,600 for a breach of a contract entered into in 1934 with Mr. and Mrs. Louis Morris, of Forty Lane, Wembley, for the purchase of the whole of the share capital in Plaza (Worthing), Ltd. According to the plaintiff, he agreed to pay £20,000 for the shares, 16,000 at £1 each. He paid a deposit of £2,000, but the defendants refused to complete the transaction and transferred the share to a Mr. Weston.

Plaintiff pleaded that had he obtained the control of the Plaza he would have been able to hire films for his three other kinemas on far more favourable terms than with the Plaza as a rival enterprise. Plaintiff had already obtained judgment in the King's Bench Division on the question of liability for breach of contract, and the Official Referee now gave judgment on the question of damages.

The Official Referee said that taking into account all the circumstances, he (the Official Referee) assessed the damages at £3,000, with costs.

TRADE DISPUTES

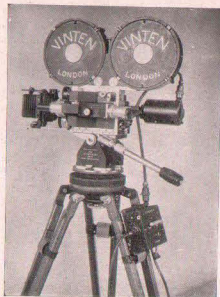
CLAIM AGAINST LABORATORY

A claim in respect of part of a film negative which was alleged to have been spoiled during development was made in an action heard by Mr. Justice du Parcq in the King's Bench Division on March 3. The plaintiffs were Carnival Films, Ltd., Shaftesbury Avenue, W., and the defendants Standard Kine Laboratories, Ltd., Mortimer Street, London. The defendants were not represented. Valentine Holmes, for the plaintiffs said Carnival Films, Ltd., produced a colour film "Railroad Rhythm" and employed the defendants to develop and print the negative. It was alleged that the work was done negligently and part of the negative was spoiled. These scenes had to be retaken, and the cost, including development and printing, was £932 5s. 11d. There was a counterclaim by the defendants for £190 16s. 1d. for work done and the plaintiffs had agreed to give credit for

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GENERAL**INJURED ARTISTE**

Judgment for Miss Peggy Crawford, film actress, for £126 19s. against Criterion Film Productions, Ltd., was given by Mr. Justice Porter in the King's Bench Division on November 16. Miss Crawford appeared in the film "The Amateur Gentleman." She sued the company and Gunther Krampf, the cameraman, claiming damages in respect of injury to her eyes by the studio lights. Mr. Justice Porter found that the lighting was not of supra-normal power or intensity. The defendant company knew the dangers of the lighting, and were prepared to risk temporary damage to the performer's eyes to obtain a good picture. He also found that the danger of "Kleig eye" was not generally known. There was no negligence by Mr. Krampf. Judgment was entered for Miss Crawford against the film company, and also for Mr. Krampf, with costs.

EMPLOYEE'S INJURY

At Sheffield County Court, May 7, Douglas William Barton sued Associated British Cinemas, Ltd., for compensation arising out of an accident. It was stated that the applicant went to the L. M. S. railway station on instructions to collect a film which had come by train. As he was leaving the station he slipped on the edge of the pavement and broke his thigh. He was in hospital for a time. Defence suggested that plaintiff suffered from lack of muscular control. Compensation at the rate of 16s. 10d. a week was awarded.

that amount. Mr. Justice du Parcq entered judgment for the plaintiffs for £761 9s. 10d. with costs.

AN AUTHOR'S RIGHTS

Before Mr. Justice Greaves-Lord in the King's Bench Division, Garry Allighan sued Producers' Distributing Co. (U. K.), Ltd., of Great Newport Street, Westminster, claiming £400 as money due under an agreement with defendants or as damages. Defendants contended that under the terms of the agreement, the rights of story had reverted to Mr. Allighan, and they were accordingly not liable to pay. Mr. Justice Greaves-Lord gave judgment for defendants with costs.

COPYRIGHT**TITLE DISPUTE**

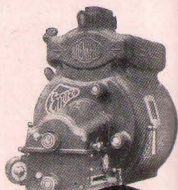
As *ex parte* motion by Frederick Roy Tuckett for an interim injunction to restrain Radio Pictures, Ltd., from showing their film, "Wings Over Africa," was granted by Mr. Justice Lewis in the Vacation Court.

F. Ashe Lincoln, for plaintiff, said the action was for damages for breach of copyright; alternatively, it was in respect of "passing-off," and there was a claim for an injunction.

Plaintiff in an affidavit stated in 1933 he made a film of the first regular mail flight undertaken by Imperial Airways from Croydon to Cape Town and called it "Wings Over Africa." The defendants had produced a film with the same title which they intended to show on Wednesday, September 23.

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LIST OF LEADING SCREEN JOURNALS IN INDIA

Serial No.	Name of the Paper.	Language.	Description.	Name of the Editor.	Place of the Publication.
1	Adakar	English	Monthly	Syed Ara Ullah Shah	Lahore.
2	Adakar	Urdu	"	" M. M. Begg	" 22, Middle Road, Calcutta.
3	Akkas	"	"	"	68, Lingi Chetty St., Madras.
4	Amusements	Anglo-Tamil	Fortnightly	C. Thirunavukarasu and N. Venkatesarao	31, 13th Street, Rangoon.
5	Burmese Cine Journal, The	Anglo-Burmese	Monthly	"	Calcutta.
6	Chitra	English	"	H. K. Chatterjee	Railway Road, Lahore.
7	Chitra	Urdu	Weekly	D. D. Bhatia	38, Chandannath
8	Chitra Panji	Bengali	Monthly	Bibhutibhusan Banerjee	Chatterji St., Calcutta.
9	Chitrapat	Gujarati	Weekly	Naginlal Shah	West End Cinema Com-pound, Lamington Rd., Bombay.
10	Chitrapat	Hindi	"	R. C. Jain	Civil Lines, Delhi.
11	Chitrarekha	Marathi	"	M. B. Tambhankar	Thakurdwar, Bombay 4.
12	Cine Critic	English	"	"	38, General Patters Rd., Madras.
13	Cinema	"	Monthly	B. R. Oberai	6, McLeod Road, Lahore.
14	Cinema Bulletin	Gujarati	Weekly	Sunderji Pandya	Vithalbhai Rd., Bombay.
15	Cinema Light	English	Monthly	K. Verma	Calcutta.
16	Cinema Fan	Gujarati	Weekly	Blogikumar	Kherwadi Main Rd.

Serial No.	Name of the Paper.	Language.	Description.	Name of the Editor.	Place of the Publication.
17	Cine-News	English	Monthly	G. A. Thakur	Bunder Road, Karachi.
18	Cine Art Review	"	Fortnightly	M. V. Veeraghavan	32 Wallfax Road, P. T., Madras.
19	Cinema Vilas	Gujarati	Weekly		363, Girgaum Back Rd., Bombay.
20	Cinema World	Tamil	"	P. S. Chettiar	1-42, T. H. Road, Washermanpet, Madras.
21	Dipali	Bengali	"	B. C. Chatterjee	123-A, Upper Circular Rd., Calcutta.
22	Dipali	English	"	Chandra Sekhar	Calcutta.
23	Desh	Bengali	"	Sushil Kumar Bhandhu Padyaya	Calcutta.
24	Ditchap	Urdu	"	Mohd Ismail	Madras.
25	Film India	English	Monthly	Baburao Patel	104, Apollo, St., Bombay.
26	Film Reformer	"	Weekly	K. Ramaswami Iyengar	1A, Kuver Gurnathan St., Mylapore, Madras.
27	Film Land	English	"	S. B. Ghosh	31, Ashutosh Mukherji Rd., Calcutta.
28	Film Star	"	Monthly	P. Gupta	Calcutta.
29	Film Stage	Urdu	"	Khawja Kudwai	Railway Rd., Lahore.
30	Filmistan	"	"	Bashir Hindi	Hospital Road, Lahore.
31	Filmkar	"	"	Lala Sohanlal	Anarkali, Lahore.
32	Film Bulletin	English	"	V. Shreenivasan	Trippicane, Madras.
33	Film News of India	"	"	S. Krishnamurthy	2-10, Post Office Rd., G. T., Madras.
34	Flash, The	"	"	J. Remi Casio	Tower House, Chauranghee Square, Calcutta.

Serial No.	Name of the Paper.	Language.	Description.	Name of the Editor.	Place of the Publication.
35	Hindustan	Hindi	Weekly	Motilal Misra	48, Harrison Rd., Calcutta.
36	Illustrated Film Weekly	English	"	C. B. Devrai	G. T., Madras.
37	Journal of the M. P. S. of India.	"	Monthly	S. N. Murty	Phirozsha Mheta Rd., Fort, Bombay.
38	Khayali	Bengali	Weekly	Jagjivan Bannerjee	11, Chakraborty Rd., Calcutta.
39	Kinema Weekly	English	"	Ram L. Gogtay	Egmore, Madras.
40	Light House	"	"	Meher Tarapore	Tarabag Estate, 37A Block, Bombay.
41	Mirror	"	"	Gajananand Sharma	Mangalwadi, Lamington Rd., Bombay.
42	Movies	"	Fortnightly	Krishna Kumar	Chawri Bazar, Delhi.
43	Movie Critic	"	Monthly	R. K. Rele	8, McLeod Rd., Lahore.
44	Moving Picture Monthly	"	Weekly	Jayshanker K. Dwivedi.	Girgaum, Bombay 4.
45	Mauj Majah	Gujarati	"	Mohd. Nazir Lad-hinvi.	Khatau Wadi, Bombay 4.
46	Musawir	Urdu	"	F. J. Collins	2nd Poor Khan St., Bombay 8.
47	Motion Picture Magazine	English	Monthly	L. C. Bhalla	143, Esplanade Rd., Bombay.
48	Movieland	English-Urdu.	"	M. C. Pillay	98, Oxford St., Secunderabad (DN)
49	Movietone News	English	"	Balbir Singh	138, Govindappa Naik St., G. T. Madras.
50	Nawa-i-Watan	Urdu	Weekly	Govind Sahai	Delhi
51	Nigarisat	"	Fortnightly		"

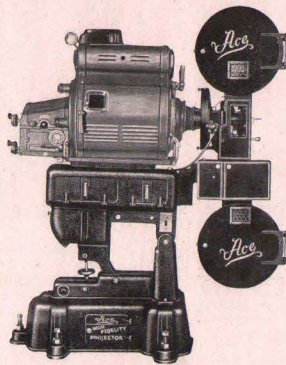
Serial No.	Name of the Paper.	Language.	Description.	Name of the Editor.	Place of the Publication.
53	Photo Play	English	Fortnightly	B. R. Oberai	8, McLeod Rd., Lahore.
54	Picture Play	"	Monthly	D. P. Berry	Beaumont Rd., Lahore.
55	Prekshak	Gujerati	Weekly	Manilal Chhagga	Almedabad
56	Prekshak	Marathi	"	Parthak	Kherwadi, Bombay.
57	Ruplekha	Bengali	"	Jyotish Chander	Calcutta.
58	Ruphani	English	Monthly	Ghosh	Civil Lines, Delhi.
59	Ravivar	Gujerati	Weekly	Ajit Prasad	West End Cinema Compound, Lamington Road, Bombay.
60	Search Light	English	Weekly	Meer Manwar-uddin	Madras.
61	Sarpunch Film Edition.	Urdu	Monthly	Avaos Ahmed Adib	Lucknow.
62	Silver Screen	English-Tamil	Weekly	N. Krishnaswami	1-17, Mount Road, Madras.
63	Talkie	English	Fortnightly	R. M. Desai	Gandhinagar, Bezwada.
64	Taswir, The	Urdu	Weekly	Abdul Hamid	37, Sonkli St., Bombay 8.
65	Theatre Weekly	Gujerati	Weekly	Ratilal Shah	Ravivar Press, West End Cinema Compound, Lamington Road, Bombay.
66	Talka Tone	English	Monthly	Shrinivas	28, South Mada St., Mylapore, Madras.
67	Variety	"	Weekly	S. N. Mazumdar	11, Chakrabara Road, Calcutta.
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259, Spadina Avenue, Toronto, Ontario.
Ray Lewis, Publisher and
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CZECHOSLOVAKIA.

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deutsch Kinotheater in C. S. R. Aussig.
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"Film," Luetzowowa 36, Prague II.
"Filmovy kuryr," Jama 5, "U. Novaku,"
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Filmový Zpravodaj, Palac Maceska,
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"Internationale Filmschau," Stepanska
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Maur des Fosses, Seine.

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Jean Pascal).

(b) Fortnightly.

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HUNGARY.

Filmkultura, Thokoly-ut. 75, Budapest, VII.

Mozivilag, Erzsébet-Korut 26, Budapest, VII.

Filmujsag, Berkocsis-ut 16, Budapest.

Magyar Filmkurir, Berkocsis-ut. 17, Budapest, VIII.

Magyar Mozies Film, Miksa-ut. 3 Budapest, VII.

Pesti Mozi, Bezeredy-ut. 5, Budapest, VIII.

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Cinegiornale, Via Casilina 49, Rome.

Cinema, Illustrazione, Piazza Carlo Erba 6, Milan.

Cinema, Via Lazzaro Spallanzani 1-A, Rome.

Cinematografia, Via Pier Lombardo 1, Milan.

Cinemundus, Via del Babuino 169, Rome.

Corriere Cinematografico, Via Berthollet 20, Turin.

Eco del Cinema, Via Emanuele Filiberto 191, Rome.

Intercine (Rivista dell' I.C.E.), Via Spallanzani 1, Rome.

Kinema, Via Passeroni 4-6, Milan.
 La Rivista Cinematografica, Via Mario
 Gioda 4-bis, Turin.
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 zaro Spallanzani 1-A, Rome.

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 10, Zagreb.

Film, Baruna Jelacica 7, Zagreb.
 Filmska Revija, Varsavska 3, Zagreb.

POLAND.

Film, Marzowiecka 11.
 Kino dla wszystkich, Zlota 65.
 Swiat Filmu, Wierzbowa 6.
 Wiadomosci filmowe, Al. Jerozolimska
 43.

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Cinema Str. Const. Mille 7-11, Bucarest

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 Lichtspielh. Verbandes).

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"Cine Turc." P. K. 2136, Istanbul.

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 St., Kansas City Mo.

Better Theatres... Rockefeller
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 1886, Cincinnati.

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Canadian Moving Picture Digest ...
 290 Spadina Ave., Waverley 4929
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Cinelandia ... 208 Western Pacific
 Bldg., Los Angeles.

Cine-Mundial...516 Fifth Ave., N.Y.C.

Cinema Arts...250 Park Ave., Wicker
 2-7750 New York, N. Y.

Cinema Hall-Marks...P.O. Box 1911,
 Hollywood, Cal.

Cue...6 E. 39th St., Ashland 4-8642,
 New York, N. Y.

Daily Variety...1708 N. Vine Street,
 Hollywood 6141, Hollywood, Cal.

Educational Screen, The...64 E. Lake
 St., Dearborn 2287, Chicago.

Exhibitor, The National...219 No.
 Broad St., Spruce 7520, Philadelphia.

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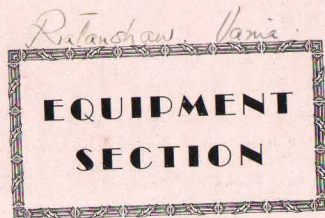
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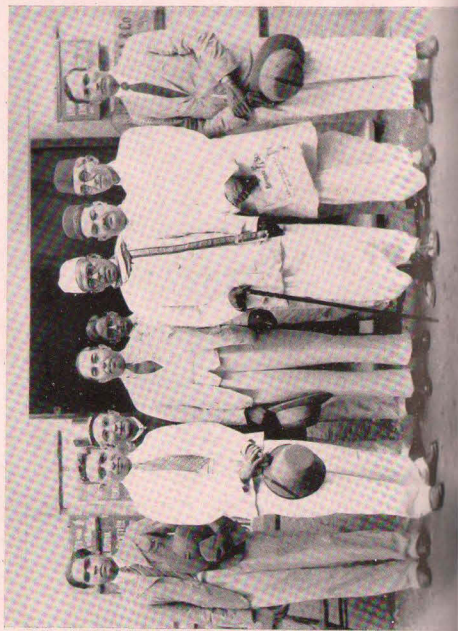
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FILM PROCESSING IN INDIA

By G. QUIRIBET.

Deputation of the Society who waited on Mr. S. Satyamurti, Deputy Leader of the Congress Party in Central Legislature on July, 15, 1937 to acquaint him with the attitude of the Society regarding Anti-Indian Films.



The last few years have shown a decided improvement in the Indian Film Industry as far as quality of laboratory work is concerned. Most of the Film Producing Companies are now attaching more importance to film processing than ever before. The old idea that "anything will do for the lab" is now a thing of the past. More money is being spent on processing machines, laboratory buildings and equipment. At last Indian Film Producers are realizing that, without perfect processing, good sound, good actors, good setting and good photography are not given a fair chance, being simply wasted by careless processing.

Growing Popularity

Improved quality of the finished print is mainly due to the fact that automatic processing machines are now being operated with success in many of the laboratories. The growing popularity of mechanical processing can easily be seen if we consider that in 1933 one single machine existed in India while by the end of 1936 fourteen units were in existence. At the time of writing more machines are being fitted up in laboratories and before the year 1938 is out more than thirty automatic and continuous processing machines will be in operation in India.

The quality of results obtained by some of the leading Indian Film Producing Companies has proved once for all that with adequate equipment, care and cleanliness, positive prints of good

quality, comparable in every way with the average foreign product can be obtained in this country.

Unfortunately this is not the general rule and many films processed in this country still show signs of carelessness in the handling of both negative and positive. Dust spots, thumb marks and scratches as well as lack of uniformity of results are still to be found in many Indian made prints. We know that Indian climatic conditions are not favourable for the handling of photographic material. Extreme heat, high humidity and dust are handicapping to a large extent the work in our laboratories. But this is not special to India. In more temperate country it has been found that best results can only be obtained if raw stock is manipulated in air conditioned and dust proof buildings where temperature and humidity can be controlled all the year round and most of the laboratories turning out the best work both in Europe and in America have found it necessary to install elaborate reconditioning plants in order to improve the cleanliness and quality of their prints.

This example has already been followed by wellknown Film Companies in India who have just installed or are about to install air conditioning plants in their own film laboratories. Naturally such an installation is costly and most of the producers cannot afford it but taking into consideration the actual conditions existing in the average labo-

ratories, much better results could be obtained if more care were taken in the handling of the film.

Care of Negative

Many people are still under the impression that Motion Picture Negative can stand a lot of mishandling. Unfortunately it is not so. The emulsion is just as delicate on motion picture film as it is on any plate or cut film used in still photography and Cine Film should be treated with just as much care as a valuable portrait negative. Take for example, a Portrait Photographer. After exposing and developing his negative he will see that it is stored in special paper wrappers in order to avoid marking or scratches. When handling the negative for printing, he takes great care to avoid finger marks, dusting and cleaning it before each print is taken.

Motion Picture negatives on the contrary seldom receive similar careful treatment. They are wound and rewound many times, unrolled into dusty bins or containers and very often simply spread on dusty floors or carpets. They are run on editing and projecting machines and handled with bare perspiring hands.

It is easy to understand that after such rough treatment a negative cannot yield a clean and good print.

Motion Picture negative being composed of thousands of small still photographs, each individual frame should be considered as a separate valuable portrait negative and consequently entitled to still more care in handling than the average photograph when one takes into consideration that it has to be shown enlarged thousands of times upon normal projection screens. But with the adoption of more careful and cleaner methods of handling both picture and sound negative, the use of rush prints (instead of original negative) for editing purposes, the installation of well ventilated and dust proof editing rooms, better and cleaner prints could be turned out with very little extra cost. Still, when we look back, say five years hence, and compare the average print of those days to present days quality, we can only congratulate Indian Film Laboratories for having overcome so many technical difficulties, handicapped as they are by adverse climatic conditions, and very often by lack of adequate installations and equipment.

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Commercial Photo Co. Tribhuwan Rd. Cine Publicity Co., Ballard Estate.
Flanagan H. T., Prospect Chambers, Hornby Road.
Gobhai, B. R. and Co., York Building, Hornby Rd. (slides).
Keymer, D. J. and Co., Ltd., 10 Nicol Rd., Ballard Estate.
K. F. Shroff, 120 Parsi Bazar Street.
M. G. Shroff, 77 Medows St. (slides).
Maharashtra Advertising Agency 261 Charni Rd. (slides).
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New India Publicity Co., Parsi Bazar St., Grahams Building.
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Publicity Society of India, Ltd., Waterloo Mansion Mayo Rd.
Raymond Renolds, Premchand House, Sir Pherozshaw Mehta Road.

R. P. Doctor, Andheri (slides)
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Swastik Advertisers, Hamam Street.
Thompson, J. Walter, Imperial Chambers, Ballard Estate.
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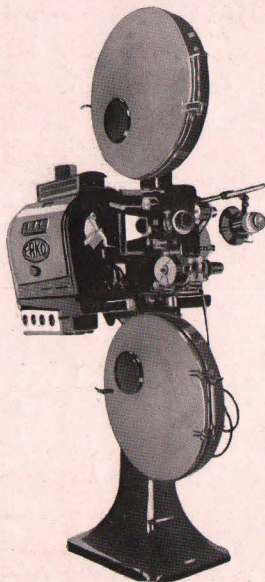
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Bengal Publicity Co., Stephane House
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Radiant Display (India), Ltd., Calc.
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Britania Publicity Co., Veppery.

Film Publicity Bureau, 4-95 Broadway.

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Radio Advertising, 3 LaConard Rd.

Rav's Advertising Agency, 3 Broadway.

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Huns Advertising Agency Rangoon.

Mirza Mohd. Takee, P.O. Kammendine, Rangoon.

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Times of India Press, Hornby Rd.

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 Chitra Mandir, 157, B Dharamtola St.
 Clive Press, 14 Old Court House Lane.
 Commercial Printing and Trading Co., 121 A Bow Bazar St.
 Creterian Printing Works, 8 Jackson Lane.
 Day M. R. and Bros., 29 Radha Bazar.
 Emerald Engraving Ltd., 1-2 Moti Sil St.
 Glendye, James & Co., 6 Chowringhee.
 Gordon and Co., 106 Markeldanga Main Rd.
 Imperial Art Cottage, Tagore Castle St. Beadon Sq.
 Indian Photo Engraving Co., Cornwallis St.
 Kashi Studio, College St., Harrison Rd.

Mitra Art Press Ltd., 21 Gour Lohar St.
 Mohila Press Ltd., 27 Patel Danga St.
 Newman W. and Co. Ltd., 3 Old Court House St.
 Oriental Printing Works, 18 Brindaban Bysak Rd.
 Protwa Press, 38-2 Wellington St.
 Ray and Co., 117-1 Bow Bazar St.
 Shree Saraswati Press, Ltd., 1 Ramnath Muzumdar St.
 Shripati Press, 14 D. L. Roy St.

Madras

Anand Press, Stringer's St.
 Associated Printers, 165 Mount Rd.
 Coomarswami Naidu and Sons, Madras.
 Dioceson Press, P. Box 455.
 Everyman's Press, 1 Mclean St.
 Famous Cine Litho Works, 1-17 Mount Road.
 Hoe and Co., 26-27 Stringer's St.
 Publicity Press, 1-10 Stringer's St.
 Ranga Raju Press, Saidahpet.
 Solden and Co., 745-48 Triplicane.

Pooná

Bharat Printing Works, Kasba Peth.
 Chitrashala Press, Sadashiv Peth.
 Deccan Printing Works, Sadashiv Peth.
 Maharashtra Litho Works, Budh Peth.

LABORATORIES

Bombay

Famous Cine Laboratory, 160 Tardeo Rd.
 Laxmi Cine Laboratory, Vincent Road, Dadar.

MACHINERY & ACCESSORIES DEALERS

Bombay

Adair Dutt and Co., Ltd., Pherozeshaw Mehta Rd.
Central Camera Co., Hornby Rd.
Chimanlal Desai and Co., Alice Bldg., Hornby Rd.
Continental Photo Stores, Hornby Rd.
Eastern Electric and Engineering Co., 129 Esplanade Rd.
Evergreen Pictures, Saklat House, New Queen's Road.
Fazalbhoy Ltd., 16 New Queen's Rd.
Forbes Forbes Compbell & Co., Forbes Bldg., Home Street.
Houghton Butcher (Eastern) Ltd, Commercial House, Ballard Estate.
International Talkie Equipment Co., 187 Hornby Rd.
Liladhar Ratansey and Sons, 58 Tamrind Lane.
Machine Tools (India) Ltd., Graham Rd., Ballard Estate.
M. C. Patel and Co., Main Rd. Dadar.
M. B. Bilimoria, Edward Theatre, Kalbadevi Rd.
Patel Bros., 538 Kalbadevi Rd.
Pathe (India), Ballard Estate.
Pickfair Pictures Corporation 16 Apollo St.
R. C. A. Photophone Ltd., Prospects Chambers, Hornby Rd.
Sound Products Co., Hornby Rd.
Western Electric Co., Forbes Building, Home Street.

Calcutta

Aurora Cinema Co., 125 Dharamtola St.
Calcutta Camera House, 37 Dharamtola St.
Chandi Bros., Ltd., Bharat Buiwan, Central Avenue.
Cystophone Laboratories Ltd. Ambherst Rd.
Chimanlal Desai and Co., P. Box 572 C.
C. C. Saha and Co., Ltd. Dharamtola St.
Central Talkie Equipment Co., 48 Central Avenue South, Chittaranjan Ave.
Cine Talkie Agency, 77 Dharamtola St.
Eastern Ele. & Engineering Co., Chowranghee.
Empire Talkie Distributors, Bharat Bldg., Central Ave.
Fazalbhoy Ltd., 8, Lindsey St.
Metha Film Corp., 11 Esplanade Road, East.
Philips Electrical Co., Ltd., Heysham Rd.
Sarkar Dutt and Co., 5 Dolhousei Sq.
Sound Products Co., Chowranghee Place.

Delhi
Empire Talkie Distributors, Chandni Chowk.
Northern India Radio Co., Chandni Chowk.
S. D. Desai and Co., 10 Hungerford St.
S. D. Saha and Co., Ltd., Chandni Chowk.
Saxena and Co. " "
Sound Equipment Corp., Chandni Chowk.

Karachi

Patel and Sons, Elphinstone St.

Lucknow

S. D. Saha and Co., Ltd., Kaisarbagh.

Madras

Chamria Talkies, Veppery.
Chimanlal Desai and Co., P. Box 1421.
Fazalbhoy Ltd., 118 Mount Rd.
G. K. Vale & Co., Mount Rd.
Houghton Butcher (India) Ltd., 2-3 Woods Rd.
Massey Ganj-Hackeshal (India) Ltd., Royapuram.
Sound Products Co. Ltd., 162 Mount Rd.
Saraswathi Stores, 2-159, Mount Road.
The Universal Trading Co., 36 Venkatachala Mudali St.

Ceylon
Associated Cinemas Ltd., Colombo.
Ceylon Theatres Ltd., Colombo.

MUSICAL INSTRUMENTS DEALERS

Bombay

Anandji Kalyanji Vara, Hathi Building, Kalabadevi Road.
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Bose G. and Co., 548, Kalbadevi Rd.
Furtado L. M. and Co., Kalbadevi Rd.
George & Alexander, 8, Marine St., Fort.
Gramophone Co., Ltd., 28 Rampart Row.
Hayne and Co., Corner, Rampart Row,

James Manufacturing Co., 407, Kalbadevi Rd.
Jones and Co., Navsari Buldg., Hornby Road.
Kerr Bros. and Co., 529, Kalbadevi Rd.
Marks and Co., 103, Esplanade Rd.
Marsh R. and Co., 145, Esplanade Rd.
Noble P. and Co., Kalbadevi.
Patel A. and Co., "
Ramchandra, T. S. Bros., Kalbadevi.
Rao Bros., and Co., Frere Rd.
Rose S. and Co., Ltd., Rampart Row.
Viegas R. A. and Co., Kalbadevi.

Calcutta

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 Spencer & Co., Mount Rd.
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 nade.
 V. S. Rajagopalan & Co., Mount Rd.

Poona

Apollo Music House, Main St.
 Empire Music Hall, " "
 Imperial Music Hall, " "
 Poona Radio and Gramophone Co.,
 Main St.
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 Crossfield Joseph and Sons Ltd., Aja-
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 Mahal, Apollo Bunder.
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 shah Mehta Rd.
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 National Soap and Chemical Wo-
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 Scotts Ltd., 18 A Russa St.
 Sen Gupta Bros., 32-7, Beadon St.
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Dawoodi Indian Paint Co., 93 Nagdevi Street.
Havero Trading Co. Ltd., Havero House, Graham Road, Ballard Estate.
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Kooverji Devshi & Co., 154, Lohar Chawl.
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Sardar Paint & Oil Works, Opp. Imperial Bank, Abdul Rahman St.
Shivji, A. & Co., 130 Nagdevi St.
Shoorji Vallabhdas Colour Co., Samuel St., Vadgadi.

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Mangalbhooy and Co., Ismail Building Churchgate St.
Mistry Raw Film Distributors, 204 Hornby Rd.
Mitsui Buseen Kaisha, Kitab Mahal, Hornby Rd.
Wellington Ward Ltd., Cook's Building, Hornby Rd.

Calcutta

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Kodak Ltd., 17 Park St.
Mangalbhooy and Co., 82 Shambhunath Pandit St., P. O. Elgin Rd.
Wellington Ward Ltd., Tower House, Chowranghee.

Lahore

Kodak Ltd., The Mall.

Madras

Agfa Photo Co., 26 Mount Rd.
Kodak Ltd., 2-155 Mount Rd.
Mangalbhooy & Co., 30 Mount Rd.
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International Theatre Accessories Corp., 1600 Broadway N. Y. C.

R. C. A. Manufacturing Co., Camden N. J.

Western Electric Co., 195 Broadway, N. Y. C.

Adaptors, Carbon

Ashcraft Automatic Arc Co., 1951 S. Vermont Ave., Los Angeles, Cal.

Blue Seal Products, Inc. 264 Wyckoff Ave., Brooklyn N. Y.

Continental Theatre Accessories, Inc., 325 W. 44th St. N. Y. C.

National Theatre Supply Co., 90 Gold Street N.Y.C. (Branches in principal Cities).

Adaptors, Incandescent Projection

Good-All Electric Mfg. Co., Ogallala Neb.

International Projector Corp., 90 Gold St., N. Y. C.

Adaptors, Lens

Fearless Camera Co., 8572 Santa Monica Blvd., Hollywood, Calif.

Golde Mfg. Co., 1728 N. Damen Ave., Chicago, Ill.

Good-All Electric Mfg. Co., Ogallala, Neb.

International Projector Corp., 90 Gold St. N. Y. C.

Air Purifiers

American Air Filter Co., 1st & Central Aves. Lonisville, Ky.

Davies Air Filter Corp., 390 Fourth Ave., N. Y. C.

Ozone Air, Inc., 308 Monroe Ave. Grand Rapids, Mich.

Amplifiers

Amplifier Engineering Co., 49 Church St. Boston Mass.

Amplion Products Corp., 38 West 21st Street, N. Y. C.

Blue Seal Sound Devices, Inc., 722 Seventh Ave., N. Y.

Cinema Sound Equipment Co., 8572 Santa Monica Blvd., Hollywood Cal.

Elec-Tro-Fone Corp., 2490 University Ave., St. Paul Minn.

Good-All Electric Mfg. Co., Ogallala Neb.

Mellaphone Corp., 65 Atlantic Ave. Rochester N. Y.

Motiograph, Inc., 4431 W. Lake St. Chicago.

R. C. A. Manufacturing Co. Inc. Camden, N. J.

Radio Industries of Canada Ltd., 120 Fort St., Winnipeg.

Royal Zenith Sound Projectors, Inc., 33W. 60th St., N. Y. C.

Western Electric Co., 195 Broadway, N. Y. C.

Batteries

Edison, Thomas A. Inc., Edison Storage Battery Division, West Orange, N. J.

Electric Storage Battery Co., 19th and Allegheny Aves., Philadelphia.

Willard Storage Battery Co., 246 E. 131st St., Cleveland, O.

Cameras, Parts and Supplies

Agfa Ansco Corp., 29 Charles St., Binghamton, N. Y.

Akeley Camera Co., 175 Varick St., N. Y. C.

Bell & Howell Co., 1803 Larchmont Ave., Chicago.

Camera Supply Co., 1515 N. Cahuenga Ave., Los Angeles.

Consolidated Theatre Supply Corp., 1600 Broadway, N. Y. C.

Debie, Andrie, Inc., 115W. 45th St., N. Y. C.

DeVry, Herman A. Inc., 1111 Center St., Chicago, Ill.

Eastman Kodak Co., (16.m.m) Rochester, N. Y.

Fearless Camera Co., 8572 Santa Monica Blvd., Hollywood, Cal.

Goertz American Optical Co., 317E 34th St., N. Y. C.

Hollywood Camera Exch., 1600 N. Cahuenga Ave., Los Angeles.

Mitchell Camera Corp., 665N. Robertson Blvd., W. Hollywood, Calif.

Peterson's Camera Exchange, 356 So. Broadway, Los Angeles.

Zeiss, Carl, 485 Fifth Ave., N. Y. C.

Carbons

Carbon Products Co., Lancaster, Pa.

Carbon Products, Inc., 324 West 42nd St., N. Y. C.

Duhem M. P. Mfg. Co., 135 Hayes St., San Francisco, Cal.

Mole-Richardson, 941 N. Sycamore Ave., Hollywood, Calif.

Motion Picture Lighting & Equipment Corp., 244 W. 49th St., New York, N. Y.

National Carbon Co., Inc., Carbon Sales Division, Cleveland, O.

Wholesale Supply Co., 1047 N. Wilcox Ave., Los Angeles, Cal.

Cement, Film

Bell & Howell Co., 1803 Larchmont Ave., Chicago.

Blue Seal Products, Inc., 264 Wyckoff Ave., Brooklyn, N. Y.

Duhem, M. P. Mfg. Co., 135 Hayes St., San Francisco, Cal.

Eastman Kodak Co., Rochester N. Y.

Newmade Products Corp., 427 W. 42nd St., New York, N. Y.

Rosco Laboratories, 367 Hudson Ave., Brooklyn, N. Y.

Cleaning Systems, Theatre

American Air Filter Co., 1st & Central Aves., Louisville, Ky.

Invincible Vacuum Cleaner Mfg. Co., Dover, O.

Cooling, Heating and Ventilating Systems

Air Condition Engineering, 1523 E. 9th St., Los Angeles.

American Blower Corp., 6000 Russell St., Detroit.

American Heating & Ventilating Co., 1505 Race St., Philadelphia, Pa.

American Refrigerating Systems, Inc., Wisconsin Rapids, Wis.

Atmospheric Conditioning Co., Broad & Chestnut St., Philadelphia, Pa.

General Refrigeration Sales Co., 120 Shirlrind Ave., Beloit, Wis.

Ozone Air, Inc., 308 Manroe Ave., Grand Rapids, Mich.

Supreme Heater & Ventilating Corp., 1915 Pine St., Louis.

Ventilating Products, 2800 Cottage Grove, Chicago.

Westinghouse Electric & Mfg. Co., East Pittsburgh, Pa.

Editing Machines, Film

Associated Screen News, Ltd., Western Ave., at Decarie Blvd., Montreal, Canada.

Bell & Howell Co., 1803 Larchmont Ave., Chicago, Ill.

Debie, Andre, Inc., 115W. 45th St., N. Y. C.

Duhem M. P. Mfg. Co., 135 Hayes St., San Francisco, Cal.

Fearless Camera Co., 8572 Santa Monica Blvd., Hollywood, Cal.

Moviola Co., 1451 Gordon St., Hollywood, Cal.

Reeves, Art, 645 N. Martel Ave., Hollywood, Calif.

Ruby Camera Exchange, 729 Seventh Ave., New York, N. Y.

Generators

Amplifier Engineering Co., 49 Church St., Boston, Mass.

Cinema Sound Equipment Co., 8572 Santa Monica Blvd., Hollywood, Cal.

Cinema Studios Supply Corp., 1438 N. Beachwood Dr., Los Angeles, Cal.

Continental Electric Co., Church St., N. Y. C.

General Electric Co. Schenectady, N. Y.

Good-All Electric Mfg., Co., Ogallala, Neb.

Westinghouse Electric & Mfg., East Pittsburgh, Pa.

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 Bell & Howell Company, 1803 Larchmont Ave., Chicago.
 Debrie, Andre, Inc., 115W. 45th St., N. Y. C.
 Eastman Kodak Co., (16mm.) Rochester, N. Y.
 Fearless Camera Co., 8572 Santa Monica Blvd., Hollywood, Cal.
 Gennert, Inc., G. 20W. 22nd St., N.Y.C.
 Goetz American Optical Co., 317 E. 34th St., N. Y. C.
 Meyer, Hugo & Co., 245W. 55th St., New York, N. Y.
 Mitchell Camera Co., 665N. Robertson Blvd., W. Hollywood, Cal.
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 Zeiss, Carl, 485 Fifth Ave., N. Y. C.
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 Meyer, Hugo & Co., 245 W. 55th St., N. Y. C.
 Motion Picture Accessory Co., 2200 S. Vermont Ave., Los Angeles.
 Motion Picture Lighting & Equipment Corp; 244 W. 49th St., N. Y. C.
 Trans-Lux Daylight Picture Screen Corp., 1270 Sixth Ave., New York, N. Y.
 Zeiss, Carl, 485 Fifth Ave., New York City.

Lighting

- Cinema Studios Supply Co., 1438 N. Beachwood Dr., Los Angeles.
 E-J Electric Installation Co., 227 E. 45th St., N. Y. C.
 Hoffman-Sons, 387 First Ave., New York, N. Y.
 Kliegl Bros., Universal Electric Stage Lighting Co. Inc., 321 W. 50th St., N. Y. C.
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 Motion Picture Lighting & Equipment Corp., 244 W. 49th St., New York.
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- Lighting Equipment, Studio**
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Century Lighting Equipment, Inc., 419 W. 55th St., N. Y. C.

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Radio Receptor Co., 106 Seventh Ave., N. Y. C.

Shure Brothers, 225 W. Huron St., Chicago, Ill.

Western Electric Co., 195 Broadway, N. Y. C.

Royal Zenith Sound Projectors, Inc. 33 W. 60th St., N. Y. C.

Projectors, Portable

Ampro Corp. (16m.m.) 2839 N. Western Ave., Chicago, Ill.

Associated Screen News, Ltd., Western Ave., at Decarie Blvd., Montreal.

Auditone Co., 23 South Jefferson St., Chicago, Ill.

Duhem M. P. Mfg. Co., 135 Hayes St., San Francisco, Cal.

Good - All Electric Mfg. Co., Ogallala, Neb.

International Projector Corp. 90 Gold St., N. Y. C.

Moviola Co., 1451 Gordan St., Hollywood, Calif.

R. C. A. Manufacturing Co., Inc., Camden, N. J.

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Audio Research, Inc., 105 E. 16th St., N. Y. C.

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Decca Recording Laboratories, 666 Lakeshore Dr., Chicago Ill.

Gates Radio and Supply Co. Quincy, Ill.

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Recorders, Film

Blue Seal Sound Devices, 723 7th Ave., New York, N. Y.

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House, Victoria Embankment,
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Film Ozophone (Le), av. Percier
Paris.
Hugon Films, av. des Champs Elyse
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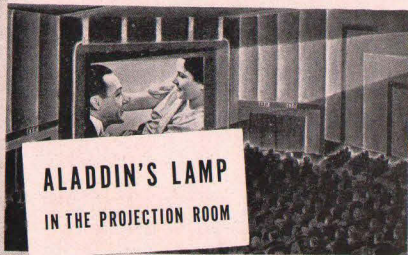
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THE KEYSTONE OF YOUR FUTURE

WHO'S WHO
IN
INDIAN FILM INDUSTRY

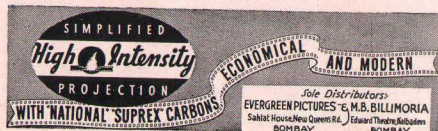
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WHO'S WHO IN INDIAN FILM INDUSTRY

Abdulali Yusufali

(See - Promoters.)

Aboo Hussein, Seeth

(See - Builders.)

Abubakkar Baig Mohmed

(See - Promoters.)

Acharya, M. P. T.

Born on the 15th April 1887 at Madras; went to Germany in 1926; acted small roles in several German pictures; is a Film - critic, occasionally writing in the Bombay Chronicle.

Acharya, N. R.

Born in 1909 at Karachi; before entering this industry was a Government Contractor; entered this line in 1934 in East India; was concerned in the formation of Bharat Kala of Bombay; at present he is the Production Manager of the Bombay Talkies. He is one of the important persons in the B. T. Organisation.

Adhikary, B. N.

Proprietor, E. I. Ry. Institute Cinema, Dhanbad.

Adib, Avais Ahmed

Editor, 'Sarpanch,' Lucknow.

Adsule, N. B.

Proprietor, Shree Krishna Cinema, Indore.

Agarwal

Proprietor, Murari Cinema, Bhiwari.

Ahindra Chaudhary

Popular hero of the Bengali Stage, born in 1896; his first screen debut was in 'The Soul of the Slave' of Photoplay Syndicate, in 1922; directed pictures in Aurora Cinema Company; gained popularity in talkies also.

Ahmed Dilawar Gawaal



Wadia Movitone.

Akhtar Hussain

Born on the 19th July 1919 at Benar, matriculating, entered this industry in 1934 in the Sangeet Film Company.

Akhtar Nawaz

Born on the 14th April 1904 in N.W.F. Province; entered this industry in 1926 in Imperial Film Company; went to Calcutta and directed pictures for East India, Kali, Kesari and Tollywood Studios. He is one of our outstanding character actors.

Akhtari (of Fyzabad)

She is a famous Songstress of Fyzabad; born in 1915 in Fyzabad; in 1933 she joined the East India Film Co., and played the lead in 'King for a day'. Later she joined the Kali Films, and played the role of heroine in 'Ameena'. She has also worked with Manhar Film Co.

Akhtari (of Muradabad)

Joined the New Theatres Ltd., and played the lead in 'Tears of Love'. Later she had been to Rangoon and played the role of the heroine in 'Daku-ki - Dulhan' of Burma Imperial Film Co.

Alikhan Bahadur, S.S.

Proprietor, Coronation Cinema, Rampur.

Altekar, P. Y.

Born on the 14th September 1898 in Ratnagiri District; graduate of the Bombay University; entered this industry as an actor in 1924; worked in Imperial, Saraswati, Menka and many other concerns and has directed several silent and talkie pictures. He was Production-Director of Radio Stars and Natyamanvantar Ltd. He is at present a partner & Director of Natraj Films.

Amar Mullick

Production Manager of New Theatres Ltd., Calcutta; is a renowned actor and has featured in many Talkies produced by New Theatres, Ltd. He has recently taken to directing as well. He is about 40 years old.

Amarnath

Proprietor, Amrit Cinema, Amritsar.

Ambalal

Proprietor, New Cinema, Udaipur.

Ameena

Was born in 1919 at Delhi; worked in the Circus from her early life; then she joined the Ajanta, and played in 'Afzal'; she appeared in a number of films of the same company and left it to join the Ajit Movietone and played the lead in 'Typist Girl' and 'Shahi Lutera'.

Amritlal

One of the celebrated funsters known as Chaman; his first Talkie was 'Vikram Charitra' by Sharda-Mehta Luhar Film Co., Bombay; afterwards working as a free lancer, appeared in many films; he gives life to the films by his frantic comic punches. He is with Jayabharat of Bombay.

Anand Kumar

Born in 1910 at Buland Shahr; entered industry in 1933 as a writer; wrote dialogues and songs of 'Kathe Am', 'Pratibha' and other photoplays.

Anayatulla

Proprietor, Regal Cinema, Ootakmund.

Anayatulla M.

Proprietor, Garrison Cinema, Wellington.

Anklesaria T. J.

He is about 34 years old; was working for a number of years in the cotton department of Messrs. Patel Bros; joined the cinema industry in 1928 by getting over Apollo (Surya) Cinema in partnership with Mr. B. D. Barucha which he was managing upto 1934; played the lead in a silent Surya picture; took over management of Kohinoor, Globe, and Hindmata cinemas of Bombay of Mr. Salebhoy Badri. At present he is the lessee of Venus Cinema of Bombay. He is one of our able and successful exhibitors.

Annayatali

Proprietor, Imperial & Palace Cinemas, Bhopal.

Ansari

One of the best Character actors; Editor of a monthly Urdu Magazine; joined New Theatres and gained popularity in 'Chandidas'; leaving New Theatres he worked in Sagar and Sangeet Film Companies.

Ansuya

She hails from Nasik; played the female lead in all of the Vishnu Productions; she is with Wishwakala at present.

Anvari

She was born at Lucknow; she made a name for herself when she played a role in 'Pooran Bhagat' of New Theatres Ltd; afterwards joined the East India Film Co. also worked with Radha Film Co. and National Theatres.

Anwar

She was born at Amritsar; is a renowned songstress and played the role of Heer in 'Heer Ranjah' produced by Playart Photophone Corp., Lahore.

Appara Raja Rangayya

(See - Promoters)

**Apte, Baburao
(Shankar Ramchandra)**

Born on the 28th December 1903 at Ratnagiri; educated at St. Xavier's School and Deccan College; entered film line in 1928 and acted lead in 'Jay Somnath' of Krishna Film Co.; worked with Kohinoor United Artist and made a name as a character actor in Mheta-Luhar Productions; joined Sharda in 1933 and directed some pictures; in 1934-35 directed a picture for Bharat Kala Movietone; at present Director in Jay Bharat Movietone of Bombay.

Apte, Ram

He is an artiste of the Ranjit Film Co. As a Child-actor he gives creditable performance.

Apte, Vamanrao S.

(See - Promoters)

Arari, D. E.

Proprietor, Capitol Cinema, Darjeeling

Arati Devi

She is a Jewess by birth; her first picture was 'Dardi', a Niranjan Pal Production; afterwards joined Barua Pictures and played the lead in 'Aparadhi' of the same concern. She also worked in 'Punar Janma'.

Arolaker

Entered in this industry as an art-director; he is now a film-director and is with The General Films Ltd., of Bombay.

Arora, P. N.

Born at Quetta on 12th June 1912; received College education; apprenticed in Parco Radio Company (Lahore); entered the industry in 1932 in Krishna Studios; worked in Ajanta, Sagar & Saroj; at present he is working in the Film City as a Sound Engineer.

Arya, Ramji B.

Director, Wadia Movietone.

Asandas, K.

(See - Promoters)

Asha

Born at Lucknow on the 5th April 1919; entered the industry in 1934; worked in Ideal, U. P. Cinetone, Shree Kishore and Cawnpore Film Companies and acted in the lead in their pictures.

Ashalata

First joined the Shakti Movietone and starred in 'This is Life'; later on she joined the Golden Eagle Movietone Ltd., Karachi; she also worked with Sagar; she is about twenty-two and well-educated; she is at present with the Huns Pictures.

Asher, Raymino

He was a Director in Imperial Film Company of Bombay. He is also a good character Actor.

Ashok Kumar

Born at Bhagalpur on the 13th October 1913; is a B.Sc.; entered the Industry in 1935 in Bombay Talkies Ltd. and plays the lead opposite Devika Rani.

Ashraf Khan

His first appearance was in 'Shakuntla' by Mr. Bhavnani; has worked in Saroj and played the lead in many pictures; is with some Theatrical Company at present.

Ashroff, Ibrahim Hashim

Born at Rander in 1904; was managing his father's business; entered film busi-

ness in 1932 and produced a silent film 'Butterfly' for Western India Film Co;



in 1936 joined Metro Movietone and produced 'Matwali Jogan'; at present he has his own distributing co. for some Indian & Foreign pictures and is also conducting Empire Talkies and Rander. He is an enthusiastic film distributor and exhibitor.

Asooji

An experienced Artiste who plays the elderly roles; is with Sagar at present; 'Silver King', 'Judgment of Allah' are his noted pictures.

Asthana

Proprietor, Dilsad Cinema, Peshawar City.

Aswathamma

The celebrated heroine of Tamil 'Chintamani'; joined in silent days; the Surya Film Company in 1929; is one of the sweet-voiced girls of the South Indian Screen.

Athavle

He made a great name in Kohinoor and Laxmi as a character actor; was Production Manager and Director in

Excelsior; is manager of Sharda organization at present.

Atta Mohammed

With a good screen ability, he played in a number of silent pictures of Sharda, Saroj, Columbia Art Productions, & Javahir Film Co.; with the advent of Talkies, he has taken to free lancing and has worked in pictures produced by Vishnu, Kumar, Ganesh & Indian Liberty; directed a picture for Paramount; is at present with Mohan Movietone.

Attorthy, Premankur

(See - Promoters)

Avadoot V.

He is a cameraman of the Prabhat and one of our first class cinematographers.

Azurie

She is a renowned dancer and actress; during the last five years she must have danced billions of steps on the Indian Screen. She is a graceful dancer.

Baburam

Proprietor, Dilkhush Cinema, Ludhiana.

Baby Garbo

Miss Vilma Digby was fourteen years old when she joined Surya Film Co. in 1931 and became Baby Garbo; played the lead in several Surya Pictures; she left this line in 1933.

Bacha, Abdul Rahman

Born in Afghanistan; joined this industry in 1930; was one of the

famous leading men of Surya Film Company; at present he is with Paramount Film Company of Bombay. He is a good character actor.

Bachhu



Is a wellknown Gujarati Stage artist; was born in 1909; first joined Surya Film Co., and appeared in many pictures there; later on joined Sagar and filled hero's roles in many pictures; also appeared in 'Actress' produced by Prakash Pictures, Bombay.

Badami, Sarvottam

Born on the 19th January 1911 joined Sagar Movietone in 1930 and directed a Tamil Picture; thereafter he has been directing Hindi Pictures; He is one of the successful directors in India.

Badri Prasad

He is a free-lance comedian & music director of the screen; worked in Rajputana Films, Manmohan Pictures, Bhavnani Prod. etc.

Badri, Salebhoy Essoofali

Hails from Surat; is one of the partners of Messrs Salebhoy Dahyabhai

& Co., the exhibitors of Gujarat; also owns a chain of Cinema House in Bombay and Poona.

Bagla, J. O.

Proprietor, New Empire Cinema, Monghyr.

Baigg, M. M.



He is with The New Theatres, Ltd., as an artiste and also editing 'The Akkas.'

Bajar Battoo

Wellknown as Jackie Coogan of India; Prabhat introduced this child to cine going public; appeared in 'My Queen' whose pranks caused up roar in the cinema halls; also worked in 'Illusion'.

Bakoolesh

Ramjee Arjun Gajkandh was born on the 11th August 1910 at Kandakara (Cutch); educated in Bharda High School and Sir J. J. School of Arts (Bombay); was connected with the

Vernacular Press; entered our industry as a publicity man of Surya Film Company in 1930, and since then he is



considered an expert in Cine-publicity; is a sort of monopolist in the field of film publicity of Bombay. He has a flourish of his own.

Bakre, Ganapat



Once a very renowned Actor of Surya Film Co.; played the lead in many silent pictures.

Balakrishnan, S.

Joined our Industry in 1930 in the technical department of Agfa; is at present technical Adviser in the Mistry Raw Film Distributors (Bombay).

Balkrishna

Proprietor, Palace and Palladium
Cinemas, Dehradun.

Balasubrahmanyam, G. N.

Graduate of the Madras University;
learnt music under his father and
entered this industry as an actor; is
well-known for his roles of 'Narada'.

Balporia, F. N.

Proprietor, Silver Talkies, Bombay.

Bali, H. C.

He is one of our music directors
and has worked in Saroj, Trilok, Kailash,
Kolhapur Cinetone and Imperial.
He is now with General Films, Ltd.,
Bombay.

Bana, Homi D.

Born in Bombay on the 30th March
1911; studied in Tutorial High School;
joined his father's firm dealing in
perfumery in 1927; entered film business
in 1938 by taking over Palace Talkies,
Bulsar. He is an enthusiastic young man
and hopes to acquire more theatres in
Gujarat.

Banka, S.

Proprietor, Ganesh Talkies, Mazaffarpur

Bannerji

Proprietor, Purna & Sukalyani
Cinemas, Calcutta (Cant.)

Bannerji, Baidyanath

Born in April 1912 at Sashon (Baran-
pur Dist); entered the industry in 1933
is at present a film-editor in Kali
Films of Calcutta.

Bannerji, Bidhu Bhushan

Born on the 24th Aug. 1910 at Andal
(Howrah Dist); entered this industry
as a publicity officer in Devadatta Films
in 1936; at present editing "Chitra
Panji", a Bengali Cine Monthly.

Bannerji, Durga Das

Is the most popular hero of the
Bengali Film-land; is a character actor
of high order; played the lead in many
films of Madan, Tajmahal, & Aryan
films; with the advent of talkies he
joined the New Theatres Ltd., and
worked in many of their talkies; his
leading role in 'Chandidas' (Bengali)
won for him the laurels from the public.

Bannerji, Haripada

The managing partner of Radha Studio,
Calcutta.

Bannerji, M. K.

Proprietor, Picture House, Dacca.

Bannerji, S.

Proprietor, Serampur Cinema,
Serampur.

Banker, Rustom K.

Born at Nagpur on the 4th July 1912;
entered the industry in 1934 in Sagar
Film Co.; also worked in the Prabhat
and Stage Film Co.; at present with
Minerva Movietone as an Art-director.

Bansal, B. N.

Proprietor, Ruby Talkies, Aligarh.

Bansi Karnataka

Born in 1912 at Bijapur; joined this
industry in 1934 in 'Bishnu Bhakti';
now working as heroine in Paramount
Film Co. She is also a well-known
Radio Star.

Baren, Timir

He is a Music Director of the New
Theatres Ltd.

Barick, S. N.

Born in 1913 at Calcutta; is a graduate
(B. Sc.) of the Calcutta University.
He is the proprietor of Chaya Cinema
of Calcutta.

Barodkar, D. R.

Born on the 15th June 1902 in Dhar
State; entered this industry in 1914; is
at present the chief Editor of the Famous
Cine Laboratory of Bombay. He is one
of the oldest film-editors of Bombay.

Barua, P. C.

(See - Promoters)

Bata, S. R.

Proprietor, Jagjit Talkies, Jhantala
and Kapurthala.

Batra, K. L.

Proprietor, Majestic Talkies, Jodhpur.

Batty

Proprietor, Capitol Cinemas of
Wadhwan & Godhra.

Begg

He is an actor of the Ranjit Film Co.

Bellamy

Proprietor, Empire Talkies, Jubbulpore.

Berry, D. P.

Editor, Picture Play, Lahore.

Betab, Pandit Narayan Prasad

(See - Promoters)

Bhaduri, Sisir Kumar M. A.

Gave up the professorship in Calcutta College to join the stage and within a few years became the idol of the Bengali Stage; joined films in 1922 and played important roles in 'Mohini' & 'Kamala Kumari' of Madan Theatres Ltd.; also directed 'Palli Samaj' and 'Seeta' of New Theatres Ltd.

Bhagat

Proprietor, Jhelum Talkies, Jhelum.

Bhagtani, A. H.

Born on the 27th November 1906 at Karachi; entered this industry in 1931 as manager of Messrs. Gvalani Bros., Bombay branch, until 1936; started his own distribution office, Messrs. Windsor & Co., at Karachi which he at present manages.

Bhagwandas

After having worked on the stage he began his film career with the Ranjit Film Co.; played the lead in their 'Devi Devyani' and won laurels from the public; after leaving Ranjit, worked for some time in Ambika Movietone.

Bhagwat

Proprietor, Bhagwat Cinema, Sholapur.

Bhalla, H. R.

Proprietor, New Crown Cinema, Multan.

Bhalla, L. C.

Born in December 1908 at Batala (Punjab); graduated in 1930 from Dayal Singh College, Lahore; joined our industry in 1931 as a free-lance journalist; in 1936 started the 'Movieland' at Secunderabad (Deccan), an Anglo-urdu Cine-monthly; this monthly is one of the popular Cine-newspapers of the South.

Bhargava, D. P.

Born on the 10th March 1905 at Ajmer is a B.Sc. of Agra University and LL.B. of Allahabad University; entered Ajmer Bar in 1931; joined industry in 1936 as Managing Agent of the Rajputana Films Ltd.

Bhargva, N. L.

Proprietor, Niranjani and Paradise Cinemas, Allhabad.

Bharucha, Bejan Dadiba,

(See - Promoters)

Bharucha, B. P.

Recordist, Wadia Movietone.

Bharucha, P. D.

Born in 1901 at Bombay and studied at Union High School, Broach. He worked as an agent of Mr. D. V. Vakharia's firm of Cotton (Gin & Press) for over 10 years. He is at present General Manager of Surat Theatres of Messrs All India Theatres Syndicate Ltd. He is the brother of Mr. B. D. Bharucha to whom he is a great help in improving the business of the same firm at Surat.

Bhatena, Sorab

Was interested in the taxi business; entered the cinema industry in 1928 by

purchasing a picture 'Surya Haq' of Surya Film Co.; had his own distributing concern upto 1931. He is now running the Crown Cinema, Bombay in partnership with Mr. D. J. Mehta. He has recently opened a cinema house in Panwel.

Bhatia, D. D.

Editor, The Chitra, Lahore.

Bhatia, Krishna Kumar

Born on the 26th May 1915 at Lahore; is a graduate of the Punjab University; entered our industry as a cine-journalist; at present editing Movie-Critic which he started in 1934.

Bhatnagar, G. S.

Born on the 11th February 1912 at Ambala; received college education and joined industry in 1934 as a showman in Moradabad; at present manager of Imperial Cinema of Moradabad.

Bhatt, Batuk Naranji

Hails from Porbandar; matriculated and joined the industry in 1934 as an assistant to the Recordist in Prakash Pictures; is now one of the Recordists in Prakash Pictures.

Bhatt, Balwant

He is a film director of Prakash Pictures. He is one of our Box-office directors.

Bhatt, Indukumar

Joined Sharda Film Company as an apprentice in Laboratory; soon picked up work & became the head. At present he is with Mohan Movietone in charge of the laboratory and editing Department. He is a clever editor of pictures.

Bhatt, Mayashanker M.

(See - Founders)

Bhatt, Naval P.

He is one of our veteran Cameraman. He has already cranked several pictures. He started with Sharda and at present he is with Saroj Movietone.

Bhatt, Prabhashanker P.

He entered this industry in 1923 as an assistant in the office of Messrs. Mayashanker Thakker and Co.; in 1928-29 he also produced a picture; is today the head of the film despatch department of Messrs. M. T. & Co.

Bhatt, Ravikant M.

Born in 1914 at Ahmedabad; left school to join national movement is at present assisting Mr. Sunderji Pandya in editing The Cinema-Bulletin, The Chhaya and The Bhavishya Vignan.

Bhatt, Shankerbhai

(See - Promoters)

Bhatt, Vijubhai

(See - Promoters)

Bhattacharyaji, Dhiraj

Born in 1906; is a man of talents and is gifted with wonderful artistic abilities. Having worked in a number of films with the Madan Theatres he left them and joined East Indian Film Co. Calcutta.

Bhave, K. P.

Born at Karachi in 1900; educated at Poona; entered this industry in 1918 & worked in the Indian Film Manufacturing Co. at Lonavala (Bom.); after a year or so joined Maharashtra Film Co. Kolhapur; came over to Bombay & directed his first picture for the Royal Art Studio; since then he has worked in Sharda, Imperial & Jagtap Film Co. of Bombay, National Film Co., Hydera-

bad, and Saraswati Cinetone, Poona. During his cinema career of 20 years he has directed well over 80 pictures, most of them written by himself. He is at present a director in Shalini Cinetone, Kolhapur.

He is one of our veteran artistes and directors. He is conversant with all departments of the industry. A clever man, he has all the qualifications of becoming one of the captains of the Industry.

Bhavnani, Mohan

(See - Promoters)

Bhole, Mrs. Jyotsna

She is a renowned Radio Songstress. She featured in 'Sakhubai' and 'Krishna Avatar' of Krishna Film Co.

Bhole, Keshav Waman

Born at Amraoti on the 15th June 1896; appeared for M. B. B. S. Exam; entered industry in 1931 in Krishna Film Co.; later joined Prabhat where he is one of the Music Directors.

Bhonsle, D.

Born in 1880 at Kolhapur; is the proud artiste of the Marhatta Stage; quitted the stage and joined the Chhatrapati Cinetone; has played in 'Kurukshetra'.

Bhoormal Chhimnaji

Proprietor, Rajendra Talkies Mysore.

Bhopatkar, Dada

Proprietor, Yaswant Talkies, Itarsi,

Bhudo Advani

This Comedian appeared in many pictures under Ajanta banner. Later he joined Saroj and soon left to join Sagar fold where he is working at present.

Bhumgara, Phirozsha Hormusji

Born on the 22nd October 1889 at Indore; prior to joining our industry was Asst. Weaving master in a Bombay mill; in 1931 managed in Calcutta Baby Pearl Cinema; is at present managing the Lamington Talkies (Bombay).

Bibbo

Miss Ishrat Sultana—known as Bibbo is a songstress of Delhi, where she was born. First she acted in a minor role in 'Alam Ara'. Then she joined Ajanta people and played the lead in a number of films. Later on she joined Rainbow Pictures. Next she appeared in Taj Productions. Recently she has joined the Sagar Movietone and is now working there in leading roles.

Bilimoria, M. B.

(See - Promoters)

**Billimoria, Khan Bahadur
Ardeshir**

(See - Promoters)

Billimoria, K. F.

Proprietor, Wembley Cinema, Kandy,
(Ceylon).

Billimoria, Dinshaw



Born on the 11th November 1904 at Kirkee. The noted hero of the Imperial, started his career in the United Pictures Syndicate where later he acted in 'Flirting Wife'; in 1928 he joined the Imperial Film Company; during 1929 he shifted to Ranjit but soon returned to Imperial where he was playing the male lead upto the end of 1937. At present he is with Ruby Pictures. He is one of the most popular leading actors of the Indian Screen.

Billimoria, Eddie

Born in 1900 at Bilimora; he is the renowned hero of Ranjit Pictures; Made his screen debut in Mr. Chaudhary's 'Punjab Mail' and subsequently

played the lead in some of the Imperial



productions; joined Ranjit in 1929 and is still with them.

Billimoria, Lim Ardeshir

(See - Promoters)

Billimoria, Limji Burjorji

Born on the 2nd January 1903 at Bilimora; is a double graduate of the Bombay University; conducted a Litho Printing Press specialising in Cine-Posters; is at present a partner and Asst. Manager of Palace Talkies, Bombay.

Biswas, Amulya Charan

Born at Calcutta in 1905; joined industry in 1934 as a music director; first working in Bharat Laxmi at Calcutta he came over to Bombay and since then has worked as music director in Ambika, Golden Eagle, Prakash, Vineet and Sagar.

Biswas, Chhabi

Born in 1906 at Calcutta; entered industry in 1936; is at present an actor in Kali Films.

Bodiwala, N. C.

Proprietor, Regal, Rosy and Saraswati Cinema Houses, Ahmedabad.

Boral, R. C.



He is the Music Director of the New Theatres Ltd. He is one of our prominent Music Directors of Screen.

Borekar, S. L.

Born in 1914 at Bombay; entered our Industry in 1929 in Jagdish Film Co; is at present Cameraman in Prakash Pictures.

Bose, Anadi

(See - Builders)

Bose, Debki Kumar

(See - Promoters)

Bose, Jagadish

Born in October 1909 at Calcutta; is a graduate of the Calcutta University; entered this industry as Radio Engineer in 1933; is at present Sound Engineer of Kali Films.

Bose

Proprietor, Minerva Talkies, Masulipatam.

Bose

Proprietor, Palace Talkies, Chittagong.

Bose, Madhu

Born at Calcutta on the 12th February 1900; studied upto B. Sc.; joined the industry in 1923 as an actor in Madan Theatres where he later worked as Production manager; in 1925 went to Europe on a study tour; returning in 1927 joined All-Burma Film Co., as a cameraman—director; returning to Calcutta in 1928 formed the "C-A-P" during 1928-33 worked in various concerns mainly as a film-director; in 1934 joined East India; in 1935 joined Bharat Laxmi Pictures and directed 'Alibaba'.

He is one of our clever directors. His varied experiences of life and things are often faithfully reflected in his pictures. Among his pictures 'Selima' and 'Alibaba' are of outstanding merit.

Bose, Mukul



He is the renowned Sound Engineer of the New Theatres Ltd.

Bose, Nitin

(See - Promoters.)

Bose, Paresh

Born in September 1893 at Calcutta; prior to joining our industry was a stage Art-Director; joined cine-line in 1919; is at present Art-Director of Kali Films of Calcutta.

Bose, Mrs. Sadhona

Born on the 20th April 1913 at Calcutta; married Director Mr. Madhu Bose; entered our Industry in 1936; appeared in 'Alibaba' of Bharat Laxmi. She is an expert dancer and has very melodious voice. Her histrionic talents are of no mean order.

Bose, Shyam

He is in charge of the Aurora Film Corporation of Calcutta. He is one of our expert distributors of films.

Brar, Raja Singh

Born on the 17th December 1914 at Moga (Ferozepore Dist.); entered our industry in 1936 as a showman in his town.

Brijnivasdasji, Pandit

Proprietor, Royal Talkies, Beawar.

Bua Sahib

The fat comedian of the Prabhat. His 'tummy' has served the director well to introduce intelligent comic punches.

Budhawani, H. K.

Proprietor, Aftab Cinema, Dhoraji.

Bulbule

A stunt actor. Played important roles in many films of Kohinoor United Artists, and 'Jazz of Life' of Rohini Pictures. He also played the lead in 'Sinha Santan' by Narayan Film Co., of Ahmedabad.

Bulchandani

Hails from Hyderabad (Sind) and is a graduate of the Bombay University. He received cinematic training in Germany and France. He is directing Talkies in Calcutta.

Bundal, Master



Artiste, Wadia Movietone.

Cambata

Proprietor, The Eros, Bombay.

Casshyap, Jamna Swarup

Born on the 20th December 1899 at Khurja; graduated from Allahabad University; prior to joining our industry was a Head master of a State High

School and then a 1st Class magistrate in a state. He wrote dialogues, and songs of all the pictures of the Bombay Talkies and took part in some of their pictures; now he is the head of the dialogue department of the same concern. He is one of our brilliant dialogue writers.

Chabaque

Proprietor, Himalaya Talkies, Dharamsala.

Chakravarty, Tincowri

Born in October 1887 at Calcutta; after working as a stage actor for some time joined our industry and directed some pictures of Kali films; now he is the director of the same concern.

Chamaria, Raibahadur H. M.

(See - Promoters)

Chamaria, Radha Kishan

(See - Promoters)

Chand

Proprietor, Regimental Cinema, Dinapur.

Chand Dhuni

Proprietor, Central Cinema, Meerut.

Chandabai

Hails from Benares; appeared in many films under the Imperial banner; also worked with Paramount Film Co.

Chandanmull Indrakumar, Rai Saheb

(See - Promoters)

Chander Shekhar



He is an artiste in Wadia Movietone

Chanderkar, Ramachandra Anant

Born in 1909 at Malvan (Ratnagiri); joined this industry in December 1936 and worked in Saraswati Cinetone; now working in the same concern as a film editor.

Chandi, A.

Proprietor, Regimental Cinema, Barrackpore.

Chandna, J. D.

Proprietor, Regal Cinema, Lyallpur.

Chandra

Proprietor, Cinema-de-France, Chandranagar.

Chandra Mohan

This cultured and educated man belongs to a respectable family; was

roduced to the audible screen by the Prabhat people in 'Amrit Mantan' in which he gained highest popularity in movieland; appeared in other successful pictures, 'Mahatma' & 'Amar Jyoti.' Also worked in 'Jwala' of Huns Pictures. He is one of the front-rank character actors.

Chandra Rao

One of our stunt actors; has featured in many films; exhibits wonderful skill and ability in 'Lord of the Jungle' by Chandra Art Productions.

Chandra Sekhar

(See - Promoters)

Chandravati Devi



Hails from Bengal; first appeared in a Bengali Talkie 'Mirabai' by New Theatres Ltd; later on joined the Radha Film Co., and played the lead in 'Sati'; also worked with Hindustan Sound Studios of Calcutta; joined again the New Theatres and appeared in many films.

Chandrika

She made her screen debut under the Mehta-Luhar banner and appeared in a number of films. With the introduction of Talkies, she has retired from this field.

Chari, D. V.



An enthusiastic young aspirant in the directorial field. He is getting training under Mr. G. Ramaseshan.

Charlie

Noormahomad Haji Ahmed Charlie was born in 1912 at Porbunder; joined the cinema industry in 1928; played in many silents and joined Ranjit Film Co. in 1934; is playing comic roles ever since.

Chatterjee, A.

Proprietor, Bichitra Cinema, Burdwan.

Chatterjee, B. D.

The inventor of 'Cystophone' Talkie Reproduction Machine.

Chatterjee, Sisir Kumar

Born in March 1909 at Midnapur; is M. Sc. of the Calcutta University;

for some time was a research student in the Technical Physics Laboratory of the University College of Science, Calcutta; joined this industry in July 1934, as a Sound Engineer in Madans Studio, and now he is the Sound Engineer of Madan's Tollywood Studio.

Chatterjee, H. K.

Editor, 'The Chitra', Calcutta.

Chaudhary

Proprietor, Jubilee Talkies, Chittagong.

Chaudhary

Proprietor, Ramkrishna Cinema, Ellore.

Chaudhary, G. D.

Proprietor, Sri Ram Cinema, Faizpur.

Chaudhri, Mohamed Raffi Siddiqui Faryabi

Born on the 24th January, 1906 at Lucknow; is a graduate in Commerce; joined our industry in 1929, in the United Pictures Corp. (India) Ltd.; since then worked as Asst. Director in New Theatres till 1934; produced & directed two Pictures for Kanwal Movietone Ltd. in 1935-36 and now he is the Managing Agent & Producer of the Deccan Talkies Ltd. of Hyderabad.

Chaudhry, Bishwabasu Ray

Editor, The Varieties, Calcutta.

Chavan, D.

He started as a laboratory man in United Pictures Syndicate in Poona.

He made a name as a cinematographer in Surya Film Company. He is at present working in a South India concern.

Chavan, Parsuram

He is a Director and made a good name under Surya banner. He is at present working as a director of Tamil Pictures in the South.

Chela Ram

Proprietor, R. A. Talkies, Meerut (Cantt.)

Chettiar

Proprietor, Carnatic Cinema, Coimbatore.

Chettiar

Proprietor, Chellum Cinema, Pollachi

Chettiar

Proprietor, Krishna Cinema, Devakottah.

Chettiar, A. Rajagopala

(See - Promoters)

Chettiar, K. S. K.

Proprietor, Sundaram Talkies, Mayavaram.

Chettiar, M. A. Ram Subramania

(See - Promoters)

Chettier, P. S.

Born in March 1906, at Nann

(Tanjore Dt.); was Sub-Editor for 'Swarajya', 'Tamilnad' (dailies); joined this industry in 1932, and wrote stories for Rajeswari Talkies and Srinivas Cinetone and now is the Editor and Publisher of 'The Cinema World' Tamil Film Weekly.

Chettiar, Rajagopala A. R.

Proprietor, Diamond & Radha Cinemas, Kumbakonam.

Chettiar, T. S. K.

Proprietor, Gajalaxmi, Cinema, Tirupur.

Chettiar, V.

Proprietor, Rialto Talkies, Tiruvarur.

Chetty, Kancherala Ramabrahmam

Director, Andhra Cinetone Ltd., Vizag.

Chetty, S.

Proprietor, Central Talkies, Madras.

Chetty, T.

Proprietor, Universal Cinema, Nagapattam.

Chhagga, Kantilal

Editor, The Doop Chhaon, Ahmedabad.

Chhagga, Manilal

Editor, The Prekshak, Ahmedabad.

Chhotu, Master



Artiste, Wadia Movietone.

Chidambaram, C. T.

(See - Promoters)

Chinchlikar, Rangnath Krishna

Born in 1911 at Chinchli (Kolhapur State); took his B. A. (Hons.) degree of Bombay University; joined our industry in 1932 and wrote dialogues for Chhatrapati Cinetone; joined Shalini Cinetone as Production Manager and Publicity officer and now is the Business Manager and Publicity officer of the same concern.

Chiranjilal

Proprietor, Nishat Cinema, Ferozepore City.

Chitnis

Proprietor, West End Cinema, Delhi.

Chitra Devi

Born at Calcutta; joined our industry in 1933 as an actress in Kali

Films and acted in 'Run Mukti', & 'Mala Badal' of the same concern. She is now with the same concern.

Chitury

Proprietor, Maruti Cinema, Tanuku.

Chowdhary, R.

(See - Promoters)

Chowhan, Dutta

Proprietor, Binapani Cinema, Bankura.

Chowkani, Babulal

(See - Promoters)

Chunilal Doolabhai

Proprietor, Mohan Cinema, Baroda.

Chunilal, Rai Saheb

(See - Promoters)

Churanjilal

Proprietor, Dilkhush Cinema, Kasur.

Contractor, K. J. M.



Recordist, Wadia Movietone.

Cooper.

Proprietor, Ritz Cinema, Lahore.

Cooper, Eric R.

Born on the 20th July, 1911 at Bhavnagar; joined our industry in May 1928 and after working in several concerns, joined London Film Productions Ltd. as Head Asst. Cameraman; is now a Cinematographer.

Cooper, Mino Nowroji



Born on the 31st March 1881 at Bombay; was a scenic Artist, Actor, Manager and Director of a Theatrical Company; joined our industry in 1933 has appeared in a number of Wadia Pictures; is a clever comedian and good character actor. He is known as Mino-the-Mystic.

Cooper, Minocher Rustomji Ardeshir

Born on the 22nd June 1907 Bombay; served as 'Wireless and Electrical Engineer' apprentice for 5 years in the Royal Indian Navy Dockyard; joined this industry in 1934 and works as an Assist. Sound Engineer in Wadia

Movietone and now is the Sound Engineer of the same concern.

Cunningham, J.

Proprietor, La Scala Cinema, Jhansi.

Dabhalia, Vishrambhai Dayalji

Born in September 1902 at Navsari (Surat); served for sometime in the Kodak Ltd.; joined the cinema industry in 1922; first worked as a still photographer, then in the Editing Dept. of Laxmi Pictures and after that in the laboratory of Krishna Film Co.; now he is the chief Laboratorian of the Prakash Pictures. He is one of our expert film editors and a very reliable film-laboratorian.

Dabke

(See - Promoters)

Dalmia, S. N.

Proprietor, Super Cinema, Calcutta.

Dalpatram



Artiste, Wadia Movietone.

Damania, Kantilal

Born in 1915 in Dawan; educated in Bharda New High School, Bombay; joined this industry in 1934 as Recordist in Paramount Film Co. which position he still holds.

Damle, V. G.

(See - Promoters)

Damodardas

Proprietor, Kohinoor Cinema, Nandardar.

Dan, Hemanta Kumar

Born at Purulia (Manbhum); joined the Cinema Industry in 1934; now is in charge of Kamala Talkie House.

Dandekar

Proprietor, Krishna (Kohinoor) Cinema, Amaraoti.

Daruwalla, Dorab



Asst. Cameraman, Wadia Movietone.

Daruwalla, S.



Asst. Cameraman, Wadia Movietone.

Daryani, K. S.

Born in 1899 in Sind; is a graduate of Agriculture; joined this industry in 1933; wrote many stories for film companies; now is the General Manager of Krisan Movietone.

Daryani, Ram Shamdas

Born in December 1913 at Hyderabad (Sind); joined this line in 1936 as assistant director in Eastern Arts; later started Daryani Productions and was directing his own pictures; at present he is with Krisan Movietone.

Das, H. K.

Proprietor, Entally Talkies, Calcutta.

Das, Itaram

Proprietor, New Empire Cinema, Bangalore (Cantt.)

Das, J. M.

Proprietor, Calcutta Cinema, Sylhet.

Das, Sivacharan

Proprietor, Krishna Talkies, Solon

Das, Suresh

Born on the 4th December, 1902 at Palong (Faridpur); after obtaining B. Com. Degree he had his training in Cinematography in Berlin and London Studios; joined this industry in 1933; now working as a Cameraman in Kala Films.

Dastur, Feroz

Born in 1917 in Bombay; joined Wadia Movietone and made a name in their first talkie 'Lal-e-Yaman'; 1935 joined Eastern Arts; in 1936 joined Minerva Movietone and in 1937 started Rama Movietone. He is talented screen artiste and famous Rangoon singer.

Dastur, P.

Part-Proprietor, The Plaza, Bombay.

Date, Keshav Tryambak

Famous versatile artiste of the stage and the screen. Born in 1889 at Adiv (Ratnagiri); worked as stage actor, stage director, and Partner of Dramatic companies for a long time; joined cinema industry in 1933; appeared in 'Anu Manthan' of Prabhat, played the role of 'Pratibha' of Shalini Cinetone, has played the main role with brilliant in Prabhat's 'Dunia-na-mane'.

Daulatram

Proprietor, Diamond Cinema, Lahore.

Davar, K. S.

Educated in Engineering in England; returned to India in 1930 and became Managing Director of Davar's Engineering Company Ltd. of Lahore; in 1935 entered this line as an exhibitor and built in Gujranwala, Regent Palace; since then doing much to ameliorate the condition of the Exhibitors in the North; is a President of the newly-formed Northern India Exhibitors' Association.

Dave, Bhogilal K. M.

(See-Builders)

Dave, Durgashanker

He is one of our clever distributors; joined this line as a representative for the South of Messrs. Mayashanker Thakker & Co. in 1931; in 1933 he joined Sagar Movietone and was sent to Delhi as their representative. He is still there.

Dave, Harilal

He is one of our Booking managers; starting with Messrs. Mayashanker Thakker & Co., worked subsequently

with the Ajanta and the Kumar; in 1936



he started Ajit Movietone; in 1937 he started his own booking office and is distributing Krishna Pictures.

Dave, Keshavlal

He was one of the partners of Royal Film Co. of Bombay. He is at present a partner of Republic Pictures, Bombay.

Dave, Mohanlal

(See-Promoters)

Dave, Ratilal Prem Shanker

Born in 1917 at Godhra; joined this industry in 1936 and worked in Cine Publicity Dept. of Prakash Pictures. Now he is the general clerk in Prakash Studio.

Dave, Shanti

He was a partner of Royal Film Co. and Proprietor of Shanti. Cinetone. He is at present on the establishment of Prakash Pictures.

Davies, K. A.

Born on the 9th May, 1893 at Trichur; is a B. A. B. L. of the Madras University; worked as High Court Vakil for some time and joined this industry in 1923. He is the Managing Proprietor of several travelling cinemas. Produced 'Sakubai' in Tamil (jointly with the Aurora Film Corp.)

Desai, Anant

He is a graduate of the Bombay University. He was the Proprietor of the now-defunct Jagannath Cinetone.

Desai, Bapubhai R.

(See-Promoters)

Desai, B. S.

Proprietor, Novelty and Star Cinemas, Barnagar.

Desai, C. G.

Manager, Indian Pictures Dept. of Empire Talkie Distributors, Lahore.

Desai, Chhotubhai Durlabhji

Born in Surat Dist. in 1902; educated at Bulsar High School; served for some time in Standard Oil Company; in 1929 he entered this industry and joined Surya Film Co. of Bangalore as studio superintendent; in 1931 he was sent to Bombay to take charge of the Bombay Office; in 1933 went back to Bangalore as a Production Manager; in 1934 he was in charge of the Nagpur Branch of Central Talkie Circuit; in 1935 he joined Wadia Movietone as a Publicity Officer and is still working there. He is considered an expert in his branch.

Desai, Chhotubhai J.

Born on the 2nd January 1898 at Bulsar; was once one of the first class exhibitors of Surat; came to Bombay and started Kala Kinetone in 1933; in 1936-37 he was managing on behalf of Mr. Salebhoy Badri four Cinema Houses in Bombay. At present he is planning to start an automatic & Cine-Colour laboratory.

Desai, Chhotubhai Vasanji

(See-Promoters)

Desai, Chimanlal B.

(See - Builders)

Desai, Chunibhai

(See - Promoters)

Desai, Dahyabhai K.

Hails from Abrama (Surat). He is one of the partners of Messrs. Salebhoj Dahyabhai & Co., the exhibitors.

Desai, Dhirubhai

(See - Promoters)

Desai, Gatubhai Rambhai

Born on the 29th August 1912; educated in Kathor High School; entered the industry in 1930 in the distribution office of Surya Film Co.; joined Paramount Film Co. in 1931; at present he is in charge of the Paramount Studios, Andheri.

Desai, Haribhai Ragunathji

Born at Haria (Surat Dist.) on the 4th April 1895; educated at Bulsar and Bombay; graduated in Economics in 1918; proceeded to Europe in 1919 in connection with pearl business; returning to India in 1921, worked in several

commercial firms; in 1925 took charge



of Messrs Laxmi Pictures; in 1928 organised Messrs. Suvarna Pictures, Poona; in 1929 founded in partnership the Surya Film Co. of which he became the sole proprietor in July 1930; till May 1933 produced over two score pictures; returned to Bombay in 1935 and sponsored Harshad Film Co. and subsequently Harshad-Jagtap production & produced 'Asai Sitara'.

Desai, Ishwarlal Chottubhai

Born on the 1st June 1907 at Surat; joined this industry in 1932; after undergoing the training in sound recording Dept. of Ranjit Film Co., joined Mahalaxmi Cinetone Co. as a Sound Engineer.

Desai, Jayant

(See - Promoters)

Desai, Kanubhai

Proprietor, Shri Vijaya Cinema Houses of Wadhiwan and Godhra.

Desai, Khandubhai Chimanlal

Born in 1908 at Surat; worked for sometime in Surat Power Supply Co.

joined this industry in 1932 in the sound recording Dept. of Krishna Film Co.; joined Eastern Art Productions in 1935 as Recording Engineer and at present working in Daryani Productions as Sound Recording Engineer.

Desai, Kikubhai B.

(See - Promoters)

Desai, Kikubhai

He is the manager of Calcutta Film Distributors of Bombay.

Desai, Kikubhai Vasanji

He is the manager of the Paramount Film Company's Distribution Office.

Desai, Lalbhai D.

(See - Promoters)

Desai, Maganlal C.

He is connected with our industry since 1927. He was with Pathe; subsequently was manager of Bangalore branch of Surya Distributing office during 1931-33; was also Manager of Bharatkala Movietone; is at present manager of Bombay branch of R. S. Chandanmull Indra Kumar. He is one of our clever Booking Managers.

Desai, Maganlal J.

Born on the 3rd May 1894 at Sultanpur (Surat); graduated in 1919 and entered this industry as Asst. Manager of the Kohinoor and the Majestic Cinemas in 1922; went to Karachi and managed a well known Cinema-Hall;

in 1936-37 he managed Bulsar Cinemas. He is at present Administrative Officer of Bulsar Town.

Desai, Maganlal L.

Born on the 30th August 1906 in a village near Navsari; educated at Navsari High School; went through the course of the London Chamber of Commerce; entered this industry in 1924 in Krishna Film Company; in 1927 was in charge of the Krishna's distributing office at Madras; in 1928 went to East Africa to organise Krishna Pictures distribution; in 1930 was in charge of the Calcutta office; in 1931 he left Krishna and joined Radha Film Company; in 1933 joined Super Film Circuit and was in charge of their Bangalore office; in 1936 he was in charge of their Bombay office; in 1937 he left them to join Supreme Film Distributors as manager and is still there. He is one of our reliable exploiters of pictures.

Desai, Maganlal N.

He joined Surya Film Co. in 1930; in 1933 he joined a distributing firm and at present he is managing Atlantic Pictures of Bangalore.

Desai, Nanabhai B.

(See - Builders)

Desai, N. R.

(See - Promoters)

Desai, Narayanrao (Dhanji) C.

(See - Founders)

Desai, Raman

Asst. Recordist, Wadia Movietone.

Desai, Ramanlal Lalbhai

Born on the 6th Sept. 1913; educated in the Elphinstone High School and Wilson College, Bombay; joined this industry in 1933; started with Paramount Movietone where he is working now as Assistant Director.

Desai, Ramchandra S.

He started his film career as an assistant in the distribution office of Sharda Film Co.; he is at present Studio Superintendent of Saroj Movietone.

Desai, Ramesh (Bhikubhai)

Born at Kharsad (Surat Dist.); after High School education joined Suresh Film Co. in 1929 in Editing Dept.; joined Paramount Movietone in 1933 where he is now working as an Editor and Sound Engineer.

Desai, Ramniklal

He joined Sagar Movietone in about 1932 and directed some pictures; then he became a free-lance director and directed pictures of several concerns; in 1936 he joined Golden Eagle Movietone Ltd.

Desai, Ratilal A.

He is the manager of Vishnu Cine-tone's Distribution Office.

Desai, Ratilal B.

He is the younger brother of Mr. Nanabhai B. Desai of Saroj Movietone. He is an officer in Saroj Movietone.

Desai, Surbhai G.

(See - Promoters)

Desai, Surendra C.

Born on the 26th January 1910 at Broach; he is M. A. of the Bombay University; joined this industry in 1935; is now Production Manager of Sagar Movietone. He is the eldest son of the veteran Exhibitor, Distributor and Producer Mr. Chimanbhai Desai. He is a brilliant youth and bound to make good in this line.

Desai, Thakore H.

(See - Builders)

Desai, Umakant Himatrai

Born on the 14th June, 1911 at Baroda; once was a scout master and then cashier in B. B. & C. I. Railway; joined this industry in 1931; first joined in Sagar Film Co. He is at present with Prakash Pictures.

Desai, Vasantrai H.

(See - Promoters)

Desai, Virendra C.

Born on the 12th Oct. 1913; served in the M. G. M. distributing offices at Bombay & Calcutta and also in the Metro Cinema, Calcutta; returned to Bombay and joined his father's firm—Sagar Movietone, Bombay. Recently he has been entrusted with the direction of a picture. He is a clever young man of great promise.

Desai, Vishnuprasad

He is a B. A. LL. B. of the Bombay University; is at present with Sagar Movietone as an artiste; before entering the industry he was a practising lawyer of Bombay.

Deshpande

Proprietor, Cine National, Noa-G.

Deshbandhu

Proprietor, Deshbandhu Cinema Jharia.

Devare, N. G.

(See - Promoters)

Devika Rani

(See - Promoters)

Dewan, Jaimani

Born on the 23rd November 1919 a graduate of the Punjab University entered this industry in 1933 as an apprentice in Messrs Hakeem The

at Lahore; joined in 1934 Raikhy Saraswati Cinetone in 1934; subsequent



Theatre of Ludhiana; is the Managing Director of the recently floated Metropolitan Films Ltd. of Ludhiana. He is also the Secretary of Northern India Exhibitors' Association.

Dey, K. C.



He is the famous Blind Singer; 'Puran Bhakta' brought him to the screen and then he worked with East India and Sagar. He is again with New Theatres.

Dhairbar, K.

(See - Promoters)

Dharap, B. V.

Born in 1912; is a qualified Mechanical and Electrical Engineer; joined



tly worked in Jemotil Theatres Ltd. (Secunderabad) and Educational Cinetone (Jubbulpore); in 1937 joined M. P. S. I. and was the chief assistant to the Editor of this Year Book.

Dias, A. F.

Proprietor, Vandette Cinema, Mhow.

Dinsha Banker

Proprietor, Elphinstone Talkies, Lucknow (Cantt.)

Divecha, P.

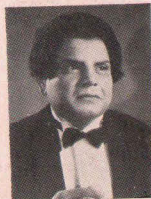


Assist. Cameraman, Wadia Movietone,

Divekar

He is one of our expert laboratory-men; is the laboratory head of the Famous Cine Laboratory of Bombay; he has recently gone on a study tour to Europe and on his return is expected to enrich the processing side of our industry.

Dixit



Manohar Janardan Dixit was born on the 3rd November, 1906 at Nasik; joined the film industry in 1932: his first talkie debut was in 'Four Rascals' of Ranjit Film Co; he worked in many of their pictures. He is a popular Comedian, now working in the same concern.

Doctor, Hiralal Ratanshanker

Born in October 1901 at Patanwada; began life as an assistant to a share-broker and then became a dealer in soap; entered this line as manager of Young India Pictures in 1928; and also wrote some screen stories; later was manager of Krishna Studio; in 1936 became a producer and brought out a

talkie and since then keeps in touch with the industry by contributing articles to the vernacular cine-magazines.

Doshi, Chaturbhuj A.

Born at Chhalala (Kathiawar) in 1895 was once a journalist; in 1929 entered this industry as a publicity man attended to the publicity of Sharda Surya pictures; joined Sagar Company in 1930 as a story writer subsequently shifted to Ranjit Co. as a story writer; has been re-entrusted with directorial responsibilities.

Doss, (Late) P. V.

(See - Promoters)

Dossani, G. A.

(See - Promoters)

Dotiwala, (Late) Rustumji

(See - Builders)

D'Souza, Thomas A.

Born on the 21st December 1901 at Mangalore; joined this industry in 1927 as a door keeper of Alexandra Theatre and became Asst. Manager; now the Manager of the same house.

Dungan, Ellis R.

Born in 1908 in Ohio, U.S.A.; entered the film industry in 1927 at Hollywood specialised in Photography; graduated from University of Southern California American Institute of Cinematography

came to India in 1935; directed four



Tamil Films at Madras, Bombay and Calcutta; at present directing 'Chandra Sekhar' in Hindi & Bengali for Metropolitan Pictures, Calcutta.

Dutt

Proprietor, Vindhya Cinema,
Hasangabad.

Dutt, Banindra Krishna

Bani Dutt (Screen Name) was born in December 1907 at Calcutta; graduated in science from Calcutta University; joined this line in 1931; worked as an assistant in Sound Dept. of New Theatres Ltd. Now he is the Sound Engineer of the same concern.

Dutta, D. B.

Proprietor, Kings Cinema, Rangoon
(Burma).

Dutta, N. N.

Proprietor, Kamala Talkies, Purulia.

Dutt, Prahlad

He is one of our free-lance cameramen.

Dutt, S.

Proprietor, Talkie Show, Calcutta.

Dutta, S.

Proprietor, Ashok Cinema, Rajshahi.

Dwivedi, Jayashanker K.

(See - Founders)

Effendi, Yusuf

He played in many pictures of Madans; then he joined Saroj and subsequently he shifted to Eastern Arts. He is a good musician.

Elizer (Late)

Under the Imperial banner he earned a wide fame as a character actor; acted in many Silent pictures of this Company; also acted in some of the Imperial Talkies; his last picture was 'Anang Sena'; he died in 1932.

Enaxi Rama Rao (Mrs. Bhavnani)

Taking her M.A. (Hons.) degree of the Madras University she was attracted by the films; first appeared in 'Shiraz' and then in 'Vasantsena'; married Mr. M. Bhavnani in 1931; with the advent of Talkies she featured in a couple of pictures and earned a name in 'Awakening.' She has acquired wonderful proficiency in Indian classical and folk dancing. She often contributes enlightening articles to the Cine-Press.

Ermeline (Sudhabala)

Miss Patty Cordozo joined the Star Films Ltd., in 1921 and became 'Emili'.

left Star to join Saurashtra (Rajkot) and then returned to Bombay and joined Krishna. Here she made a great name as an actress. In 1927 she left Krishna and joined Imperial. In 1932 she worked in 'Draupadi' of Imperial and soon after left the concern and became a free lancer; worked in Sharda, Gold Mohar, Jubilee and other companies. She is at her best in vampish roles.

Esmail, M.

Born in 1908 at Lahore; worked with Premier and Imperial Film Companies;



afterwards joined United Players Corp. and played many important roles; with the advent of Talkies he joined the Playart Photophone Corporation, Lahore; later he appeared in 'Cupid's Curse' by Amar Movietone Ltd., Delhi, and in 'Arabian Night' of the Royal Cinetone. He is a good Character Actor.

Essa, A. H.

Born on the 8th February 1904; educated in the New High School, Bombay; joined this industry in 1930. He is one of the Bombay free-lance directors. He

also was a producer. He is at present with the Paramount Film Company.

Ezra Mir

(See - Promoters)

Fatehlal, S.

(See - Promoters)

Fatma Begum

(See - Promoters)

Fatty Prasad

Mr. George Bunyan was born on 4th April 1907 at Mhow; is a graduate of Bombay University introduced into this line by Mr. Bhavnani as 'Fatty Prasad' the dian; has since then worked in dozen pictures; now working for Bhavnani Productions.

Fazalbhoy, (Late) Abdul

(See - Promoters)

Fazalbhoy, Mohmed Akbar

(See - Promoters)

Fazalbhoy, Sultan

(See - Promoters)

Fazalbhoy, Yusuf

(See - Promoters)

Fida Ally

He is connected with our since 1921. Star, Majestic,

Jayant were the Companies he worked in. He also produced pictures. His latest venture was Novelty Cinetone. He is not much heard of at present but he has the Phoenix in him to resurrect from the Ashes.

Gade, (Late) Baburao

The comedian of comedians. Prior to entering our industry in 1926 was a great Marathi actor and also owned a Theatrical Company. He never even smiled but made the audience roar with laughter. Made a great name in Surya Film Company. He died in 1931.

Gafur Abdul

Proprietor, Royal Cinema, Kohat and Raisalpur

Gaikwar, S. R.

Born at Junner on the 3rd November 1912; entered this line in joining department of Saroj in 1931; served in Ajanta and is at present working in Daryani Productions as a joiner.

Gajbar, Bal Dattoba

Born in 1912 at Kolhapur; entered this industry in 1932 and worked as Art Director in Shyam and Balvant. He is at present with Shalini Cinetone as an Art Director.

Gandhi

Proprietor, Palace Theatre, Allahabad.

Gandhi, Deschand Bhiku

Proprietor, Gandhi Talkies, Mahad.

Gandhi, Naval

(See - Promoters)

Ganga Pershad L.

Proprietor, Jubilee Cinema, Budaun.

Ganguly, Dhiren

(See - Builders)

Ganguly, Govindo

Born at Ichhapura (Dist. Dacca) in September 1904; entered this industry in 1932 and is at present Ass. Camera-man in Kali Films.

Ganguly, Jiwan

Born in 1905 at Calcutta; was a stage actor; with the advent of talkies entered this line and acted in 'Ashiana', 'Sonar Sansar' and other pictures.

Ganguly, P. N.

(See - Promoters)

Ganguly, Subodh



He is the Laboratory-in-chief of the New Theatres Ltd.

Gardiner

Proprietor, Califford Pavilion, Neura Elya (Ceylon) and The Empire (Kandy).

Gazdar, P. B.

Proprietor, Elite and Orient Cinemas, Dehradun.

Ghadiali, Jalbhoy D.

Born in 1873 at Bombay; entered this line in 1917 as office manager of the Hindustan Cinema Film Co. and Sharda Film Co. He is at present office manager of the Machinery and Film department of the famous firm of Messrs Mayashanker Thacker & Co. of Bombay.

Ghadiali, N. K.



Director, Wadia Movietone.

Ghadiali, Ratansha

(See - Promoters)

Ghantasala, Radhakrishnayya

Born at Nellore in 1899. Entered this industry in 1932 and acted in various Tamil and Telugu Talkies.

Ghaznavi, Rafiq B. A.

Hails from a respectable Mohame family of Punjab; is a graduate of Punjab University and a musician. H. M. V. Fame; worked in various concerns in silent days and appeared in many pictures of United Players Co. Lahore. His first Talkie was 'Ranjana' by Playart Photophone Co. Lahore. Now he has taken to singing.

Ghory, Nazir Ahmed



Born at Lahore on the 11th April 1911; received High School education; joined Laxmi Pictures in 1925 and given the role of Comedian in 'N' since then he has never looked back; Worked in several comedies and finally settled down in Ranjit; he is now one of the famous Trio.

Ghose, Gita

Born at Calcutta on the 2nd June 1901; has passed Senior Cambridge examination with honours; is a graduate of N. Y. Inst. of Photography; h

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taken practical Engineering Course of London University; entered this industry in 1925 as a cinematographer and since then worked in various concerns in various capacities; at present working in Devdatta Studios, Calcutta, as cinematographer and Technical adviser to independent producers. He is a man of parts and one of our 'Know - alls'.

Ghose, K. P.

(See - Promoters)

Ghose, Prafulla

(See - Promoters)

Ghose, S. B.

(See - Promoters)

Ghosh, Jyotish Chander

Editor, The Ruplekha, Calcutta.

Gidwani, Moti

He is a famous director of the Imperial of Bombay. He directed the first Indian Cine - color Picture, 'Kisan Kanya.'

Gidwaney, K. G.

Born at Shikarpur on the first January 1914; studied up to Senior Cambridge. He is general manager of Cine - news publications of Karachi. He also represents in India some foreign Cinemagazines.

Gnan, Munshi



Writer, Wadia Movietone.

Gogatay, Ganesh Gopal

Born in Javar State in 1899; joined this line in 1915. He is one of the Chief Cameramen of Ranjit Film Company.

Gohar, (Junior)

Born in 1909 at Delhi; first appeared in 'Kamala Kumari' an Imperial silent and also appeared in many Imperial Pictures; also worked with Sagar Film Co.; she has now retired from the filmland.

Gohar Karnatak

This famous Radio singer first appeared in 'Ras Vilas', a Sharda Production and also appeared in many of their films; later on she worked as a free-lancer in Ajanta, Navbharat, Paramount and Jaybharat. She has a n enchanting voice and her singing has saved many a picture.

Gohar, Miss

(See - Promoters)

Gokhale, Janardan M.

Born on the 1st January 1911 at Poona; is a graduate of the Bombay University; in 1935 started a film weekly 'The Kiran' in Marathi which he is editing at present.

Gopalrao, A.

Born on the 7th September 1907 at Kavali (Andhra); is a double graduate of the Madras University. He is at present on the technical staff of Ranjit.

Gor, N. M.

Born on the 12th November 1912 at Ahmedabad; entered this industry in 1931; at present a still photographer in Saroj Movietone.

Gore, Ramkrishna Gopal

Born on the 15th August 1912 at Dahibav; entered industry in 1927 in Jagdish Film Co. as a laboratory man; subsequently joined Imperial where he is one of the editors of films today.

Ghorpade, Vinayakrao

(See - Promoters)

Gowder

Proprietor, Gowder Cinema, Palghat.

Goutam, Ramakant R.

Born at Pattan on the 4th August 1895; is a B.A., LL.B. of Bombay University; entered cine-industry in 1929 as a director; also tried his hand at producing; at present he is a director in Sagar Movietone.

Grorer, S. D.

Proprietor, Royal Cinema, Kasur.

Gul Hamid (Late)

Started his career in United Players Corp., Lahore and played in some silent pictures before the advent of Talkies; joined East India Film Co. and played in 'Chandra Gupta' and achieved a name for himself; directed and played the lead in "Khaiber Pass". He was one of our handsome leading actors.

Gulab

Born on the 10th June 1908 at Jammu Tawi (Kashmir); joined Krishna Film Co. in 1923 and worked in the lead in scores of pictures; was a rage in silent days; with the advent of Talkies, she quitted Krishna and worked in several other concerns. She is at present playing chiefly the vampish roles. She is a finished artiste and is the owner of a wonderful pair of eyes.

Gulab Gopal

Born in 1911; joined this industry in 1923; worked in Kohinoor & Sharda Film Companies of Bombay & Playart Photophone, Lahore. Now working in Paramount Movietone as chief Cameraman.

Gulam Haiyder Ali Shah

Born in 1903 in Sialkot Dt.; is a singer of His Master's Voice Fame; played in 'Sacred Ganges' and in 'Khusro' and was subsequently taken up by Imperial people where he appeared in many pictures.

Gulam Mahommed

Extremely popular character actor. His first talkie film is 'Nek Abila' in which he displayed his talents in portraying the Villainous character. He played in many pictures of Imperial Film Co. He is today one of the best 'Villain' actors of the Indian Screen. His acting is convincing.

Gulshan

Artiste, Wadia Movietone.

Gulzar

She first worked in United Players Corp. in 'Safdar Jang' and also in many of their productions. Afterwards she came to Bombay and joined Sagar Film Co. and appears in their pictures.

Gune, D. G.

One of the oldest Cine-laboratorian and Cameraman of our line. He is at present with The Central Studios Ltd. Coimbatore. He is one of our expert technicians.

Gunjal

He was a director in the Imperial of Bombay.

Gupta

Proprietor, Moti Cinema, Giridih.

Gupta, Lala Aloi Prasad

(See - Promoters)

Gupta, C. S.

Proprietor, Paramount Cinema, Ujjain.

Gupta, D. R.

Proprietor, Imperial Cinema, Moradabad.

Gupta, P.

Editor, The Film Star, Calcutta.

Gupta, Satish C.

He is a Cinematographer of note; is a fellow of the Br. Ins. of Cinematography (London), & Member of the Br. Kinematograph Society of London; is in charge of the Cinema film production section of the U. P. Branch of the Indian Red Cross Society. He is a member of the M. P. S. I. and takes active interest in its affairs.

Gupta, Sheth Prabhakar

A wealthy banker of Jhansi owning many prosperous business concerns. He is the Managing Director of Betwa Films Limited.

Gupta, Upendra Chandra

Born on the 28th February 1900 at Galachipa (Bakerganj Dist.); is a graduate with honours of the Dacca

University; took his B. L. in 1926; is a practising lawyer and proprietor of Jagdish Theatre at Barisal.

Gupte, Gopinath Balkrishna

Born at Bombay on the 17th October 1906; entered this line in 1928 in Krishna Film Company as a Laboratory man; in 1936 joined Bhavnani Productions as a film-editor.

Gupte, Madhukar

Belongs to a cultured Maratha family. He played in several silent pictures of Krishna and Jayant; with the introduction of the Talkies joined the Prajima Photophone and made his first debut in 'Patit Pawan'; took to free-lancing and has appeared in pictures produced by Sharda, Vasant, Swastika, Gandharva, Bharat Kala, Rajputana etc.

Gutschwager, Bodo

Born in Berlin (Germany) on the 8th June 1907; entered Cine-Industry in 1922; worked as laboratory man, Cameraman and Director in Berlin Trickfilm Studios. At present Technical Supervisor in Modern Theatres Ltd. of Salem.

Gvalani, (Late) G. R.

(See - Promoters)

Habib, S. A.

Proprietor, National Talkies, Calcutta.

Hadi

He appeared in many Imperial Talkies and later on he left them to take to

free-lancing; has worked in Gold Mohor, Mahalaxmi, Ideal Films Ltd. is a renowned comedian and singer.

Hafisjee, I. A.

Formerly General Manager of the New Theatres Ltd. He left N. T. and worked in Eastern Arts and Kolhapur Cinetone; he is at present with Imperial Film Co., Bombay as an actor-Director.

Hague, Alex

Managing Director, Hague Theatres Ltd.

Hakim, Ram Prakash

(See - Builders)

Hakim, Shiraj A.

(See - Promoters)

Hariram Revachand

Born in January 1903 at Karachi; joined this industry in 1936 as an Exhibitor and Distributor.

Hasanally (Late)

He was one of the veteran exhibitors, perhaps one of the Pioneers of Exhibition side of our Industry; was proprietor of Grand Cinema, Ahmedabad.

Hasanally

Proprietor, Desai Talkies, Chanda (C.P.)

Hasanally

Proprietor, Novelty Cinema, Bombay.

Hemmad, S. R.



He started his film career with the Aurora Film Corporation of Calcutta. At present he is the General Manager of Empire Talkie Distributors, Calcutta branch.

Henius, W. M.

Born on the 7th October 1892 in Germany; joined this industry in 1918; was once Production Manager of all Non-English features of Metro-Goldwyn-Mayer Studio in Hollywood, of his own Productions, and Production Manager of Paramount Studios, Paris (France). At present he is color specialist and chief of the Cine-color Laboratory of Imperial Film Co. Bombay.

Herlekar, K. V.

(See - Promoters)

Heri, P. C.

Proprietor, Rialto Cinema, Mussorie.

Himansuraj

(See - Promoters)

Hate, Y. V.



He is one of our clever Art Directors. For several years he was with Sharda Film Co. He is with The Bombay Talkies at present.

Hathiwala

Proprietor, Moti Talkies, Billimora and Surat.

Heckmen, Mrs.

Proprietrix, Majestic and Palladium Picture Houses, Mussorie.

Heera

She was for a long time with Kohinoor United Artists; later on she joined the Seven United Artists Syndicate; played the lead in 'Sarojini' of Kohinoor Film Co. She worked in some of Imperial's Talkie Pictures.

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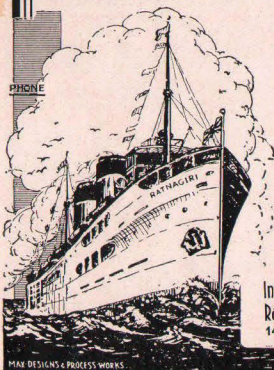
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Hindi, Bashir

Editor, The Filmistan, Lahore.

Hirlekar, K. S.

(See - Promoters)

Hoogan



He is one of our clever music Directors.

Hublikar, G. D.

Proprietor, Mullikarjun Cinema, Hubli.

Huffton, Thomas

He is a veteran in our industry. He began his career in this trade as the advertising manager of the Electric Theatre of Madras. He also managed the Crown, Gaiety, and Globe theatres of Madras. He founded the Peninsula Film Service for distribution of foreign pictures and Peninsula Film Company for production of Indian Pictures in Madras. During Talkies he is not much in the lime light.

Hughes, F.

Proprietor, Capitol (Ranikhet) and Regimental (Fyzabad):

Hukumchand, Lala

Proprietor, Royal Cinema, Dehradun.

Huq

Proprietor, Picture Palace, Gauhati.

Husn Banu



Born on the 8th February, 1919 at Singapore; joined this industry in 1934; her first screen debut was in 'Daku-Mansoor' of New Theatres; in 1935 joined Wadia Movietone (Bombay) and played lead in several pictures; in 1936 she joined Imperial Film Company and is working there.

Hussein, Ahmed

Proprietor, Royal Talkies, Ambala City.

Hussein, Najmal

He hails from Hoshiarpur and is a graduate of the Punjab University. He started his film career with Bombay Talkies. He is at present with New Theatres Ltd. He is a good songster.

Hussein, Thaker

Proprietor, New Akbar Cinema, Pandharpur.

Ibrahim

Hails from the Punjab; first joined Kohinoor and played leading roles in many of their pictures; with the advent of the talkies he began with Kumar and then became a free-lancer playing in different roles; he worked with Digweer, Mazda, Imperial, Harshad and others. At present he is with Master Productions; he is one of our few actors who can play any role and keep up to the standard.

Iladevi

Formerly she was known as 'Almas'. She worked with Prince Movietone and is now with Ranjit Movietone where she assumed this screen name.

Indira Devi

She belongs to an Anglo Indian family, her real name being Miss Effie Hippolite. She appeared in a number of Bengali films and then retired from the film land; recently joined the Radha Film Co. and played the lead in a number of Radha productions.

Indra Kumar

Proprietor, Indra Mahal, Shahajanpur.

Iqbal

She could not gain popularity in silent days when she played the lead in 'Sisters' & 'Shadow' of Saroj; with the advent of talkies she worked with Krishna Film Co., and afterwards joined Saroj and appeared in many films.

Irani, Adi

Born in July 1905 at Bombay; joined our industry in 1925 and worked as a Cameraman for several silent and talkie pictures; is now the chief Cinematographer at Imperial.

Irani, Khan Bhadur Ardeshir M.

(See - Founders)

Irani, Aspi

He is a film director in the Imperial of Bombay. He also directed a picture for Wadia Movietone.

Irani, Faredoon

Picked up cameramanship in Imperial and joined Sagar where he is the Chief Cinematographer. He is one of our ace cinematographers. His work in 'Judgement of Allah' and 'Watan' was admirable.

Irani, Pirojshah Rustomji

Born on the 29th June 1908 at Bombay; studied at New High School Bombay;

worked as a manager of an Aerated Factory and subsequently as a salesman

**Ishar Singh, S.**

Born on the 10th June 1906 at Murala (Punjab); joined our industry in 1931 and worked as a Sound Engineer for Saraswati, Saroj, Ajanta and then started in 1935 his own concern 'Moonlight Pictures' in partnership with another gentleman.

Ismail, Mohd

Editor, The Dilchasp, Madras.

Iyengar, G. Rangaswamy

(See - Promoters)

Iyengar, Rangaswami K.

Born in October 1901 at Trichinopoly; graduated from Madras University; was once a journalist; joined our industry in 1936; now he is the Editor of the 'Film Reformer', Madras.

Iyer, Muthuswami

Born in 1898 at Mayavaram; a graduate of Madras University; joined our industry in 1932 and edited 'Sound and Shadow'; worked for some time in Prabhat Studio; started Vel Pictures at Madras, and organised 'Kartikeya Films'. Now he is a Producer and Director.

Irani, Rustom

He is a Cameraman of the Imperial.

Iris Crawford

She is an Anglo Indian lady; her first appearance was in Mr. Yajnik's 'Fall

Iyer, M. Viswanatha

He is a Sangit - Widwan of Madras; He acted in 'Nandanar'. He is considered to be one of the greatest exponents of South Indian Music.

Iyer, N.

Proprietor, Rameswaram Talkies,
Trichur.

Jaddanbai, Miss

(See - Promoters)

Jadhav, B. V.

(See - Promoters)

Jagannath

Proprietor, Krishna Cinema, Patiala.

Jagannatharaju, Rao Bahadur G.

B. A., B. L.

Director, Andhra Cinetone,
Vizagapatam.

Jagat Bhanu

Born on the 14th Janutry, 1905 at Rajgarh (Alwar State); joined our industry in 1932; worked with Ambika, Kailash, Rajputana, Saroj, Jagat etc. as a Cameraman. He is now working with Jagat Pictures. He is a cinematographer of merit.

Jagat Narayan

(See - Promoters)

Jagdeesh Sethi

Born on the 15th January 1903 at Pinddadan - Khan (Jehlem, Dt. Punjab); graduated from Punjab University; joined our industry in 1929 and worked as an asst. cameraman in the Punjab Film Co.; took to acting line and worked with Jagdish, Zareena, and Imperial; in 1933 joined New Theatres and is now working with them.

Jagirdar, Gajanan

Born at Amraoti and is a graduate of Bombay University; joined our industry in 1929; worked in Maharashtra Film Co. as asst. Director; joined Prabhat in 1931, Shyam in 1932, Digweer in 1933; Subsequently worked with Shalini, Kolhapur, and Hums Pictures. He is now with Minerva Movietone.

Jagirdar, H. G.

(See - Promoters)

Jagtap, Madhavrao

(See - Promoters)

Jagtap, Vasantrao

(See - Promoters)

Jain

Proprietor, Crown & Regal Cinemas,
Indore.

Jain

Proprietor, Laxmi Cinema, Kasgunj.

Jain, R. C.

Editor, The Chitrapat, Delhi.

Jain, S. P.

Proprietor, Nishat Talkies,
Ambala (Cantt.)

Jairaj, P.

Born at Secunderabad; entered this line in 1929 in Young India and then joined Sharda and acted in many pictures as a leading man. His first talkie was 'Shikari' and then he has been a free-lancer. He has worked in the pictures of Jayant, Trilok, Ajanta, Indus and other companies.

Jal Khambata

One of the best character actors of the Indian Screen. Leaving Eastern Films, joined Wadia people and appeared in a number of films under Wadia banner. He is with Sunbeam Cinetone at present.

Jal Merchant

Gained stardom in 'Punjab Mail' of Imperial. His last silent was 'Rascal' of Nawjivan Film Co. With the advent of talkies, he was starred in many



talking pictures of Sagar. Later he worked with Gold Mohar Pictures and afterwards in Jay Shree Cinetone, Calcutta and played the lead in their pictures. He also worked in Prafulla Pictures and then returned to Bombay to work in Royal Movietone. He is now with Ruby Pictures.

Jambagi, D. D.

Proprietor, Saraswati Talkies,
Bijapur.

Jamdagni

He was one of the leading men of Surya Film Company. He is at present running several Cinema Halls in Mysore State.

Jamdar

Proprietor, Madhav Talkies, Miraj.

Jamna

Artiste, New Theatres Ltd.

Jamna

She was born at Surat and is a Gujarati of great histrionic ability. She has appeared in many silent pictures under the banner of Kohinoor; with the advent of talkies she worked in various concerns like Imperial, Digweer and Wadia.

Jamshedji

His full name is Bairamji Khan Saheb; was born in 1889 at Bombay; is a veteran character actor of India and has been always working with Imperial Film Co., Bombay.

Jani Baboo

Born at Allahabad; his real name is Jan Mohamad Khan; first he worked with Sharda Film Co. and appeared in many of their pictures as the villain; later he joined Victoria Fatma Film Co., and then worked with Suresh Film Co. His first Talkie was 'Id-ka-Chand'. Now he is working with Saroj.

Jaswantrai, R. B.

Proprietor, Jaswant Cinema, Agra.

Javeri, Naginlal H.

(See - Promoters.)

Jayant

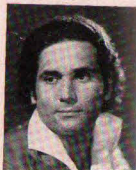
Zakeria Khan Sardar Saiyed Ahmed Khan Mohamed Zai is the real name; born in 1912 at Dehradun; was 2nd Lieutenant 'Mangal Lancers' Alwar State; joined this industry in 1933 starting the career with minor roles in Prakash Pictures; now he is the leading player of the same concern.

Jeypore Maharajah

Sri Vikrama Dev Varma Bahadur Varu. Chairman of the Board of Directors of Andhra Cinetone Ltd., Vizagapatam.

Jhanganey, Udharam Gopaldas

Born in April 1914 at Hyderabad (Sind); since 1936 he is Distributing Indian pictures in the North.

John Kawas

He was born at Jubbulpore; was

once Physical Culture Instructor; joined our industry in 1934; worked in 'Hunterwali', 'Frontier Mail' and other pictures of Wadia Movietone. His latest is 'Tofani Tarzan'.

Johnson, E.

Proprietor, Linda Cinema, Bhusawal.

Joshi, D. B.

Proprietor, Olympia Cinema, Baroda.

Joshi, Ishwarlal Hariprasad

Ishwarlal (his screen name) was born in Kathiawar in 1912; he entered this line in 1928; joined Ranjit in 1929 and soon became famous as a Villain and for several years suffered the knock-out from the hero; during 1936 he acted the lead in a few pictures. He is a good actor and can play any role with finesse.

Joshi, Maneklal

He was the first Editor of the now famous M. P. M. of Bombay. Ill health compelled him to retire to his hometown. He still keeps himself in touch with the industry by reading cinematography and contributing translations of useful articles to the press.

Joshi, (Late) Manilal

(See - Promoters)

Joshi, R. K.

Proprietor, Bajarang Talkies, Belapur.

Joshi, Ramchandra Sakharam

Born on the 20th June 1909; Studied upto B. Sc.; joined our industry in 1933; worked as the head of the Lab. Dept. in Chhatrapati and now is in charge of Automatic Developing Machines, Film City, Bombay.

Joshi, V. B.

(See - Promoters)

Junnarkar, Raghunath Shanker

Born on the 17th March 1911 at Bijapur (North Gujrat); joined film industry in 1931; worked as a Laboratorian for Zareena Pictures, Kohinoor United Artists and Saroj; joined Kolhapur Cinetone in 1934 as a scenario writer and film Editor; in 1936 joined Huns Pictures as a scenario-Editor. He is still with them.

Juraschek, Paul

He is working as Sound Engineer for the Central Studios Ltd., Coimbatore.

Kabra, M. G.

(See - Promoters)

Kabuli, Abdul Rahman

His first talkie debut was in "Shirin Farhad" of Madan Theatres. He is an old, experienced and tried actor of the stage. Leaving Madans he worked in Ajanta, Saroj and Kumar Movietone. In 1935 he started Ajit Movietone in co-operation with Mr. Harilal Dave but did not prosper and again went on

the Stage. He is at present with Mohan Movietone,

Kabuli, Abdulla

Brought out, in the lime-light by Madans, he appeared in many of their pictures. He joined the Radha Film Co., Calcutta, and played successfully in "Wamaq Izra".

Kadder, J. A.

Proprietor, New Olympia Cinema, Colombo. (Ceylon)

Kadurbax

Proprietor, Dorset Cinema, Dacca (Cantt).

Kajjan

Born in 1915 at Patna, Miss Jahnara Begum known as Kajjan, joined the Madan Theatres Ltd. Calcutta. Played the female lead in their maiden talkie production 'Shirin Farhad' and became famous over-night. Later she appeared in a number of films under the Madans banner. She is a very good songstress.

Kaka, Manek M.

Born on the 2nd December 1908 at Hyderabad (Daccan); joined our industry in 1929 in Orient Pictures as a Cameraman; had training in the Cine Laboratory of Kodak Ltd. Bombay in 1931; joined in 1932 Eastern Films Ltd. as asst. Engineer; also worked in New Theatres Ltd.; is now chief sound Engineer in Ideal Films Ltd., Lucknow.

Kalanderkhan

Proprietor, Sikandar Talkies, Jalna.

Kale, Keshav Narayan B.A. (Hon) LL.B.

Born on the 24th April 1904 at Dayal (Ratnagiri Dt.); prior to joining our industry he was a journalist, Stage Actor, and Playwright; joined our industry in 1928 and worked in Imperial, Krishna and Ranjit; left the line and took LL. B. degree; entered this field again in 1934 as a dialogue and story writer and Asst. Director in Prabhat Film Co. He is one of the film-directors and story writers of Prabhat.

Kale, Madhav

Born in 1903 at Nasik; belongs to a cultured Brahmin family. After passing Intermediate at Poona, he took to the film and worked with Saroj in a number of films. Later he joined the Sharda and appeared in many pictures. Since then, he has taken to free-lancing and works in various film companies.

Kale, W. L.

(See - Promoters)

Kamakoti Bai C. J.

Still in her teens, she is a good songstress of Madras and promises to be a popular actress. She is with Jupiter Pictures. (Madras Presi.)

Kamala Bai, (Surbhi)

She hails from South India and is a good character actress; first appeared under Sagar banner and played in a

number of films; subsequently worked in various concerns including Ajit, Kumar, Bharatkala, Harshad and others. She is at present working in Central Studios, Coimbatore.

Kamalesh Kumari



She is an artiste of the New Theatres Ltd.

Kamble, Mahadev Balwant

Born in 1911 at Kolhapur; joined our industry in 1927 and worked in printing and Editing Depts; was Editor of Shalini Cinetone.

Kamble, (Late) Ram A.

He started his film career in U.P. Syndicate and worked in Suvarna Pictures as an assistant Cameraman. In 1934 he joined Film City as a Cameraman. In 1938 he died while on duty.

Kamata Prasad

Good character actor. He is with Bombay Talkies and has appeared in many pictures under their banner. His role in 'Acchut Kanya' was convincing.

Kanayala

Proprietor, Mahabir Cinema, Akot.

Kanitkar, Gopal Chintaman

Born on the 1st Nov. 1912 at Nasik City; entered our industry in 1935; worked in Laboratory and Sound Departments, and also as an Electrical Engineer; now is the Electrical and Sound Engineer of Saraswati Cinetone.

Kannamba, P.

Born on the 10th June 1910 at Ellore; joined our line in 1935; played the lead in many Telugu Pictures.

Kanan Bala



This famous songstress was introduced to the audible screen by Radha Film Co., Calcutta in 'Shree Gouranga'; played leading roles in many of their films; also appeared in Prafulla Pictures. Now she is with New Theatres Ltd. She is the sweet girl of our screen and possesses charm of her own. She has reached the height of her histrionic abilities in 'Vidyapati'.

Kanthamani, T. R.

Still in her teens she is a good actress, though not a songstress; she is with the Sound City, Madras.

Kantilal

He is an artiste of the Ranjit Film Co. He formerly worked in Sharda, Vishnu and other concerns. He is a good musician.

Kapadia, Babubhai Karsondas

Born at Khambhalia (Kathiawar) on the 5th April 1908; educated at Elphinstone School (Bombay); left School to join his maternal uncle's firm of Messrs.

Lalji Hemraj Haridas of Calcutta in 1924. He is a travelling representative of this firm. He is very popular among Film Producers all over the country.

Kapadia, J. R.

He is one of the Heads of Messrs. Evergreen Pictures.

Kapadia, M. C.

(See - Promoters)

Kapadia, M. R.

Born on the 31st July 1909; educated at Bharda New High School, Bombay; in 1927 entered his father's business - Messrs. Cawasji Mancherji Kapadia &

sons. He is one of the Heads of Evergreen Pictures and is in charge of their Machinery Dept.

Kapadia, N. C.

Born in 1889; educated at New High School and Elphinstone College and graduated in 1910; He is an expert accountant and is concerned in financing most of the leading producers. He is also a partner in Evergreen Pictures.

Kapadia, Phiroze C.

(See - Promoters)

Kapadia, Ramdas Karsondas

Born at Khambhalia (Kathiawar) on the third October 1902; educated at Elphinstone school and St. Xavier's College, Bombay; left college to join father's business; entered this industry in 1930 and joined his maternal uncle's firm of Messrs. Lalji Hemraj Haridas at Calcutta; in 1937 toured the Far East and opened at Singapore a branch office; at present represents L. H. H. at Bombay. He is a shrewd business-man.

Kapoor, A. P.

Is a good Urdu writer and stage actor. He played the villain roles in many of the Sharda Pictures directed by himself. With the advent of Talkies he joined Saroj Movietone; in 1935 he joined Ajanta & then Kumar; in 1936 went back to Saroj; at present he is a free-lance director; he is a well-known film director and writer of screen stories.

Kapoor, Kishanchand

Born at Peshwar; at the age of 25 left the Govt. Service in the Engineering Dept., and joined our industry in 1927 as an Exhibitor of foreign & India

Films; subsequently became the pro-



Born in 1906 at Peshawar; is a graduate of the Punjab University; entered this industry in 1929 in Imperial Film Co. and worked in several pictures; in 1933 he joined New Theatres and made a name. He is one of our outstanding leading actors.

Kapur, Trilok

prietor of three cinemas; in 1934 he floated a producing concern 'Khyber Cinetone, Ltd.', Peshwar.

Kapoor, H.

Proprietor, Globe (seasonal) Cinema, Ranikhet.

Kapoor, Panna

Born on the 11th July 1913 at Delhi; joined our industry in 1935 as a leading actor in a stunt picture of Saraswati Cinetone.

Kapoor, Prithvi Raj



He is an artiste of the Ranjit Film Co.

Kapur, Harichand

Proprietor, Globe Cinema, Bareilly.

Kapur, Mulk Raj

Born in December, 1901; leaving timber trade joined our industry in 1928 as scenarist in Sharda and later worked in Kamala Movietone, Oriental, Manhar, Sansar, and lastly joined Vineet Pictures as scenarist. He is a clever composer of songs.

Karani, Pessi

Born in 1888 at Bombay, Mr. Karani entered the film line as an assistant

director in the Imperial, and directed a number of films; in 1929 joined Sharda Film Co., and directed two pictures there; again returned to Imperial Film Co. with the advent of talkies and directed many pictures; then left Imperial and joined East India; recently he joined Madans and is a director with them.

Kardar, A. R.

(See - Promoters)

Karandikar

Proprietor, Shyam Talkies, Baramati.

Karandikar, Satya - Bharat Venkatesh



Born at Pandharpur on the 21st September 1900; educated at Government High School, Dharwar; topped the school in the Matriculation Examination; after passing the Intermediate Arts Examination from the Elphinstone College, Bombay, proceeded to England in 1920 to compete at the Indian Civil

Service Examination; joined the Cambridge University and though unsuccessful at the I. C. S. distinguished himself in English Tests, written and oral; while at Cambridge secured colours of his college at Cricket and won a prize in chess tournament; was engaged by the famous Rostons' Translation Bureau in London and was also on the Editorial staff of the 'Indian' a monthly in London.

On his return home in 1928, Mr. Karandikar held various responsible posts viz. Head Master of Basel Mission High School, Dharwar, Private Secretary to the Ruler of Sachin etc. A writer of wide experience and organizing ability, Mr. Karandikar is now the Editor of the Journal of M. P. S. I.

Karim

Proprietor, Jamshedpur Cinema, Jamshedpur.

Karim, Abdul K. M. N.

Proprietor, Kohinoor Cinema, Paramkudi.

Karkhanis, Kalyanrao Keshavrao

Born on the 19th May 1897 at Jamnagar; joined our industry in 1919 as printer in Oriental Films and then in Kohinoor Films in 1931; joined Krishn in 1933; is at present working as an editor in the Premier Films.

Karnataka, Vinayak

(See - Promoters)

Kashinath

Played in a number of talking films of the Krishna. When the Krishna Film Co. ceased to function he took to free-lancing and worked in various studios including Prakash, Paramount, Vishnu, Pratima Photophone, Vasant, etc. He is a popular Comedian.

Kashmiri, Pandit Gulshan

Born in February 1913 at Srinagar; joined our industry in 1934 and worked in Hindmata Movietone, Rajaputana Films, Eastern arts & Vineet Pictures.

Katrak, Minoo

He was the Recordist of Sharda and Bharatkala. In 1934 he sponsored Mazda Sound Pictures; in 1935 he joined Mr. Navinchandra and formed Nav Bharat Movietone & in 1937 Navin Pictures. He is one of our clever technicians.

Kaushik

Born in 1912 at Broach; in 1931

joined Siemens (India) Ltd., and subse-



quently shifted to Sagar Movietone as an assistant Recordist; in 1937 became one of Sagar's Sound Engineers.

Kazrani, Aga

He is one of our oldest still-photographers; he is at present with the Imperial.

Keki, Adajania

Born in Bombay; is a Zoroastrian and is more than 55 years of age; first appeared in 'Radha Rani' of Ranjit Film Co.; also appeared in many Ranjit talkies. He has left the concern and is a free-lancer at present.

Kesri

Comedian of Ranjit and has appeared in a number of films, under Ranjit banner. He is still with them.

Khalil Ahmed

Born at Sikri in U. P.; was introduced to the film fans in 1918 by old Kohinoor; left them and joined Kohinoor United Artists; entered the talkie field with 'Money' of Imperial; joined The East India Co., and left them to join Madan Theatres, where he is working at present; has played the lead in more than a hundred pictures up till now.

Khan

Proprietor. Universal Cinema, Tirupur.

Khan, Adris

Proprietor, Dilkhush Cinema, Bareilly.

Khan, Aga Munwarali

Proprietor, Nawlakha Cinema, Lahore.

Khan, Ahmed S.

Proprietor, New Talkie, Nellore.

Khan, Nawab Ahmed

Proprietor, Shahi Cinema, Aligarh.

Khan, W. M.

He was born in 1906; first joined Excelsior Film Co., Bombay, and played the lead in 'Kashmira'; later acted in many pictures of Imperial Film Co.;

left Imperial with the advent of Talkies to join Krishna and worked in many pictures there; joined Ajanta and appeared in a number of films; recently joined again the Imperial Film Co.

Khandewala

Proprietor, Universal Cinema, Lucknow (Cantt).

Khanna, L. C.

Proprietor, Plaza Cinema, Simla.

Khanna, R. N.

(See - Promoters)

Kharas

Proprietor, Siddipuri Cinema, Dohad.

Khatoon Abdul Wahab

Miss Khatoon was born in 1916 at Calcutta; joined our Industry in 1928 in Imperial and then joined Sagar; in 1933 joined the Ranjit and is still with them. For secondary roles she is admirably suited. She has histrionic talents of high order and she is a good songstress.

Khemka, B. L.

(See - Promoters)

Kheridin Anardin

Proprietor, Memorial Hall, Ferozepore (Cantt.)

Kheta, Shamji

Proprietor, Regal & Shyam Cinemas, Jubbulpore.

Khosla

Proprietor, Royal Cinema, Lahore.

Khosla, Dwarka

He is one of our old know-alls. He is a Producer, a Director, a Cameraman, a Laboratorian, a Story-writer etc. He is now with Krishna Movietone.

Khote, Mrs. Durga

She entered this line in 1931 and since then became a popular artiste. She worked with Prabhat, New Theatres, Pratima, East India, Saroj and other companies. She has recently floated her own concern, Natraj Films in partnership with others. She is one of the best actresses of India.

Khote, Nandu

Bholanath Trimbaknath Khote was born in July 1906 at Bombay; was a salesman and Insurance Agent before

joining our industry in 1929; worked in many silents; joined Talkies as an actor; subsequently became a Director and a Producer.

Khursheed

Is a songstress of Lahore; first appeared in Hind Mata's 'Mirza Saheban'; later played the lead in National Movietone's Pictures; after this she joined Mahalaxmi and then stepped in Saroj and appeared in 'Ultimatum' and other pictures.

Kishenchand

Proprietor, Laxmi Talkies, Rawalpindi.

Kolah, (Late) Darabasha

(See - Promoters)

Kolhatkar, Chintaman Ganesh

Born in 1891 at Satara; was a partner and stage actor in 'Balwant Natak Mandal'; joined our industry in 1934; acted in 'Andheri Dunia' of Parijat and 'Kanhopatra' of Shalini.

Kooka, K. A.

(See - Promoters)

Kooka, S. A.

(See - Promoters)

Kothare P. D.

Make-up-man, Wadia Movietone.

Kothari, F. K.

Proprietor, Royal Opera, Banswara.

Kotwal, S. N.

(See - Promoters)

Kripalani, Kamala

Hindustan Cinetone first introduced this Child Star to the Cine Fans in 'Dilara'. She then played in 'Bahen-kaprem' of Prosperity Film Co. She also featured in 'Bharat-ki-Beti' of Eastern Arts, Karachi.

Kriparam, S. V.

Born on the 2nd March 1895 at Kripa (Rawalpindi); joined our industry in 1931 as an artiste during silent days; now is the associate Editor of 'The Movies', Delhi.

Krishnachand

Proprietor, Mardon (Mardon) and Imperial (Peshwar City), Cinemas.

Krishna Gopal

(See - Promoters)

Krishna Kumari

Born in 1916 at Muttra; married in a respectable family of Moradabad; entered this line in East India and played the lead in 'Step-Mother' and 'Bidrohi'; left Calcutta for Bombay and joined Kumar Movietone; shifted to Golden Eagle and played lead in one picture; recently joined Sagar Movietone.

Krishnaji Rao, A.

Proprietor, Sri Krishna Cinema, Mangalore.

Krishna Swamy, N.

(See - Promoters)

Kudarkhan

Proprietor, Raja Cinema, Tumkur.

Kudwai, Khwaja

Editor, The Film Stage, Lahore.

Kukde, Purushottam Gopal

Born in March 1907 at Nasik; joined the Cinema industry as an apprentice and then became a Cameraman; is working now as a Cameraman in Sound Studios (India) Ltd.

Kulkarni, Shripad Narayan

Born on the 24th August 1909 at Shedshal (Belgaum); joined our industry in October 1929; worked as Publicity

Artist in Prabhat, Aryan, Maharashtra, Chhatrapati etc.

Kulkarni, S. V.

(See - Promoters)

Kulkarni, (Late) Wamanrao

Started life as an actor on the stage; joined U. P. Syndicate as a character actor; in 1928 worked in Suvarna Pictures and played villain's roles; in 1931 joined Surya Film Company of Bangalore and made a great name as a character actor; he died in 1932.

Kumar Chandrashekhara

Born in 1917 at Sholapur; holds a Diploma in Arts of J. J. School of Arts; is a keen photographer and Cinematographer and has produced some topical films; is an Associate Member of the Royal Photographic Society of Great Britain.

Kumudini

Otherwise Miss Mary is a Roman Catholic Christian by birth. In silent days she worked in Sharda and in Kohinoor Films and won fame. Now she has married and retired from the film-land.

Kureshi

Proprietor, Royal Cinema, Junagadh.

Kushi Ram

Proprietor, Nurmahal & Radhu Cinemas, Multan.

Laha, Bibhuti

Born in October, 1914 at Calcutta; joined cinema industry in 1934; worked in many films as a Cameraman; is now a Cameraman of Kali films.

Laharry, Nitish Chandra

(See - Builders)

Lahiri, B. M.

Born in May 1906 at Naror (Rajshahi); is a graduate of Science & Law of the Patna University; joined our industry in 1935 as an assistant manager, Bijoli; was distributing Manager of Mono Films; now he is the Sales Organiser of Prima Films.

Lahiri, R. K.

Proprietor, New Vishwanath Cinema, Benares.

Lajpat Rai

Born on the 22nd May 1916 at Lahore; joined our industry in 1934; worked in Saraswati Cinetone and recorded two pictures; started his own concern 'Capitol Cinetone' at Lahore and since then is not much heard of.

Lala Manek Chand

Proprietor, Royal Cinema, Amritsar.

Lalchand

Proprietor, Capitol Cinema, Maymyo (Burma).

Lalita Devi

Miss Bonnie Bird belongs to an Anglo-Indian Family of Calcutta; played important roles in many pictures of Madan Theatres Ltd.; later went to Punjab and joined Punjab Film Co. Ltd.; in 1930 she came back to Calcutta and joined Radha Film Co.; with the advent of talkies had retired from this field for some time but recently she has been engaged by East India Film Co.

Lalji Haridas

(See - Builders)

Lalla, C. N.

He is one of the Sindhis who came to Bombay during 1933-36, the time of Talkie craze and was in the lime light of Bombay Cine Circle for some time. He is now in his native province and is heard of some times in newspapers.

Lallobhai

This comedian first appeared in 'Arabian Night' of Royal Film Co., and worked in many other films also. Now he is with Prakash Pictures on the permanent pay-roll and appears in almost all their pictures and often helps to carry the picture away. He is also a good musician and is one of their music directors.

Lalvani, Tikamdas Gurbux

Born on the 27th Sept. 1905 at Hyderabad (Sind); graduated from the New-York Institute of Photography; joined our industry in 1931 and worked as Technical Director at Associated Films Ltd.; later worked as Director for the 'Rajaputana Films Ltd.' His latest

engagement was with Vineet Pictures (Bombay.)

Lavji Lavangia

Eastern Films Ltd. introduced this mirth-maker to the cine-public. He is a free-lancer and has appeared in many films.

Laxmanan

Proprietor, Imperial Cinema, Cochin.

Laxmi Chand

Proprietor, Dilruba Cinema, Mianwali.

Laxminarayan

Proprietor, Royal Cinema, Abbotabad.

Laxmi Putturao

Born in Mysore in 1913; entered this line in 1929 in Surya Film Co., Bangalore and played the lead in several pictures and won all-India fame; in 1931 she left the concern and took to stage; is at present a partner of a Kanarese Dramatic company. She once promised to be a great cinema actress.

Leela



Born in 1913; belongs to a respectable Maharashtra Family of Kolhapur; joined the industry in 1933 and appeared in many of Prabhat pictures; later, she left Prabhat to join Kolhapur Cinetone where she featured in many films; she is one of the leading stars of the audible screen. She is now with Saraswati Cinetone.

Leela Chitnis

Made her screen debut in 'Dhuan-dhar' of Adarsha Chitra Ltd.; subsequently worked in Ideal Films Ltd., Huns Pictures and Daryani Productions. She is now with Ranjit.

Leela Desai



She is an artiste of the New Theatres. She is a good dancer.

Leelavati Devi

Born in 1912 and belongs to a Kashmiri family; she is highly educated; joined Madan Theatres and appeared in about a dozen pictures; later joined Imperial Film Co., where she featured

in two films; subsequently worked in United Players Corp. Lahore; she is a good dancer.

Lewis, Harold

Born in November 1914 at Amritsar, joined our industry in 1929 as a reflector coolie in British Dominion Films Ltd. Calcutta, and from that post rose to be chief scenario & story writer, assistant Director and chief star of the same concern. He worked in many pictures.

Liddel

Proprietor, Regal Cinema, New Delhi

Light

Tarak Bala, known to cine-fans as Miss Light first appeared in 'Dev Dasi' of the Eastern Film Syndicate in which she played the lead and earned a good name. Later, she joined Madan Theatres and played important roles in many of their pictures. She is a good dancer.

Lingeswararao, Kanaka Banda

Born on the 19th January 1907 at Atapaka (Kistna Dt.); Advocate of the Madras High Court, joined the Ellore Bar in 1933; joined our industry in 1935 as an actor in Laxmi Films, Madras and played the role of Krishna in 'Draupadi Manasamrakshan' a Telugu Talkie; here he played the lead in 'Sarangadhara' of Star Combines, Madras. Now a practising lawyer with cine acting as a side profession.

Lintott, Mrs.

Proprietrix, Selwyn Cinema, Dalhousie.

Lintot, P. J.

Proprietor, Lintot's Cinema, Jullunder.

Little C. J.

Proprietor, Capitol Cinema, Kamptee.

Lobo

Born in 1909 at Mangalore; joined the Sharda Film Co. and played the female vampish role there; then she worked with Suresh people for some time and left them to join Mehta—Luhar Productions where she earned a name for herself. Worked with Sudha Pictures and appeared in their talkie 'Kal Koot'. She has married and practically retired from the screen.

Louis, Mrs.

Proprietrix, Shalimar Cinema, Deolali.

Luhar, C. M.

(See - Promoters)

Machave, Krishnaji Vaman

Born in 1903 at Vatur (Poona); joined this line in 1920 in Maharashtra Film Co., as a painter; worked in laboratory and mechanic departments and picked up photography; in 1928 joined Suvarna Pictures as a Cameraman; in 1929 pictured Mr. Bhavnani's 'Vasant Sena'. He is now with Shalini Cinetone (Kolhapur).

Madan, (Late) J. F.

(See - Founders)

Madan, J. J.

Proprietor, Regal Cinema, Calcutta (Cantt.)

Madhavlal Damodar

Born in 1903 at Cambay; worked as a music teacher for sometime; joined our industry in 1928; after a short period of apprenticeship became a music director in Krishna and then in Jayant. He is one of our best music-teachers and has a great future in this line.

Madhok, Dina Nath

Born in January 1903 at Gujranwala (Punjab); joined our industry in 1931 as a story writer; was made a director by Mr. K. B. Desai of Paramount; subsequently started Kailash Sound Pictures; later joined Ranjit Film Co., as a film director. At present he is not much heard of.

Madhuri



Miss Beryl Claessen was born at Delhi; entered this line in 1929 in Young India Pictures; subsequently she worked with Royal and Jayant and then settled down at Ranjit. She is the 'naughty but nice' girl of the Indian Screen and has a great following of Indian Cinegoers.

Madiappa

Proprietor, French India Cinema, Pondicherry.

Maganlal Bhagwanji



He is the Proprietor of the firm of Messrs. Maganlal Bhagwanji Dresswala — the suppliers of wardrobe and make-up materials to several film studios in India.

Mahadik, Ramchandra



Born in 1916 at Boroundi (Ratnagiri); entered this line in 1931 as a joiner in Surya Film Co.; in 1934 joined the Famous Cine Laboratory as assistant to the film editor and soon became a film - editor; left it to join his old master and edited 'Asiatic Sitara'; is at present working in Mohan Movietone. He is a good film-cutter.

Mahalingam, D.

(See - Promoters)

Mahamani, Sharnappa Mahadappa

Born on the 15th June 1900 at Gulberga (Nizams State); was an importer of Kerosine Oil from America; joined our industry in 1929 and was controlling and managing seven cinemas; now is the Managing Proprietor of Sri Krishna Talkies.

Mahemam, S. M.

Proprietor, Sri Krishna Cinema, Nizamabad.

Mahomed Din

Proprietor, Universal Cinema, Rohtak.

Mahrotra

Proprietor, Govind Cinema, Sitapur.

Malkani, Mangharam Chandiram

Born in Sept. 1911 at Hyderabad (Sind); passed L. C. E. Examination of London and now is an Editor and Proprietor of the 'Film News' a monthly paper from Hyderabad (Sind).

Malik

Proprietor, New Empire Cinema, Abbotabad.

Mamooji, Ebrahim

(See - Promoters)

Manawar - ud - Din, Meer

Editor, The Search Light, Madras.

Maner, Sahabuddin Kasim

Born in 1916 at Sangola (Sholapur Dt.); joined the Cinema Industry in 1929 as assistant Still Photographer in Prabhat Film Co.; played in their 'Gopal Krishna' and 'Udayakal'; now working in the same concern as Asst. Photographer.

Mani, P. S.

Born in March 1906; joined our industry in 1925 as a typist in Exhibitors Film Service of which he subsequently became the manager; later joined Aurora Film Corp. Calcutta as Asst. Manager; started the Central Film Exchange of which he is the Managing Proprietor, at present.

Maniar, Natwarlal C.

(See - Promoters)

Manohar, Mukund Dinkar

Born on the 14th Nov. 1907 at Pen (Kulaba Dt.); took M. Sc. degree,

and was a Demonstrator in Deccan College, Poona; joined our industry in 1933 as Sound Engineer; was working in Kaumudi Pictures.

Manorama

Hails from Calcutta; has featured in films produced by Sagar, Sharda, Young India, Imperial, Jagadish, and other companies; gained a good name in silent days; retired from the filmland after her marriage with Director Moti B. Gidwani.

Marathe, V. S.



He is the Head of the Laboratory and Editing Departments of Wadia Movietone. He is one of our clever Laboratory heads.

Marikan, H.

Proprietor, Hamid Cinema, Karaikal.

Martin, L. J.

Proprietor, Burge Hall, Kharagpur.

Marutarao Pehelwan

First appeared in 'Lanka-Dahan' of Krishnatone; took to free lancing and appeared in pictures produced by Vishnu, Central, Jayant, Krishna, Kumar and Gandharva Cinetone; is a good songster.

Master, Homi

He is one of our oldest film-directors; directed scores of pictures for Kohinoor and many Talkies for Imperial. In 1936 sponsored Master Productions; in 1938 started Jagat Pictures. Homi Master is one of our speed-masters.

Master Mohamed

He is a character actor and Music Director of Wadia Movietone.

Master, Rustom

Chief Cameraman, Wadia Movietone.

Maya Bannerji

Mrs. Romola Jawhery was born on the 7th Feb. 1915 at Lucknow; was once a Kindergarten mistress; joined our industry in 1934 as a dancer in Madan's Tollywood Studios and toured Northern India as oriental dancer; is now with Sagar Movietone and has played in many of their talkies. She is the 'It' girl of the Indian Screen.

Mazhar Khan

Born in 1907 in Dhar State; joined Imperial first, then shifted to Sagar;



subsequently went to Calcutta and joined New Theatres but soon left it to join East India and acted the leading roles in majority of their pictures. He is one of our finished artistes and can play any role with ease and perfection.

Meera

She first joined Aryan Film Co. Poona; subsequently joined Mehta-Luhar and played leading parts in many of their productions.

Meher Sultana

Her first picture was 'Bhool-ka-Bhog', a Rajputana film production; also worked in Vishnu and Kolhapur Cinetone pictures; is now again in Bombay and is a free-lancer.

Mehboob

Born at Billimora in 1907; joined Imperial as an actor in about 1921; shifted to Sagar Film Co. and began



playing important roles; in 1934 was entrusted with the direction of 'Judgment of Allah' and since then he is one of the directors of Sagar Movietone. As money-getters his pictures have all been successful and the art of that ace cameraman Mr. Faredoon Irani made some of his pictures pictorially grand. He is one of our promising film-directors.

Mehra, Bindra Ban

Born in 1909 in Delhi; is the proprietor of Sunder Talkies Distributors, started in 1934.

Mehra, Lalchand

He is working in Hollywood for a long time as a technical adviser on matters Indian.

Mehrotra

Proprietor, Roxy Cinema, Almora.

Mehta

Proprietor, Venus Cinema, Saharanpur.

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Mehta, C. B.

Proprietor, Alfred Cinema and
Broadway Talkies, Bombay.

Mehta, Gopal Krishna

Born in 1899 at Lahore; joined our
Industry in 1923; received training in
cine-technique in Hollywood. Produced
a silent picture in Punjab and then
worked as a Cameraman in Sharda,
Suresh, Young India and Saroj; was
the director of Ferdous Pictures.

Mehta, H.

Proprietor, Elphinstone Cinema,
Cawnpore (Cantt.)

Mehta, Harshad S.

(See - Promoters)

Mehta, Jasvantrai Ghanshyamrai



Born in April 1898 at Mota (Bardoli);
took B. A. (Hons.) degree of Bombay
University; was once Insurance Agent,
Journalist, & Sub-Editor of 'Hindustan
Daily'; joined our industry in 1926 as
Booking Manager; was Booking &

General Manager, Kohinoor Film Book-
ing Agency; during 1933-35 was publi-
city manager to Ajanta Cinetone Ltd.;
since 1935 he is Publicity and General
Manager of Bhavnani Productions
Bombay.

Mehta, Kapurchand N.

(See - Promoters)

Mehta, Kavalchand N.

(See - Promoters)

Mehta, V. R.

(See - Promoters)

Mehta, Vipin

Born in December 1910 in Baroda
State; worked for some time in Spinning
Dept. in Cotton Mills at Ahmedabad;
joined Narayan Film Co. in 1931; was
in Natak Samaj for some time; joined in
turn, Ambika Movietone, Purnima Pic-
tures, Chitra and again Purnima; at
last stepped again in Chitra as Product-
ion Manager.

Mehta, Zaverchand N.

(See - Promoters)

Mehtab

First she appeared in 'Father India'
of Imperial by playing a minor role;
afterwards joined Sharda and starred
in many pictures; with the advent of
talkies took to free-lancing and worked
for Jayant, Ranjit, Eastern Arts, Vasant

and other film concerns. She is at present with Jaybharat Movietone of Bombay.

Mengi, M. D.

Proprietor, Uttam Cinema, Jammu.

Menka



She is now with the New Theatres. Previously she worked in Saraswati Cinetone of Poona & East India Film Co. of Calcutta.

Merwanjee Eduljee

Born on the 9th May 1912 at Cannore (N. Malabar) joined our industry in 1932 and worked in Film City for a year and then joined Jagannath Cinetone as Recording Engineer; later joined Minerva Film Co. where he is working at present as a Sound Engineer.

Mheta, D. B.

He is one of our old exhibitors. He ran Surya Cinema (Parel) for a number of years. Ill health compelled him to take up partners and entrust the management to them. At present he is

recouping his health and making plans to open some cinema halls in the North of Bombay.

Mheta, D. N.

Proprietor, Laxmi Cinema, Lahore.

Mheta, Manek

From all reports he is the first Indian to bring a Cinema show to Bombay in 1903. He is thus the Pioneer of the Industry. (Authentic information is not available but it is reported that he showed a piece of film of Boer war—Cronje surrendering his sword to Lord Roberts.)

Mheta, Tarachand Morarji

Born in 1893 at Jamnagar; educated at the Jamnagar High School; came to Bombay in 1904 and joined his father's flour shop; in 1911 expanded flour business and opened up shops and mills over Bombay; in 1926 interested himself in film business; in 1929 worked in the Kohinoor United Artists Corporation; in 1932 opened the Bombay Film Exchange and distributed silent pictures; in 1934 joined hands with Mr. Ramdas Sampat and started Cine-Photo Chemical Co; in 1937 opened a Madras branch; this company supplies chemicals to majority of the film laboratories all over India.

Mijjan (Kumar)

Is a scion of a Syed family; began his film-career in Kohinoor United Artists of Bombay and then joined United

Pictures Corporation of Lucknow; uptil now was known by his real name Ali Mir; joined New Theatres Ltd and became Mijjan; played 'Puran Bhagat' and became famous and once more changed his screen name to 'Kumar'; in 1934 came over to Sagar Movietone; for sometime he left it and worked in another Bombay company; is at present in Sagar Movietone. He is one of our most popular male stars.

Mirchandani, B. K.

Born in August 1915 at Hyderabad (Sind); joined our industry in 1935 as a free-lance writer; started a paper 'Film Journal' and then started publishing 'Hollywood Weekly'; now is the editor of the 'Film Journal' and the 'Hollywood Weekly'.

Mishra, Mohanlal

Born in 1901 in Datia State (C.I.); joined our industry in 1932; managed silent & talkie Cinemas; also wrote stories for film companies.

Misra, (Late) Bhagwati Prasad

(See—Promoters)

Misra, Pandit Motilal M.A.

Born in 1906 at Churu (Bikaner); Ex-editor of several papers; joined this industry in 1927 as manager, Indian Cinema Co., & Indus Film Corp.; also was title-writer of Sharda, Sagar, Fatma, General Film Corp; subsequently was manager of Jaysree Pictures; now story writer in Madan's Tollywood Studio.

Mistri, Jagmohan Ragunathji

Born in June 1910 at Bulsar; joined our industry in 1927 as an artist in Publicity Dept. of Krishna Films; now is with Sagar Movietone as Publicity artist.

Mistri, Jakison R.

Born in October 1906 at Bulsar; joined our industry in 1925; is a cine-artist.

Mistry, Dara R.

Born on the 3rd December 1908 at Bombay; started film career in 1928 at the Imperial Film Co; worked as assistant cameraman in Orient Pictures and Eastern Films Ltd; joined Ajanta Cinetone as chief cameraman and worked there from 1933 to 1935; now working in the same capacity with Bhavnani Productions.

Misty, Fakirjee

(See—Promoters)

Mistry, Fali



Cameraman, Wadia Movietone

Mistry, Keki

Asst. Cameraman, Wadia Movietone.

Mistry, Keki N.

Born in October 1915 at Bombay; in 1933 joined Saraswati Film Laboratory; in 1934 joined Sagar Movietone as an assistant to the Cameraman and picked up Camera craft; in 1935 was promoted to be the full-fledged Cameraman.

Mistry, M. L.

(See - Promoters)

Mistry, Narayan

Proprietor, Pratap Vijay Cinema, Baroda.

Mistry, Pestonji

Scenic Artist, Wadia Movietone.

Mistry, S. D.

Recordist, Wadia Movietone.

Mitra, Bimal Chandra

Born in 1903 at Dacca; passed I. S. E. examination and joined our Industry in 1924; went to Germany and worked in Ufa and other studios as Asst. Cameraman; later worked as a Cameraman in Jagdish Film Co., Kohinoor United Artists, Krishna Film Co., & Ajanta Cinetone; now he is with Sagar Movietone as a Cameraman.

Mitter, J. N.

He is the Studio Manager of the New Theatres Ltd.

Mitter, Nares

Great character actor of the Bengali Film land and one of the earliest directors of the Bengali films; is a graduate and was formerly a practising lawyer; directed the pictures of Tajmahal, Eastern Film Co., and also appeared in many Madan pictures. Now he is working with East India Film Co.

Mitter, Subodh

He is the Film Editor of the New Theatres Ltd.

Modak

Shahu Modak was born in 1919; made his screen debut in Saraswati Cinetone's 'Shyam Sundar'; later joined Mahalaxmi Cinetone, and played in 'Fairy of the Punjab' and other two films; had recently appeared in a Huns Production.

Modi, Haribhai

(See - Promoters)

Modi, K. M.

(See - Promoters)

Modi, Sorab

(See - Promoters)

Mohamed Beg, H. A.

Proprietor, Coronation Cinema, Bombay.

Mohamed Esmail Sheikh Ibrahim

Born in 1909 at Baroda; after working on the stage for 12 years joined our industry in 1934 and since then appearing in Prakash pictures.

Mohamad Husain

Hails from Punjab; has played minor roles in the silents of Madan; appeared in many talkie films of Madan.

Mohammed Shujauddin

Born in 1898 at Delhi; was once a P. W. D. contractor; joined cinema industry in 1922 as Managing Director of

Palace Talkies, Bhopal and Managing Agent of Imperial Talkies.

Mohan

Mohanlal Kapoor belongs to a noble Hindu Family of Punjab; is a graduate; played the role of Shree Krishna in 'Radhe Shyam' of Kamala Movietone.

Mohanlal

Born on the 2nd Dec. 1902 at Meerut; prior to joining this industry was Proprietor of M/S Pooran Chand & Sons, Meerut & Mussorie; joined this industry as an exhibitor in 1933; Conducts Palace and Jubilee Theatres, Meerut.

Mohanlal

Proprietor, Capitol Cinema, Rajkot.

Mohamed, A. Rehman



He joined Surya Film Co. in 1929 and got training in Camera Craft; in 1931 cranked his first picture and since then

he has never looked back; in 1935 joined Wadia Movietone where he is the Cameraman especially entrusted with trick-work. He is one of our outstanding trick photographers.

Mohamed Nazir Ladhianvi

Editor, The Musawir, Bombay.

Mohamed Peer

Proprietor, Martand Cinema, Dewas.

Molina



Flashed on the silver screen under the New Theatres banner and made her talkie debut in 'Pooran Bhakt'; appeared in many of their pictures. She is an engaging dancer and a good songstress.

Motilal

Born on the 4th December 1911 at Delhi; entered this industry in 1934 as an actor in Ranjit Film Company but soon shifted to Sagar Movietone and first played a minor role in

'Grihalaxmi' and showed his mettle;



present working in Natraj Films. He is considered to be one of our leading actors.

Mudaliar

Proprietor, Imperial Cinema, Bangalore (Cantt.)

Mudaliar, R. Nataraja

(See - Builders)

Mudaliar, R.

Proprietor, New Imperial Cinema, Oorgaum.

Mudaliar, Sambanda

(See - Promoters)

Mudaliar, V.

Proprietor, Jubilee Cinema, Erode.

Mudholkar, V. M.

Proprietor, Vijay Cinema, Dharwar.

Mudnaney, K. T.



Motilal Jorawarmal

He was a Producer and Proprietor of Mahavir Photoplays of Secunderabad (Deccan). He once owned a chain of theatres in Hyderabad and Secunderabad.

Motwane, G. C.

(See - Promoters)

Motwane, V. G.

(See - Promoters)

Mubarak Merchant

Born in January 1909 at Bombay; joined our industry in 1929 as an actor in Ranjit Movietone; worked in Imperial, Navjuvan, and later joined Indian National Theatre; took to free-lancing and worked with several studios; at

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Formerly manager of Fox Film Corp. Lahore branch. Now travelling on the Continent studying the working of the foreign film industry.

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Mughani, M. A.

Born in Dec. 1910 at Delhi; is a graduate; left Government service and Journalism to join our industry in 1930, as a manager of National Cinema, Cawnpore; was also connected with Prince of Wales Theatre, Simla & Almas Theatrical Co., Delhi; joined Central Cinema Bombay in 1936; now transferred to Minerva Film Co. as Publicity Manager since April 1936.

Mukherji

Proprietor, New Empire Cinema, Asansol.

Mukherji, Dr. Haren.

Born in 1903 at Calcutta; graduated and joined industry in 1937. He is with Kali Films, Calcutta.

Mukherji, Jyotish

Born in October, 1897 at Jaynagar; joined this industry in 1921; was associated with several pictures in different languages. He is now a Director.

Mukherjee, K. K.

Born in 1907 at Bankura; joined cinema industry in 1933 and was associated with many pictures; is now in charge of Laboratory of Kali Films.

Mukherji, S.

Born on the 29th September 1911 at Rawalpindi; took M. Sc. degree and

Mudnaney, Nuton.



Is in the Distribution line for the last 8 years; now manager of Messrs. British Distributors (India) Ltd., Bombay branch.

Mudnaney, N. T.



Formerly associated with Columbia Pictures; now with Empire Talkie Distributors as the manager of RKO Radio Pictures Ltd., Bombay Office. He is also concerned with All India

was once a lecturer in Physics; joined this industry in 1934 as a Sound Engineer of Bombay Talkies Ltd. He is still with them.

Mukherjee, S.

Editor, The Khayali, Calcutta.

Mukherjee, Shyamdas

Born in November 1904 at Calcutta; joined cinema industry in 1925 and was associated with many films; is now an Asst. Cameraman of Kali Films.

Mukhtar Ahmed

Hails from Amritsar; formerly acted in Theatrical Clubs; played the role of the villain in 'Pakdaman Raqasa' produced by Elephantia Movietone, Lahore.

Mukhtar Begum

This songstress of Amritsar was introduced by Madan Theatres Ltd. in 1931; played the lead in many of their pictures. Afterwards she joined East India Film Co. and appeared in many of their pictures. Recently had floated her own concern, Mukhter Film Co. in partnership with Mr. Chaturbhai M. Patel of Bombay and produced one picture.

Mule, P. J.

Proprietor, Krishna Cinema, Akola.

Mullick, Pankaj



He is the Music Director of the New Theatres Ltd.

Multani, K. M.

Born on the 9th Aug. 1912 at Bombay; graduated from Bombay University; joined this industry in 1933 as an assistant to Mr. Ezra Mir for two years; then joined Mr. Sorab Modi as scenarist; is a director at present.

Mumtaz

Miss Queenie comes from an Anglo-Indian family and was famous in silent days; she first joined the Excelsior Film Co., and then worked in Suresh Film Co. Ltd. and played in a number of pictures; then joined the Saroj Film Co. and featured in the leading roles in many of their pictures; she has practically retired from the screen.

Munim, Nandkumar C.

He is one of the Partners of the Central Picture Circuit of Bombay and Nagpur.

Mustari (Late)

Was born at Lahore; was the younger sister of Miss Zohra; joined Imperial Film Co., and played the female lead in many of their pictures. Later she worked with Shree Cinetone in 'Shree-mati Manjari'. She died in 1934 at Lahore.

Murty, S. N.

(See - Promoters)

Muzumdar, Nagendra

(See - Promoters)

Muzumdar, S.

Proprietor, Olympia Cinema, Sylhet.

Muzumdar, Sushil

Born on the 22nd December 1905 at Comilla (Tipperah Dt.); graduated and joined our industry in 1930 as an Asst. Production Manager in Bengal Movies and Talkies Ltd; joined Barua Pictures and worked as an assistant to Mr. Debaki Bose; directed a two reeler (silent) and also a Bengali feature, 'Tarubala'; now is a director in Kali Films.

Nadarsha

Proprietor, Palace Cinema, Moulmein (Burma)

Nadia



Was born at Perth (Western Australia); entered this industry in 1934 in Wadia Movietone and made a name in 'Hunterwali'. As a stunt-actress she has at present no rival on the Indian Screen.

Nadkarni, Sunder Rao

Introduced by Surya Film Company as a film-director. Prior to that he worked as a still-photographer and actor in United Pictures Syndicate and in Suvarna Pictures. He is at present directing Tamil Pictures.

Nag, T.

Proprietor, Royal Talkies, Bettiah.

Nagaiah, V.

Born at Chittore; joined our industry in 1937 and played in 'Griha Laxmi' (Telugu Picture).

Naidu, C. V.

Proprietor, Popular Cinema, Madura.

Naidu

Proprietor, Krishna Cinema, Jodhpur.

Naidu, P. A.

Proprietor, Gouri Shanker Cinema, Anakapalle.

Naidu, Raja V.

Proprietor, Bharat Laxmi Cinema, Vizianagaram.

Naidu, S.

Proprietor, Sri Maruti Cinema, Bezwada.

Naik, Pandurang S.

(See - Promoters)

Naik, Sazu

He is a Cameraman of the Ranjit.

Nazmul Hasan Naqvi, S.

Born on the 11th April 1913 at Amroha (Muradabad); graduated from Aligarh University; joined our industry in 1935 and wrote continuity of all Bombay Talkies Productions; played the role of 'Mannu' in 'Achhut Kanya'. He is now continuity writer in Bombay Talkies.

Nandlal

proprietor, Crown Cinema, Lahore.

Nandlal Jaswantlal

(See - Promoters)

Nand Ram (Late)

Nand Ram played leading roles in many pictures of Shree Krishna Film Co. and Sharda Film Co. He was one of the popular stars of the silent era.

Nandrekar, Babasahib

Born in 1908; entered Maharashtra Film Co.; then worked in Chhatrapati Cinetone; appeared in 'Amar Jyoti' of Prabhat and became famous. At present he is with the General Films Limited, Bombay.

Narasappa, V.

Proprietor, B. N. Cinema, Adoni.

Narasimharao, C.

(See - Promoters)

Narayan, A.

(See - Builders)

Narayanswami, R.

Proprietor, Felix Cinema, Coconada.

Narbheram

Proprietor, Newton Cinema, Porbandar.

Narottamdas

Proprietor, Talkie House, Dhrangadhra.

Natwarlal

Proprietor, Natwar Cinema, Jalgaon.

Navarange, S. D.

Born at Chapali; after completing the High School examination joined the M. P. S. I.; is at present assistant to the Secretaries of the Photographic Society and Amateur Cine Society of India.

Navin Chandra

He was born in 1907 at Jambusar and belongs to Gujrati Brahmin family of Baroda. His first important film was 'Young India'. Later on he joined Sharda Film Co., and then Suresh Film Co., Ltd., and appeared in a number of films. In 1932 he joined Royal Film Co. & played the lead in 'Passing-Show'. With the advent of talkies he is working as a free-lancer and has worked with Jayant, Nav Bharat, Shanti, Maharashtra, Harshad etc. He is a good stunt actor and is at present with Paramount Film Company.

Nawab

Born in 1897 at Lucknow & belongs to Kashmiri Mohammedan family; was a well-known actor of Urdu Stage. His



first film was 'Bilwa Mangal' of Madans. He has featured in many of their Talkies. Later he joined New Theatres and appeared in many of their films. He is a good character actor. As a comedian he is supreme.

Navayadu, N. J.

Proprietor, Regent Cinema, Nagpur.

Nayampally, Sunder Rao B.

Born on the 6th April 1904 at Mangalore; worked for some time as Signaller, Govt. Telegraphs and as an accounts clerk in Killick Nixon & Co.; joined our industry in 1930 in Imperial Film Co.; later worked in Sagar, Krishna, Ajanta, Sudha, Bhavnani & Natraj Productions. He is with Sagar at present. He is an expert for weird make-ups.

Nazir

He appeared in the East India Productions and made a name for himself in 'Sultana'. Recently he joined Eastern Arts, Karachi, and appeared in a good number of films.

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Nazira



Artiste, Wadia Movietone.

Naterwala, Eruch C.

(See - Promoters)

Naterwala, Homi C.

(See - Promoters)

Nimbalkar

First worked with Maharashtra Film Co., Kolhapur, but gained popularity under Prabhat banner as Kichak in 'Sairandhri'; also played in 'Radhika' pictures; is at present with Jayshree Films.

Neladri Rao, Raja R.



Founder of Jaya Studio, Madras.

Niranjan Singh

He is a Punjabi Sikh youth; first worked for the Pioneer Film Co., and later joined Imperial Film Co.; now he is working as general manager of the 'Usha Cinetone'.

Nirasha

She is an old actress of silent era & worked for many concerns including Suresh, Saroj, Asian, Imperial and others. Her pictures always proved box-office successes.

Neelakanteswararao,

Proprietor, Angel Cinema, Bezwada.

Nissar

Nehru, Mrs. Premkumari

Born on the 7th June 1907 at Shrinagar; joined our industry in 1933 and worked in National Theatres, Dev-Dutta Films, Madan Theatres Ltd., and is now working in the Cawnpore Films Ltd.

He was a well-known stage actor & worked in many Theatrical Companies; made his screen debut in 'Shirin Farhad' a Madan talkie which was followed by 'Leila Majnun' another earlier Madan talkie which made him most popular. He appeared in a number of Madan's films; later he joined

Ajanta and played the lead in many films; also worked for some time in Saroj. Recently appeared in the lead in 'Kisan Kanya' the first Imperial Cine-colour picture.

Nizami Tabassum

Born in 1907 at Aligarh; prior to joining our industry was a publicist in a native state. He is now Managing Director of Bundelkhand Publicity Service and Honorary Publicity Manager to the Betwa Films Ltd., Jhansi.

Nurjehan

She hails from Lucknow; first appeared in Kohinoor United Artists' Pictures; gained popularity under Sharda banner. With the advent of the talkies took to free-lancing and worked for Navbharat, Honey, Prakash Rajputana, Pratima Photophone etc.

Oberai, B. R.

(See - Builders)

O'Brien, Mrs.

Proprietrix, Phoenix Talkies, Meerut (Cantt.)

Omalev, Michael

Born on the 28th February 1911 at Detroit; was once a Cameraman to Ford Motors (Detroit); worked in Hollywood since 1932; came to India in 1934 and directed 'Modern Youth' (Tamil) and 'Dalit Kusum' (Hindi); now connected with Asandas Classical Talkies, Madras.

Orani, N. K.

Proprietor, Star Cinema, Madras.

Orde, N.

Proprietor, Imperial Cinema, Agra.

Osten, Franz

(See - Promoters)

Padate, Duttaram



Film Editor, Wadia Movietone.

Padhye, Vinayak



Asst. Cameraman, Wadia Movietone

Padmadevi Bannerji

Born in 1913 at Calcutta; joined this line in 1930 and became famous as the 'Bulbul of Bengal'; her first talkie was 'Prithviraj Sanyogita'; joined Gandharva Cinetone in 1933 and played the lead in many pictures; worked with Wadia Movietone, Prosperity, Prakash, Imperial Film Co. etc.; played leading role in 'Kisan Kanya', the first Cine-color picture of India.

Padmanabhan, R.

Born in 1896 at Sivaganga (Madras); entered this line in 1928; Managing Director of India Films Ltd., in 1928; Managing Agent of Associated Films Ltd., in 1930-35; General Manager of Oriental Films Service and at present General Manager and Director in Oriental Films (Madras).

Pai, Baburao K.

(See - Promoters)

Pai, Dattaram Narayan

Born at Goa in 1910; entered this industry in 1928 as a joiner in Imperial Film Company and soon picked up editing work; is at present the chief film-editor of the Bombay Talkies Ltd.

Painter, Baburao

(See - Builders)

Pal, Niranjan

A writer of international repute, he has been connected with the industry for a very long time; has written, produced and directed many films; was the head of story dept. of the Bombay Talkies Ltd.

Palande, Narsi



Cameraman, Wadia Movietone.

Pancholi, Dalsukh

(See - Promoters)

Pancholi, Damodar

(See - Promoters)

Pancholi, Revashanker

(See - Promoters)

Panchotia, Chandlal H.

Born at Mehsana (Baroda) in March 1902; joined Kohinoor Film Co., and worked in their laboratory; later joined Krishna Film Company and was one

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of the chief Laboratory-man. He is
now with Prakash Pictures.

Panchotia, Vithaldas

Born in 1906 in Gujrat; worked
on the Stage for 10 years before he
joined the films; first joined the Parsi
Film Co., Bombay and appeared in
'Rang Rakhyo Chhe'; later went to Ran-
goon to work in Minsa Co., and return-
ed after a time to join Madan Theatres
Ltd.; wrote and directed a picture for
them and later joined Vivekanand Pic-
tures; started his own concern Vithal
Film Co., and produced 'Divine Love';
with the advent of talkies joined
Madans again.

Panday

Born on the 15th December 1890 at
Ahmedabad. After trying at com-
merce and touring France and Africa
in pursuit of business, joined Sagar
Movietone in 1933 and is to be seen in
character-roles in several Sagar
pictures.

Panday, D. J.
(See - Promoters)

Pandit, A. S.

Proprietor, Imperial Cinema, Multan.

Pandit, Raja

Born in July 1909 at Kolhapur; entered
this industry in 1929; worked as man-
ager of Cinema Theatres and production

manager of Maharashtra Film Co.; in
1933 joined Gandharva Cinetone and
acted in several pictures; on disruption
of Gandharva joined Kolhapur Cine-
tone; in 1937 started his own concern
and produced 'Dhruva'.

Pandya, Ambalal S.

Born at Samalaya on the 10th Dec.
1897; is an undergraduate of the Bom-
bay University; entered this line in 1921
in the office of the Universal Pictures
Corporation; was in charge of their
Lahore branch until 1927; in 1928 open-
ed Cinema Halls in Meerut and import-
ed foreign pictures; in 1933 opened
Laxmi Talkies of Baroda and at present
running it.

Pandya, Chandrakant

Born on the 18th April 1911 at
Nadiad; leaving school joined a photo-
graphic concern and then Sharda Film
Company in the Laboratory depart-
ment; subsequently worked with Nav-
juvan in 1930, with Jayant in 1931 and
then he settled down in Sagar Movie-
tone where he is today one of the
Recording Engineers. Always ready to
learn he is bound to make a name as a
clever recordist.

Pandya, Jagannath R.

Born at Ujjain on the 5th March
1892; is a graduate in Electrical Engi-
neering; joined Sagar Movietone in 1930
as General Manager and is still with
them.

Pandya, Nagin

First joined Royal Art Studio and then worked in Imperial Film Co.; in 1930 joined Surya Film Co., of Bangalore as the head of the joining department. At present he is working in Bombay Talkies Ltd.

Pandya, Rajanikant

He is one of our clever technicians—unknown because he is modest. He is an expert laboratorian and clever cinematographer. He is with Sagar Movietone at present.

Pandya, Sunderjee

Born in 1907 at Rajkot (Kathiawar); educated at Hunter Male Training College and Sanskrit Pathshala at Rajkot; his turbulent nature revolted against the placid life of a Brahmin of Kathiawar and he came over to Bombay; in 1925 he entered the field of journalism; started the 'Sahitya Kesari' in 1926; 'The Sahitya Sadi' in 1927; 'The Cinema Bulletin' in 1934; 'The Bhavishya Vignan' in 1936 and 'The Chhaya' in 1937; The last three are today doing propaganda work in different spheres in Bombay.

Panna Kumari

She was born in 1912 at Calcutta and comes from a Hindu family of Bengal; entered in this field in 1928 under the Kohinoor United Artists banner; also worked for other concerns Viz. Sharda, Jayant, Ranjit, etc. with the advent of talkies joined Prakash Pictures and scored success in 'Sacred Scandal'. She is one of our versatile actresses.

Pannalal

Proprietor, Jagat Talkies, Alwar.

Pant, Jagdish Chandra

Born on the 8th April 1915 at Moradabad; joined this line in 1934 as an actor in Ideal Films Ltd. and later the Cawnpore Films Ltd.

Panthulu, Nageswarrao K.

Proprietor, Sri Durga Cinema, Bezwada.

Parakh, Framroze Cawasji

Born on the 19th June 1883 at Surat; educated at New High School (Bombay); joined this line in 1916 as a showman and associated himself with the late Mr. J. F. Madan; in 1919 took charge of Excelsior Theatre of Rangoon on behalf of Madan Theatres Ltd. Until 1929 was General Manager of M. T. Ltd. in Ceylon; at present Managing Partner of Tower Talkies, Colombo.

Pardeshi, Amrital Eknath

Hails from Bijapur; entered this line in 1922. He is the proprietor of Saraswati Talkies of Bijapur.

Pardeshi, S. M.

Proprietor, Royal Talkies, Kolhapur.

Pareenja, Ramji Dass

Born at Khanpur (Punjab) on the 12th September 1913; is an undergraduate of the Punjab University; joined industry in 1933 and worked as Assistant Director in Trilok Cinetone; in 1935 joined The Bombay Talkies as Asst. Cameraman; at present working as one of the Cameramen of the same company.

Parmar, Amritsinha K.

Born on the 13th October 1907; is a qualified Electrical Engineer; entered this line in 1933 in Paramount Movietone as a Sound Recordist; later joined Ranjit Movietone as Sound Recordist; at present working in Paramount Studio as a Sound Engineer & Electrical Supervisor.

Parmar, Pratap Devsing

Born on the 13th November 1906 at Bombay; entered this line in 1925 as an operator of Majestic Cinema; later worked as an actor in Pioneer and Excelsior film companies; also worked as film-editor in Imperial, Ajanta & Eastern arts; at present with Daryani Production as Film Editor.

Pasta, (Late) Madhavdas Gokuldas
(See - Promoters)**Patanker, S. N.**
(See - Builders)**Patanker, R. P.**
Proprietor, Kinema Pioneer & Saraswati Cinemas, Tanjore.**Patel**
Proprietor, Majestic Cinema, Calcutta (Cantt.)**Patel, Ambalal J.**
(See - Promoters)**Patel, Ambalal M.**
(See - Promoters)**Patel, Baburao**
(See - Promoters)**Patel, Chandrakant V.**

Born on the 21st July 1913 at Baroda; joined this line in 1934 in Krishna Movietone as an assistant Recordist. He is at present in Baroda State's Electrical Department.

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(See - Promoters)

Patel, Chaturbhai M.

(See - Promoters)

Patel, Dahyabhai C.



Born on the 5th August 1914 at Baroda; is a Matriculate of the Bom. University; entered this line in 1935 in Krishna Movietone and picked up Cinematography; is one of the founders of Trailer Publicity Bureau specialising in preparing Trailers of Pictures.

Patel, Dhanji



Asst. Cameraman, Wadia Movietone.

Patel, Gordhanbhai Gopaldas

(See - Promoters)

Patel, Hansraj Dhanji

Born at Dhoraji (Kathiawar) in 1909; entered this line in 1931 in Krishna Film Co; learnt Photography and became Cameraman; in 1936 joined Eastern Arts as a Cameraman; is at present with Daryani Productions.

Patel, Haribhai K.

Born at Dhoraji (Kathiawar) on the 10th November 1910; joined this line in 1925 in Krishna Film Co. and picked up Cinematography; worked as a Cameraman in Krishna, Jayant, Debki Bose Productions, Mohan and Eastern Arts.

Patel, Ishwarlal Chhotubhai

Born at Nadiad on the 27th May 1906; entered our line in 1925 in Krishna Film Company; at present with Vishnu Cinetone as the head of the Laboratory.

Patel, Ishwarbhai U.

(See - Promoters)

Patel, J. J.

(See - Promoters)

Patel, Jamubhai Rambhai

Born at Vaso on the 24th November 1906; joined this line in 1927 in Krishna Film Co; in 1929 joined Surya Film Co. and made a name as a character actor and a comedian; in 1932 joined Sagar film Co.; in 1933-35 worked in Bharat

Laxmi of Calcutta and Ambika of Bombay; in 1936 returned to Sagar where he is featuring in important roles.

Patel, Kantilal C.



Joined Shri Krishna Film Co. in 1926; worked in the Bombay office and later was in charge of their Delhi office; joined Delhi office of the Empire Talkie Distributors in 1932; now Manager of their Indian Pictures Dept. in Bombay.

Patel, (Kaiser) Zaverbhai C.



Born at Dharmaj (Baroda) in 1898; started career as a journalist and later entered this industry in 1927; worked

with Mr. Indulal Yagnik, Jagdish, Imperial, Royal, Arvind, Trilok, Sagar and Bombay Talkies and earned a reputation as a villain; has also worked as an assistant director and publicity manager; at present he is with Prakash Pictures as a Publicity Manager.

Patel, Maneklal B.

(See - Builders)

Patel, Manibhai

Proprietor, Laxmi Cinema, Nadiad.

Patel, Pesi M.

Born at Ahmedabad on the 20th March 1903; is a matriculate of Bombay University; joined this line in 1933 in Sagar Movietone and since then featuring in Sagar productions in important roles, mainly comic.

Patel, R.

Proprietor, Milanee, & Star Cinemas, Jamshedpur.

Patel, Thakorbhai Chhotalal

Born at Baroda on the 1st May 1907; joined this line in 1928 in Krishna film company; in 1930 became a Cameraman; in 1932 became a Sound Engineer of the same concern; in 1937 worked in Dwarka Pictures as a Cameraman and executed some beautiful pieces of cinematography; at present working with Krisan Movietone. He is one of our all-round technicians.

Patel, Triccumlal M.

He is one of our old and experienced booking managers. He worked with Krishna Film Company and also with Surya Film Company. He is now in charge of Super Film Circuit's distribution Department.

Pathak, Ganga Prasad

A famous songster of Punjab, first acted in 'Radhe Shyam' of Kamala Movietone, Lahore; later joined the Ranjit and played in many films; played the lead in 'Mithi Nazar' of Ambika Movietone; at present with Ranjit Movietone.

Pathar

Proprietor, Krishna Cinema, Dhond.

Pathy, Dr. P. V.

(See - Promoters)

Patience Cooper

She was born in 1905 in an Anglo-Indian family of Calcutta; began her film career with the Madan Theatres Ltd. and played the lead in several of their pictures; with the introduction of talkies she remained with the same concern and featured in a number of films; she also worked in Pioneer Films, Bharat Laxmi, East India and others.

Patil, S. D.

Born on the 7th April 1912; he hails from Kolhapur; joined this line in 1930 first as a painter, then worked in film

laboratory and then took up Camera-manship; has cranked several pictures for Saraswati Cinetone; at present working with Minerva Movietone.

Patil, Shripat D.

Born on the 29th May 1914 in Kolhapur State; is an undergraduate of the Bombay University; joined this line in 1935 in Saraswathi Cinetone in Recording Dept. where he is still working.

Patni, D. K.

Proprietor, Patni Cinema, Chindwara.

Patwardhan, S. G.

(See - Promoters)

Paul, H. C.

Proprietor, Chhabighar & Bijoli Cinemas, Calcutta.

Pavri, Navroji

(See - Promoters)

Pawar, A. D.

Hails from Surat District; entered this line in 1922 in Kohinoor Film Co.; then worked as a cameraman in Excelsior, Imperial, Sharda, Suvarna and Saroj; at present working as the Chief Cameraman in Ideal Films Ltd. of Lucknow.

Pawar, G. P.

He took his first lessons in cinematic art in Aryan Film Company and then

joined Surya Film Co. as a director in 1930; became a free-lance director and in 1936 started Diamond Pictures.

Pawar, (Miss) Jenabai



Born at Nasik in 1915; comes of a good family; entered this line in 1929 as an artiste in Surya Film Company of Bangalore; in 1930 got the chance to act in the lead in 'Fighting Chevalier' and since then played the lead in a score of pictures; acted chief roles in five talkies. She possesses a lovely form and delightful voice; sings and dances beautifully. She was with Harshad Film Company.

Pawar, Lalita

She started her film career in 1928 with Aryan Film Company of Poona. She also worked with Agarwal Film Company. Afterwards she became a free-lance actress. She worked with Diamond Pictures and made a name. She is at present with Krisan Movietone. She is one of our versatile actresses.

Pawar, Zunzarrao

He was born in 1898. A famous villain of the Indian Screen, he began his film

career with Maharashtra Film Co. where he appeared in many films; later joined Surya Film Co., and appeared in many pictures and earned a great reputation; joined the Chhatrapati and featured in two films; also worked with Shalini Cinetone & Harshad Film Co.

Pendharkar, Baburao

(See - Promoters)

Pendharkar, Bhal G.

(See - Promoters)

Pendharkar, G. G.

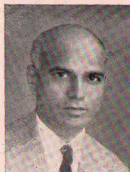


Born on the 1st August 1913 at Nagpur. He is a graduate (B.Sc) of Nagpur University; since 1937 he is interested in Educational Pictures and has produced some himself.

Phadke, B. N.

Born in 1896 at Wai (Sotara Dist.) entered into Government Service in P.W.D. in 1917; left the Govt. Service in 1930 and joined the cinema industry,

worked as asst. director in Aryan Film concerns; since 1933 working as Sound Engineer in Saroj Movietone.



Co., studio manager of Saraswati Cinetone, Manager and Director of the Maharashtra Talkie Theatres Ltd. and Manager in Huns Picture; now working as the General Manager of the Maharashtra Talkie Theatres Ltd.

Phalke, D. G.

(See - Founders)

Phathak, Gopal Jiram

Born at Amraoti on the 27th May 1898; joined our industry in 1936; toured Europe and represented M.P.S.I.; at present manager of Visual Education Bureau and Secretary of General Films Ltd. of Bombay.

Phatak, Ramchandra K.

Born on the 29th December 1905 at Bariwani (C. I.); educated at Benares Hindu University and is a Licentiate in Ele. & Mech. Engineering; entered this line in 1931 and worked as Talkie Engineer, Technical Advisor and Radio & Electrical Engineer with different

Phatak, Vinayak R.



Born at Siddheshwar (Kolaba Dist.) on the 24th December 1909; is a graduate of the Bombay University; entered this line in 1934 in Saraswati Cinetone as an actor and assistant Director. At present he is with Natraj Films as Production Manager.

Phulambrikar, Krishnarao

Born in 1898 at Alandi; worked on the stage and earned a great fame as a music director and actor. He is one of the music-directors in the Prabhat.

Pillai, Ganesan

Born in September 1911 at Krishnarayapuram (Trichy); entered this line in 1936 in Jai Bharat Film Co. Ltd. of Trichinopoly.

Pillai, Sankaran

Born in October 1905 at Tanjore; entered this line in 1936 in Jai Bharat Film Co. Ltd., of Trichinopoly.

Pillai, R. G.

He is one of our free-lance audio-graphers.

Polishwala, M. M.

(See - Promoters)

Pooswamy, K.

Proprietor, Central Cinema, Oorgaum.

Popat, Sam A.

Asst. Recordist, Wadia Movietone.

Potdar, Dwarkanath

Born at Amraoti in October 1907; joined this line in the United Pictures Syndicate as an actor; with the advent of talkies joined Ajanta and learnt Sound Engineering; in 1935 joined Sharda as an assistant Recordist; now working as a recordist.

Prabha

She hails from Punjab; joined Bhavnani Productions and made her

screen debut in 'Dare Devil'; she has



also featured in 'Dilawar' 'Awakening' etc. She is at present with Sagar.

Prakash, R.

(See - Builders)

Pranshanker

Joined the stage at 12; formed his own Dramatic Co. and earned a reputation as an actor; joined the film line recently and worked in 'Usha Haran'.

Prasad, Ajit

(See - Promoters)

Premnath

Proprietor, Prem Cinema, Wazirabad.

Premasagar Motisagar

Producer of the 'Light of Asia', the first film of International repute featuring Seeta Devi.

Pullaiah, C.

(See - Promoters)

Pundol, Cawasji T.

Born at Poona on the 22nd September 1907; is a graduate of the N. Y. Institute of Photography; is a free lance Photographer and Cinematographer; at present organising to produce Newsreels and Educational Pictures.

Purnachand

Proprietor, Dalhousie Cinema, Dalhousie.

Purohit, Madhusudan M.

Born in January 1908 at Ratnagiri; entered this industry in 1928 as an apprentice in Maharashtra Film Co.; in 1934 joined Saraswati Cinetone; studied Cinematography and obtained the diploma of New York Institute of Photography; at present working in Saraswati Cinetone as a Cameraman and head of the Still-photo department.

Purushotamdas

Proprietor, Novelty and Prakash Cinemas, Ahmedabad.

Pushpa

She hails from U. P.; made her screen debut under Krishna banner in 'Sone-ki-Chidia' and also featured in other films; made a name for herself in 'Fashionable India.'

Putli

One of the oldest stars of the silent days; she worked in various concerns viz: Laxmi, Royal Art Studio, Jagadish, Imperial, Ranjit, and played in several films; with the advent of talkies had retired from the filmland for some time but recently she joined the Metro Movietone and appeared in 'Girl from Lahore'; also worked with Harshad Film Co., and Jay Bharat Movietone.

Qadri, Syed Mohamed

Born in 1906 at Hyderabad (Deccan); educated at Hyderabad High School and J. J. School of Arts (Bombay); entered this industry in 1930 and worked in Rangoon-Burma Imp. Film Co., Saroj Movietone, Indus Film Corporation and Daryani Productions; at present with Ideal Films Ltd., of Lucknow as Art Director.

Qateel, Lucknavi

Born at Bah (U. P.) on the 1st June 1884; is an Urdu poet and playwright. He is a story and dialogue writer in Ideal Films Ltd., of Lucknow.

Quiribet, G. G.

(See - Promoters)

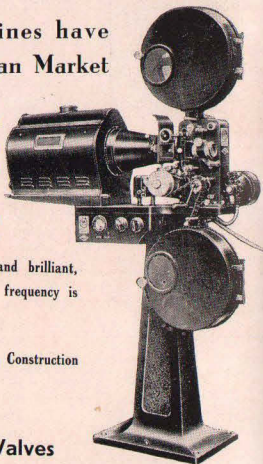
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Qureshy, M. A.

Born in Kohat (N. W. F. P.) on the 19th August 1915. He is an assistant Cameraman and has worked in several Bombay Studios.

Radhakishan

Proprietor, Pratab, Cinema, Akola.

Radhakishan

Proprietor, Royal & Regal Cinemas, Lucknow.

Radharani

She is the daughter of a retired Captain of British Army. Her first picture was 'Flames of Flesh' of British Dominion Films Co., Calcutta. After that she played the lead in 'Master Liar.'

Rahimbhai

Proprietor, Majestic Cinema, Dabhoi.

Rahimtulla

Proprietor, Blue Mountain Cinema, Otakmund.

Raizada

(See - Promoters)

Raja Sandow, P. K.

(See-Promoters)

Rajalaxmi, T. P.

She is the leading actress of Pragati Pictures Ltd. She is one of the out-

standing actresses of South India. She is a good Songstress and has a great following.

Rajan M. T.

(See - Promoters)

Rajanna, S.

Proprietor, Gulzar Cinema, Aurangabad.

Rajhans, Balbirsingh

Born in Amritsar on the 29th April 1905; joined this line in 1923 in Hindustan Film Co.; in 1924 he went to Calcutta and joined Madan Theatres which he left in 1933 to join East India; worked in 1935, in Saroj & in 1936 in Indus and at present working in Ideal Films Ltd., of Lucknow as a film-director. He directed many pictures for the above concerns.

Rajhans, Ranvir Singh

Born at Silma; is a film-editor in Ideal Films Ltd., of Lucknow.

Rajkumari

Born on the 4th December 1917 at Lahore; entered this line in 1934 as an actress in Radha Film Co. (Calcutta); came to Bombay and became a free-lance artiste; worked in pictures of Kumar Movietone, Kolhapur Cinetone, Prakash Pictures, Rajputana Films, Mohan Movietone, and Vineet Pictures.

Rajkumari

She made a great name in 'Devdas'.
She is now with Ranjit Film Co.

Rakha Ram

Proprietor, Raikhy Cinema, Ludhiana.

Rambrahmam, C.

Business Director, Sarathi Films,
Madras.

Ramamurthy, S.

Born at Brahmadesam (North Arcot)
in August 1915; is a graduate in
Mathematics of Madras University;
edited the 'Amusement Weekly', the
'Film Weekly of India' and the 'Film
Renter'; worked as Technical Director
and Scenarist at Pioneer Studios.

Ramanathan, K.

Born in 1912 in Travancore State;
is a graduate of Madras University;
was the associate Editor of 'Sound &
Shadow'; joined Vel Pictures as a

technician; at present partner and
chief technician of Kartikeya Films,
Madras.

Ramarao

Proprietor, Bharati Cinema,
Vizagapatam.

Ramarao, V.

(See - Promoters)

Ramaseshan, G.

(See - Promoters)

Ramaswami, V.

Born at Salem in October 1912; is a
graduate of the Madras University;
entered this line in 1934 as assistant to
Cameraman in Vel Picture (Madras);
worked as assistant Director in Sri
Krishna Talkies of Madura; at present
working as Laboratory Chief of Kar-
tikeya Films (Madras).

Rampiari

She first joined the Kohinoor Film
Co. and played minor roles in many
pictures; also worked in Krishna and
Excelsior during silent days; with the
advent of Talkies, took to free-lancing
and appeared in pictures produced
by Ranjit, Kumar, Ambika, and New
Theatres; recently she joined East India
Film Company.

Ramsingh Ramgaria

Proprietor, Jubilee Cinema,
Bareilly.

Randheer (Babu) R. Warade

Born in Bombay in 1915; entered this
line in 1933 as a stuntist. He is with
Wadia Movietone.

Rangia, N. L.

Born at Hyderabad (Deccan) in
September 1901; joined this line in 1929
as a typist in Mahavir Photoplays; later
joined Famous Pictures; in 1930 worked
in Delhi branch of Famous Pictures; in
1931 managed Calcutta branch; in 1932
toured the Far East as (F.P.'s) represen-
tative; on return in 1933 joined Saraswati
Cinetone and was working there as a
Sound Recordist.

Rang Rao

He joined Surya Film Co. in 1929 and
acted character roles in many pictures.
Since the advent of talkies he has be-
come an Actor-Director of Telugu
Pictures.

Ranibala

Born in Calcutta in 1911; entered
this line in 1932; at present with Kali
Films.

Rao, S. R. K.

Born at Valagapudi, (Guntur Dis-
trict) in July 1908; educated in A. C.
College, Guntur; joined Madan Thea-
tres, Calcutta, as R. C. A. installation
Engineer (1929-'32); installed R. C. A.
Equipments in more than a score of
cinemas all over India; acted as direc-
tor in charge of Durga Kala Mandir,
Bezwada (1932 - '34); served as sales
Manager for International Talkie Equip-
ment Co., Bombay, dealers in Bauer
talkie equipments (1935 - '37); now
serving as Manager of Sound Products,
dealers in "ERKO" talkie equipments,
Calcutta branch.

Rao, Y. B.

Born at Mangalore on the 9th Sep-

tember 1912; educated at Govt. College Mangalore; is an undergraduate of the Madras University; after his career in commercial firms in Bombay joined M. P. S. I. in 1936. He is the Asst. Secretary of the M. P. S. I., of the Amateur Cine Society of India and also of the Photographic Society of India. He is one of the enthusiastic workers of the Society and serves as a handy dictionary to the Hon. Secretaries of the above institutions.

Rao, Y. V.

(See - Promoters)

Rashid

Proprietor, Capitol Cinema,
Ambala (Cantt)

Rasool, Sheikh Iftekhar

He is a barrister and a prolific contributor of articles in magazines pertaining to our Industry.

Ratanbai

Her real name is Imam Bandi and hails from Patna where she was born in 1912; she joined the films in 1932 and made her screen debut in 'Subeh-ka-Sitara' under New Theatres; subsequently appeared in many New Theatres films; also worked for Eastern Arts & Kolhapur Cinetone; recently she has joined Imperial.

Rathod, Kanjibhai

One of the oldest film-directors of India. Over a gross of films have been

directed by this veteran. At present working with Wishwakala Movietone.

Ratnaprabha

First she played in 'Prahlad' of Saraswati; later joined Shalini Cinetone and featured in 'Usha'; also appeared in Prabhat's 'Mahatma' and Upper India Movietone's 'Bhakta Cheta'; recently joined Huns Pictures and played in 'Chayya, & 'Dharmaveer'. She is now with Saraswati Cinetone; she has a melodious voice and sings exquisitely.

Raval, Ichhashanker

(See - Promoters)

Raval, Narmadashanker

He started his film career as a Manager of Messrs. Ratilal Brothers (Film Distribution department). He is at present a Managing Partner of Republic Pictures & head of the Select Serials Supply (Bombay). He is one of our rising Distributors.

Raval, Prataprai D.



Born in 1909 at Junagadh; is a Matriculate of the Bombay University;

joined this industry in 1928 and is at present in charge of the publicity department of the Mauj Majah Karyalaya.

Raval, Ratilal N.

(See - Promoters)

Raval, Ravishanker N.

He is one of the partners of the famous firm of Messrs. Ratilal Brothers of Bombay and Bangalore and is attending to their film departments in Bangalore.

Raval, Shantilal N.

He is one of the partners of the famous firm of Messrs. Ratilal Brothers of Bombay and Bangalore. He is a member on the board of Directors of the Film Industrial Corporation Ltd. of Madras.

Ray, Bimal

(See - Promoters)

Reddy, H. M.

(See - Promoters)

Reddy, Ramachandra B.

Director, Andhra Cinetone Ltd.,
Vizag.

Rege, N. V.

(See - Promoters)

Rele, R. K.

(See - Promoters)

Rewashanker

Comedian of Ranjit; appeared in many of Ranjit Productions; is also responsible for music in some of the Ranjit Pictures.

Rizvi

Proprietor, Empire Cinema, Sitapur

Rodriguez

Proprietor, Arthur Cinema, Yeotmal.

Roora Mistry



Born in April 1903 at Panipat Kanai; in 1919 joined a Theatrical Company as a Painter; in 1920 entered our industry and at present he is working in Sagar as an Art Director.

Roujibhai

Proprietor, Golden Cinema, Petlad.

Rosa Hate

She comes from a cultured family of Gwalior and appeared in many silents under her real name Sarojini. She made her talkie debut in 'Dil-ka-

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Daku '—a Ranjit Picture. She also
featured in 'Jwalamukhi' of the same
company.

Rose

She was born in 1911 at Calcutta;
joined Madans in 1931, and featured in
a number of films under Madan banner;
later went to Bombay and joined
Imperial and appeared in many of their
pictures. She is now working in Sagar
Movietone.

Roy, Drupad

Born at Mota (Barodli) on the 18th
October 1906; entered this line in 1926
as an actor in Krishna Film Co., and
then shifted to Jagdish; in 1930 joined
Surya Film Co. where he played chief
roles and also directed a picture. At
present he is working in Southern India
as a film-director of Chandra Pictures.

Roy, Prafulla

He is a film-director of the New
Theatres Ltd.

Roy, P. N.

He is the Production Chief of Studio
No. 1 of the New Theatres Ltd.

Rukmani

She is only 11 and yet made a great
name on the Tamil Screen. She has
featured in several Tamil Pictures. She
speaks Telugu and Hindi and has been
engaged by Sagar Movietone to play
in their Hindi Pictures.

Rukmani, Tiruchur

A renowned songstress and dancer
of Southern India. Since the advent
of talkies she is in great demand.

Sabita Devi

Miss Iris Gasper entered this industry
and became Sabita in 1929 in British
Dominion Films and played the lead in
"Money makes what not". After
playing the leading roles in the pictures
of Indian Kinema Arts, Barua Pictures
and East India she joined Sagar Movie-
tone in 1934. Today she is their chief
female star.

Sadig

Proprietor, Sadig Cinema, Bahawalpur.

Sah, G. L.

Proprietor, Vinod Cinema, Gonda.

Saha, Dhirendra Nath

Born in September 1898 at Jessore (Bengal); is an undergraduate of the Calcutta University; entered this industry in 1923 and produced some documentary films for Bengal and U. P. Governments; he is at present working as a technical director of U.P. Cinetone Ltd. (Lucknow).

Saha, D. N.

Born in 1909 at Calcutta; joined our industry in 1927 as a laboratory-in-charge, and then as a Cameraman in the Indian Red Cross Society; worked as Asst. Cameraman in the New Theatres and East India; as a Cameraman in U.P. Cinetone and now is the cameraman of Ideal Films Ltd., Lucknow.

Sahai, Gobind

Editor, The Nigaristan, Delhi.

Sahani, I. D.

Proprietor, Capitol Cinema, Rawalpindi.

Sahani, Ishwardas

He is one of the important Exhibitors of Northern India. He controls a chain of theatres.

Sahu, R. S.

Proprietor, Roxy Cinema, Musorie.

Saigal, K. L.

Born at Srinagar in 1906; served in P. W. D. at New Delhi and in Block Dept. of N. W. Railway; joined New Theatres Ltd. and played in 'Zinda Lash' and 'Chandidas'. In 'Devdas' he earned the highest encomium ever won by any Star. His songs are entrancing and today he is the greatest box-office draw in India.

Saighal, Daulatram L.

Proprietor, Royal Cinema, Nabha.

Saleh, Camer

Born on the 4th January 1914 at Bombay; entered this industry in 1932 as Manager of Ranjit Bulletin and assistant to the Publicity Officer; was Assistant Publicity Manager of Ranjit Movietone. He is a young man of parts and promises to make a name in this industry.

Salanke, K.

Still Photographer, Wadia Movietone.

Sampat, Dwarkadas Narayandas

(See - Promoters)

Sampat, Ramdas Dwarkadas

Born in March 1906 at Khambhali (Kathiawar); educated in the Fort & Proprietary High School, Bombay; during the Non-Cooperation movement left studies and joined his famous father's business of films in 1924; in 1929 started New Kohinoor Film Co; in 1932 started Hollywood Film Laboratory; in 1934 started the firm of Cine Photo Chemical Co. in partnership with Mr. Tarachand Mhetra; in 1937 opened a branch office at Madras.

Samsuddin

Proprietor, Majestic Cinema, Trichinopoly.

Sangamlal

Proprietor, Sangam Cinema, Delhi.

Sanghvi, R. S.

Proprietor, Imperial Cinema, Ujjain.

Sankarrao

Proprietor, Hanuman Cinema, Malkapur.

Sankatha Prasad

Born on the 7th February 1905 in Benares City; entered this industry in 1929. He is with Sagar. He is one of our outstanding character-actors. His work in some of Sagar Pictures was highly appreciated by the cine-critics all over India.

Sannesia

Proprietor, Sri Krishna Cinema, Vizianagaram.

Sanyal, Pahari

Is an undergraduate of the Lucknow University; joined the New Theatres Ltd. and appeared in 'Raj Rani Mira'; first played the lead, in 'Rup Lekha'; in 'Dhup Chhaon' he earned fame and excelled himself in 'Vidyapati'. He is a good singer and acts intelligently.

Saplay, Hari Ramachandra

Born on the 10th December 1907 at Sawantwadi; entered film industry in

1931; has worked as moulder and sets-designer in Prabhat, Imperial and Gold-Mohor film companies.

Sapre, B. G.

Proprietor, Bharat Cinema, Rajnandgad.

Saran, R. K.

Proprietor, Mohan Cinema, Arrah.

Sarang

Born in April 1910; is a good songster and acted on the stage for some time; worked in 'Domestic Fued' and 'Kurukshetra' of Chhatrapati Cinetone, Kolhapur.

Sarathy, C. P.



Entered the cinema business in 1933 and now he is the joint Proprietor of three theatres in Madras—Broadway, Kinema and Saraswati. In 1936 he became the Director-in-charge of the Distribution Dept. of Vel Pictures Ltd.

Sardar Akhtar

Born in October 1915 at Lahore; joined Cinema industry in 1931 as an

actress in Saroj and afterwards worked with Eastern Arts, and Daryani Productions. Now she is with Prakash people and is playing the lead in all their pictures.

Sardar Mansoor



The leading actor of Wadia Movietone. He is a good songster.

Sarin, Manoharlal

Proprietor, Imperial Cinema, Lahore.

Sarita



Tanjore Lalita Devi was born in 1934 at Hyderabad (Dn.); joined film industry

try in 1932 as an actress in Sagar Film Co.; later joined Imperial and appeared in about ten pictures; now she is with Wadia Movietone. She is a sweet songstress.

Sarpotdar, N. D.

(See - Builders)

Sarpotdar, Yeshwant D.



Born on the 26th November 1906 at Bombay; in 1920 entered this line in Maharashtra Film Company; in 1925 joined Royal Art Studio as a laboratory-man and in 1926-27 worked in United Pictures Syndicate as Laboratory-head; in 1927 joined Aryan Film Co. as a Cameraman and directed a few pictures; has also worked as a Cameraman in Sound Studios (India) Ltd. for over a year. He is at present in Minerva Movietone as a Cinematographer.

Sastri, V.

Proprietor, Chitra Cinema, Mangalore.

Satagopan, V.

He is the asst. Editor of Silver Screen,

Madras and was once an actor of



Asandas Classical Talkies.

Satar, Abdul

Proprietor, Crescent Cinema, Gondal.

Satramdas, R.

He is one of the important exhibitors of Bangalore and controls theatres in the City and the Cantonment.

Satrai

Proprietor, Picture House, Bhagalpore.

Savahna Kunjilal

Proprietor, Gajanan Talkies, Khamgaon.

Savant, Vishnu

He learnt the camera craft in Surya Film Co. He is now with Mysore Film Corporation as a Cinematographer and Laboratorian. He is one of our reliable Cameramen.

Save

Proprietor, Prabhat Talkies, Indore.

Savitri

Born in 1920; joined our industry in 1933 as an actress in Kali Films, Calcutta, and worked in many pictures. She is still with the same concern.

Saxena, C. B.

(See - Promoters)

Sayani, Abdul Hamid Ahmad

Born at Bombay; was once a timber merchant; joined this line in 1925 and is now with Wadia Movietone. He is considered to be one of the outstanding villains of the screen. He is also a composer and a writer of no mean order.

Sayed, M. B.

Born in 1910 at Ahmednagar; joined our industry in 1931 as an actor first, and then as asst. Sound Recordist and now is Sound Recordist of Saraswati Cinetone, Poona.

Seble, Sardar Sant Singh

He is one of the important exhibitors

of Northern India; controls about eight



cinema houses situated in Rawalpindi, Muree, Nowshera, Peshawar etc.; He takes great interest in many public activities.

Seeta Devi

Miss Rene Smith is an Anglo-Indian; joined the films in 1925 and made her screen debut in 'Light of Asia'. Then she was engaged by Madan Theatres Ltd. and appeared in a number of films. With the advent of talkies she joined Eastern Films Limited., Hyderabad and made her talkie debut in 'Shikari'.

Sehgal, D. R.

Proprietor, Golden Talkies, Montgomery.

Sekar, A. K.

Born in Aug. 1907 at Madras; joined film industry in 1933 as an Art Director in Vel Pictures, Madras; is now a Partner and Art Director of Kartikeya Films, Madras.

Sen, Manmathanath

Born in 1895 at Calcutta; is B.Sc. of Calcutta University; joined our industry

in 1936 as a general manager of Dev-Dutta Films which position he still holds.

Seth, Ganesh Das

Proprietor, Raisina Cinema, New Delhi

Sethi, Hari Ram

Managing Director of the Punjab Film Co. Ltd.

Sethna, Manek D.

He is the pioneer showman in India; was the owner of the first touring cinema company in this country. He is the real Father of cinema Trade in India.

Sethna, The Hon'ble Sir Phiroze

(See - Promoters)

Seyne, Benoyendra

Born in February, 1908 in Assam;

worked in British Dominion Films Dumdum (Calcutta); graduated from Film University of Belgium (Brussels) and worked in Belgium Talkies as asst. Director and Technician; also worked in French studio as soundman and Technician. He joined industry in 1927 and worked for London Film's 'Elephant Boy'. He is now a Technical Director.

Shah, Jagmohan Das

Proprietor of the former distributing firm of Messrs. K. D. Bros. of Bombay; at present dealing in reproducing sets & other cine-machinery in Benares.

Shah, Kisan Das

Proprietor of the former distributing firm of Messrs. K. D. Bros. of Bombay; at present dealing in reproducing sets & cine-machineries in Benares.

Shah, C. H.

(See - Promoters)

Shah, Chandulal J.

(See - Promoters)

Shah, Chandulal Tribhuvandas

Part - Proprietor, Imperial Talkies, Nadiad.

Shah, Dayaram J.

(See - Promoters)

Shah, D. M.

Proprietor, Krishna and Cinema-de-France, Ahmedabad.

Shah, Durgalal

Proprietor, Picture House, Nainital.

Shah, D. L.

He is one of the important exhibitors of Northern India and controls many Cinema Halls.

Shah

Proprietor, Meera Talkies, Behrampur.

Shah, Ganpatrai J.

Born in 1894 at Jamnagar; is an elder brother of Mr. Chandulal Shah of the Ranjit; prior to 1933 he was on the Bombay Stock Exchange; now is the General Manager of the West-End Cinema, one of the best picture houses in Bombay.

Shah, (Late) Maganlal J.

Second brother of the Shah Bros. of the Ranjit.

Shah, Mohanlal

(See - Promoters)

Shah, Naginlal

(See - Promoters)

Shah, Shantilal Revchand

Born in April 1914 at Vihe (Satara Dist.); educated at Wilson School and College and at Davar's College of Commerce; joined this industry as a cine-journalist and worked on the

establishment of Mauj Majah Karyalaya during 1931-35; in 1936 joined the noted firm of Messrs Calcutta Film Exchange; in 1937 sponsored the Devendra Cine-Enterprises.

Shah, Syed Ata Ullah

Editor, The Adakar, Lahore.

Shaha

Her real name is "Shamsul Nisa" and hails from Cawnpore; joined Madan Theatres Ltd., and appeared in a number of films. She also worked with Bharat Laxmi Pictures in 'Insaaf ki Top.'

Shahzadi

Born in the year 1913; is the younger sister of Miss Zubeida; has worked in a number of films of Victoria Fatma Film Co. With the advent of Talkies she appeared in pictures of Ajanta, Mahalaxmi, Vishnu, Mazda and other companies.

Shakuntala

First she appeared in 'Street Girl' of Kohinoor United Artists; then joined Asian Film Co. (Indore) and featured in many of their films; made her talkie debut in 'Prahlad' of Saraswati; since then appeared in many talkies.

Shaligram, Padma

She hails from Kolhapur and belongs to a respectable Hindu family; made

her screen debut in Vijay Cinetones' "Sita Swayamwar"; later worked for Ajanta, Menaka, Rajputana & Sagar. She is gifted with a sweet voice; is not much heard of at present.

Shanta

In the early days of talkies she earned good name as a fine commediante of the Indian screen; appeared in a number of pictures of Ranjit-notable among them being 'Four Rascals', 'Comedy of Errors' and 'College Girl'.

Shanta Apte

Hails from a respectable Hindu family of Poona. Saraswati Cinetone brought her to the screen in 'Shyam Sunder'. Subsequently she joined Prabhat and at once became the best box-office draw. She had given exquisite performance in 'Amar Jyoti' and she excelled herself in 'The Unexpected'. She is the Sweet Siren of the Screen. An artiste of high order she promises to shine with the lustre of the Morning (Prabhat) Sun.

Shantakumari

She comes of a respectable Hindu family; joined the films in 1925 under Sharda banner; later worked in Jagdish, Ranjit, Kohinoor United Artists etc.; with the advent of talkies joined Krishnatone and played the lead in many pictures; took to free-lancing

and worked for Digweer, Gold Mohor, and Eastern Arts.

Shantaram V.

(See - Promoters)

Shanti Gupta

Hails from a Bengali family of Calcutta and was a prominent figure of the Bengali screen; worked under Madans, East India, Barua Pictures and others; with the advent of talkies joined East India and was featured in 'Savitri'; also worked in 'Kanthahar' of Radha Film Co.

Sharifa

Made her screen debut in 'Bharati Balak' of Madans; also played important roles in other pictures of Madans; later joined Saroj and left it to join Wadia Movietone where she featured in many Wadia pictures; has also appeared in 'Chand Bibi' of Ajit Movietone; is the mother of lovely Husn Banu.

Sharma, Gajanand

(See - Promoters)

Sharma, Kidar Nath

Born in April 1910 at Narowal (Sialkot Dt.); is a graduate of the Punjab University; joined film industry in 1933 as a Photographer in East India, and in 1934 joined New Theatres as an artiste. Now with New Theatres, as a writer and Asst. Director.

Sharma, R. M.



Manager R. K. O., Lahore office.

Sharma, Shamlal

Proprietor, Ganesh Talkies Beawar.

Sharma, S. P.

Born in August 1901 at Benares; joined our Industry in 1932 and worked in East India, and then in Kesari Films; at present working as Sound Engineer of Ideal Films Ltd., Lucknow.

Sheila Devi

She was born in Punjab and Matri-culated from the Calcutta University in 1926; worked with British Dominion Films Ltd.; Barua Pictures and New Theatres; made her talkie debut in 'Nuri' of Durga International Films Ltd.; joined Ranjit and played in 'College Girl'; has also worked with Taj and Amrit Films, Lahore.

Sheth, Jivaraj K.

Born in November 1911 at Dhrol (Kathiawar); passing with distinction

the examination of London Chamber

Shirodkar, Gurnath Nagesh

Born on the 29th August 1906 at Shiroda; worked as an Hon. Superintendent of a Boy's Hostel in Bombay for some time; joined our industry in 1929 as an apprentice in Ranjit Film Co. He is now the Chief Cameraman of Prakash Pictures.



Shivdasani, Dharamdas T.

Born on the 7th November 1912 at Hyderabad (Sind); graduated from Bombay University; joined this industry in 1933 as an Asst. Director in Eastern Arts Ltd. and Daryani Productions for four pictures; later was a director in Golden Eagle Movietone Ltd.

Shivadasani, Hari

He is our Polished Villain of the screen. He directed and acted in 'Yasmina' and 'Night of Love'.

Shikhare, H. R.

Proprietor, Sudarshan Talkies, Hubli.

Shiraz

He rose into prominence with his title role in 'Thief of Bagdad' of Paramount Film Co. and appeared in many of their productions; also worked with Kumar Movietone. He is at present with Mohan Movietone.

Shirdhankar, Vasantrao

Born in 1908 at Ladghar (Ratnagiri Dt.); entered film industry in 1926 and worked in Jagtap, Sharda, Suresh National, Mehta Luhar, Saraswati and Minerva Movietone as an actor. He is at present a free-lancer.

Shivadasani, L. T.

(See - Promoters)

Shobhana Samarth

Comes from a cultured family of Bombay; made her screen debut in "Orphans of the Society" of Kolhapur Cinetone; later joined Sagar and played the female lead in 'Gay Birds'. She is at present with General Films Ltd., (Bombay).

Shorey, R. L.

(See - Builders)

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Shrikhande, Madhav Govind



Born on the 5th December 1911 at Budhagaon (Miraj State); is a qualified Mechanical and Electrical Engineer; joined our industry in 1934 and worked in the Sound Dept. of Shalini Cinetone; was chief Electrical Engineer and Recordist in Jemotil Theatres (Secunderabad) and later in Educational Cinetone (Jubbulpore); now with Shalini Cinetone as chief Sound & Elec. Engineer. He is one of our expert Technicians.

Shrinivazan, M. K.

He is the Proprietor of Orr Gramophone Talkies, Madras.

Shroff, Boman



Born at Kalyan (Bombay); joined our Industry in 1922 and appeared in many silent pictures; is now with Wadia Movietone. He is known to the screen world as a dare-devil and is a master of make-up. His work in 'Toofani Tarzan' is outstanding. As a comedian his abilities are of no mean order.

Shukla, Balubhai M.

He was, while in Lahore, a distributor and a Journalist. He was very fond of composing doggerels on the stars of the pictures he was exploiting. He is at present working in Prakash Pictures, Bombay.

Shukla, Somnath B.

Born in 1908 at Patan (Gujarat); joined our industry in 1924 in Krishna Film Co.; later joined Ranjit and Vishnu. Now he has taken to free-lancing; also knows Film Editing.

Shyam Sundar

A child star introduced to the film fans in 'Fashionable India' by Krishna in which he made a name for himself; also worked in 'Romantic India' of Rajputana Films Ltd. He is a good singer.

Siddiqi, Izhar Hussain

Siddiqi was born in 1905 at Amethi; graduated from Lucknow University; worked as a school master for sometime and a clerk in the Rly. Dept. for a short period; left service to join cinema industry in 1930 as an actor in New

Theatres: worked also with Eastern Arts as an actor and story writer and at present is with Sagar as an actor & writer.

Sidhwa, F. R.

(See - Promoters)

Sil, Madhu

Born on the 6th March 1901 at Calcutta; is M. Sc. of Calcutta University; worked as Radio & Talkie Engineer before joining cinema industry; joined Kali Films in August 1933 and is now the Sound Engineer of the same concern.

Singh, Balbir

Editor, The Nawa-i-Wattan, Delhi.

Singh, Balwant

Proprietor, Pearl Talkies, Amritsar.

Singh, G. P.

Proprietor; Laxmi Cinema, Chopra.

Singh, Gurubux

Proprietor, Majestic Cinema, Gujranwala.

Singh, Hardayal L.

Proprietor, Friends Cinema, Hoshiarpur.

Singh, Mullick Rikh Ram

He is one of the important exhibitors of the Northern India.

Singh, Manbhir S.

Proprietor, Universal Cinema, Sialkot.

Singh, Niranjan

Proprietor, Rose Talkies, Rawalpindi.

Singh, Sadhu

Proprietor, Picture Palace, Peshawar City.

Singh, Saran S.

Proprietor, New Rose Cinema, Rawalpindi and of Peshawar City.

Singh, Sardar Makhan

Proprietor, New Pearl and Regal Cinemas, Sialkot.

Singh, Tahal

Proprietor, New Majestic Cinema, Lahore.

Singh, Thakar S.

Proprietor, Empire Cinema, Meerut.

Singh, Thakore Ganesh Prasad

Proprietor, Laxmi Cinema, Chopda.

Sinha, L. M.

Proprietor, Krishna Talkies, Calcutta (Cantt.)

Sircar, B. N.

(See - Promoters)

Sirkar, Satish

He is a M.A., B.L., (Calcutta); joined our industry in 1936 and is now working as Production Manager, Kali Films.

Sishubala

Born in 1909 at Calcutta; entered this industry in 1927 as an actress in Kali Films where she is working at present.

Sitara Devi



Born on the 10th November 1919 at Calcutta; was once a famous dancer; entered our industry in 1933; worked in leading roles in Trilok, Sagar, Kumar, Taj, Golden Eagle, Huns, Prince, etc.

She is now with General Films Ltd., (Bombay).

Sitaram Santaram

Proprietor, Hari Cinema, Jullunder.

Sohoni, Bandopant

Is in the industry since silent days; during the talkie era, has worked in films produced by Ajanta, Ambika.

Upper India, & Shree Jagannath Film Companies. His noted pictures: 'Ambarish', 'Royal Musician', 'Vel Duniya'.

Solanki, Dr. Jagadish Chandra

Born on the 11th July 1907 at Agartala; took his M.A., M.D., M.S.H. degree; joined this line in 1929 as an artiste 'Shikari' of Eastern Films; also worked in Jayant Pictures, Madan, Elephant Film Corp., and Bombay Talkies Ltd. directed a picture for Universal Film Co. and worked as Production Manager in the Classical Cinetone Ltd.; now Director, Cawnpore Films Ltd.

Soni, A. D.

Proprietor, Pioneer Cinema, Ferozepore.

Sovani, Raghunath Vinayak

Born in May 1906 at Rahimatpur; studied film technique at Berlin Munich for about two years; joined our industry in 1928; now is a Managing Director and Sound Recordist of Lalit Pictures, Kolhapur.

Spreti, Karl Von

Born on the 21st May 1907; joined cinema industry in 1931 and worked in the Emelka, alias Bavaria Studios in Munich; is now working as Art Director for Bombay Talkies Ltd.

Srinivasan, M.

Born in 1892 at Mysore; educated at Bangalore High School and V. J. T.

Institute, Bcmby; graduated in 1918 and engaged himself in commerce; joined this industry in 1929 in the Young India Film Co.; in 1931 joined Messrs. A. Hussein & Co.; in 1932 sponsored Regal Film Corporation; in 1937 started The Sunbeam Pictures and is at present producing a talkie.

Srinivasan, N.

(See - Promoters)

Srinivasan, T.

Proprietor, Diamond Cinema, Vellore.

Srinivasarao

Proprietor, Maruti Cinema, Gudivada.

Srivastava, Jugal Kishore

Born in 1914 at Azamgarh; worked in Forest Dept. for some time; entered this industry in 1936 and managed Jagat Talkies, Orat; now he is the Secretary to the Betwa Films Ltd., Jhansi.

Srivastava, Nagendranath

Born in 1897 at Lucknow; joined our industry in 1937 as Production Manager of Ideal Films Ltd., Lucknow.

Srivastava, Ram C.

Born in February 1910 at Gonda (U.P.); joined this line in 1936; now is the Secretary and Deputy Director to the Classical Cinetone Corp., Ltd., Lucknow.

Subbulaxmi, S. D.

Born in November 1911 at Shrivaikuntam; was a Stage actress & songstress; has played the lead in several Tamil pictures; in 1935 started the Madras United Artists Corp. in partnership with Mr. K. Subrahmaniam. She is considered to be one of the first-rate actresses of South India.

Subedar, (Late) Jamnadas

(See - Promoters)

Subedar, P. C.

(See - Promoters)

Subramanyam, K.

(See - Promoters)

Subramanian, K. R.

Born on the 20th Dec. 1908 at Sivaganga; joined our industry in 1928 as Manager of India Films Ltd.; also worked in the same capacity in World Wide Pictures Ltd. and Oriental Film Service; now is managing Oriental Films.

Subramaniam, S.

Born on the 30th June 1912 at Sundarapandiapuram (Tinnevely); joined this industry in 1930 as an asst. Manager of Diamond Cinema, Kumbakonam; joined Rajaram Touring Talkies as Manager; now he is the General Manager of Rajaram Touring Talkies.

Suchet Singh (Late)

(See - Promoters)

Sudarshan, Pandit

Born in September 1896 at Sialkot (Punjab); left Journalism to join this industry in 1932 as an author and Director in Bharat Laxmi Pictures, Calcutta; now working in New Theatres as a story writer. His name as a writer of stories is as great as Pandit Betab's, in the Northern India.

Sulochna

Miss Ruby Mayers entered films in 1925 and became 'Sulochana' in Kohinoor Film Company. Her first picture was 'Veerbala'. She joined Imperial Film Company where she became the idol of the cine-goers. She has also worked with Oriental Pictures, Maharashtra and Ranjit. She was the highest paid star in India. Recently she has floated her own concern.

Sultana

The eldest of the famous Trio. She made her screen debut in 'Veer Abhimanyu' of the Star Films Ltd. And then she worked in Kohinoor, Laxmi, Imperial and other concerns. In silent days she was really the Sultana of the Screen. With the advent of the talkies she worked in Usha Cinetone, Kumar Movietone and East India. She has now practically retired from the line.

Sumshuddin

He hails from Punjab and is a famous singer of Colombia; was once with the

Trilok Cinetone, Lahore and played in their picture 'Aurat-ka-Dil' and won a good reputation.

Sunilini Devi

She comes from respectable Chattopadhyaya family; played lead in 'Veer Kunai' produced by Mr. Bhavanani; also appeared in a Bombay Talkie's short was Jt. Hon. Secretary of M. P. S. I for 1936-37.

Sundaram, V. N.

Still in his teens he is with Balakrishna Sangeetha Sabha of Madurai. He made a name in some Vel Pictures.

Sundaram, T. R.

He is the Managing Executive of Modern Theatres of Salem.

Sundarambal, (Miss) K. B.



Joined our industry in 1935 and appeared as heroine in 'Nandanar'; now with the Travancore Studios Ltd.

Sundaresan, K. N.

Entered the Film Distribution Dept. in 1928; became branch manager of Exhibitors Film Service, Bombay. At present he is a Branch Manager of Aurora Film Corp.

Sunita Devi

She is a versatile dancer of the Bombay Talkies Ltd. She has lately joined Ranjit.

Surendra

Hails from a cultured Hindu family; is a double graduate; joined Sagar Movie-tone and played the lead in 'Deccan Queen' and since then featured in the leading role in several Sagar pictures.

He is a fine songster and promises to be one of our best leading men of the films.

Suri, C. L.

Proprietor, Tabassam Cinema, Jhang (Maghiana).

Surti, Harilal Thakorlal

Born on the 28th Sept. 1902 at Broach; left the service in cotton market to join this industry in 1928 as a manufacturer of Cinema Slides, Blocks, Rubber-Stamps and other publicity materials.

Sushila (Moti)

First entered this line as an actress in Imperial; in 1932 joined Sharda and thereafter worked with Krishna, Sagar, & Kumar. In partnership with Mr. Madhok she started Kailash Pictures. She is at present working in Paramount Studio. She excels in vampish roles.

Sushilkumar Bhandhopadaya

Editor, The Desh, Calcutta.

Swamy, T. V. K.

Proprietor, Rajaram Talkies, Tanjore.

Swami, K.

Proprietor, Pioneer Cinema, Nagercoil.

Swarup Rani

Comes from a Muslim family of Aligarh; first joined the Sagar Movietone and won the laurels in their 'Dancing girl'; later worked for Trilok, Kumar, Paramount, and Saroj Film Co., Bombay. Her important talks are, 'Educated wife' 'Chandra' and 'Hoor-e-Baghdad'. She is not much heard of at present.

Syed Ahmed

Well-known comedian of Imperial Film Co. He has played in a number of Imperial productions. He is still with them.

Syed, M. B.

He is the Manager of the Calcutta Film Exchange, Madras Branch.

Syn, Rohatagi

Proprietor, Regal Cinema, Gorakhpur.

Tagore, Sir P. C.

(See - Promoters)

Taherally

Proprietor, Prince Cinema, Baroda.

Talagiri, Pandurang

(See - Builders)

Tandon, Munny Lal

Born at Allahabad on the 23rd March 1904; is a graduate of the University of Southern California, Los Angeles; entered this industry in 1928; has worked in Hollywood as assistant to directors of Warner Brothers and M.G.M.; returned home in 1934 and directed four pictures; at present working in South India. His study and knowledge on the technical side of our Industry is wide.

Tara Devi

She was introduced by Kohinoor Film Co., and appeared in many of their

pictures; later joined the Majestic, Vishnu, Imperial and others; joined the Krishnatone when Talkies came and played the female lead in 'Roshan-Ara'.

Tarapore, Eruch C.

Born in 1902 at Bombay; at present assistant-Director in Minerva Movie-tone.

Tarapore, Mehr K. E.

Editor 'The Mirror', Bombay.

Tarkhad, (Miss) Nalini



She belongs to a respectable Hindu family; is a graduate of Bombay University; entered this industry in 1929 and played an important role in 'Toy-Cart'; also worked in 'Sacred Ganges'. She made a great name in the Prabhat pictures. She had recently floated Jayshree Films in partnership with Mr. K. Dhaibar.

Tata, Burjor M.

(See - Promoters)

Tata, Erach



Asst. Recordist, Wadia Movietone.

Tata, Nadirsh M.

(See - Promoters)

Tembe, Govindrao

Well-known artiste of Marathi Stage and a veteran character actor. Played the lead in 'King of Ayodhya' of Prabhat; his acting in 'Maya Machhindra' brought him fame from all over the country; later joined Shree Cinetone & subsequently worked in Shalini Cinetone as a Music Director. He was later with Natraj Films.

Tendulkar, Dinanath G.

Born on the 15th October 1908 at Bombay; is a graduate of the Bombay University; has passed three years in Russia and studied Cine-technique; on returning home was with Sagar Movietone as a technician.

Tendulkar, H. D.

Born on the 23rd February 1904 at Narimpa (Ratnagiri); is a M. Sc. of

the Bombay University; entered this line in 1932 in Saraswati Cinetone and picked up Laboratory and Recording work; during 1933-35 was Sound Engineer of Jayant Pictures; in 1935-36 joined Sharda Movietone; in 1936 retired from the line and is a lecturer in physics in a Bombay College.

Tewaree, Dharmanand

Born on the 31st December 1902 at Garhwal; at present Music Director of Cawnpore Films Ltd.

Thakker, Narsimhdas



Born in 1906 in Kathiawar; entered this line as a booking clerk in a Surat Cinema in 1925; came to Bombay and started the Cinema Rangbhumi with Mr. Sunderji Pandya as its Editor. The weekly changed its name to the Cinema Bulletin and is one of the important vernacular cine-weeklies. He is the part proprietor of the weekly and the Cinema-bulletin Press.

Thakkar, P. V.

Born in 1897 at Rajkot. He is the



Editor of Gujarati Cine-Weekly 'The Vilas'.

Thakkar, Ramoo

Born on the 19th September 1904 at Bhavnagar; is at present Publicity officer of Bombay Talkies Ltd.

Thakore, Jayantilal

(See - Promoters)

Thakore, Mahendra



Born on the 29th July 1903 at Ahmedabad; in 1929 joined Sagar Movietone as an asst. to the Director; in 1937 directed his first picture in Tamil. He is at present directing a

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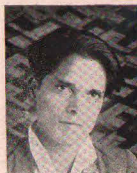
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Hindi picture. He is an ambitious as a film-editor and also directed a young man and promises to be a good director of films.

Thakur, G. A.

Born on the 18th November 1913; graduated in Science in 1933 from Bombay University. Edits and publishes Cine-News monthly Karachi since August 1933. Represents Motion Picture Herald, New York. Proprietor Eastern Pictures, Kinema Exploiters of India and partner Laxmi Talkies, Dadar. Hon. Secretary Motion Picture Association, Sind-Bulochistan.



picture. He is at present with Natraj Films as a film-editor and asst. Director.

Thyagaraja Bhagavathar

Born in 1910 at Tanjore. He is a great exponent of South Indian School of Music; entered this industry in 1934 and featured in a number of pictures. He is the most popular South Indian Artiste.

Thanawala, Nadir Rustomji

Born on the 10th January 1896 at Bombay; entered our line in 1934; is one of the partners of Palace Talkies, Bombay.

Thandapani Chettiar

Born in July 1901 at Pattukkottai (Tanjore); is the Managing Director of the Jai Bharath Film Co. Ltd., of Trichinopoly.

Thimmayya, M. V.

Proprietor, Opera (New) and Sri Krishna Cinemas, Mysore.

Thite, R. D.

Born in December 1910 at Satara; entered this line in 1932 as a continuity-man in Saraswati Cinetone of Poona; in 1935 joined Vel Pictures of Madras

Tipnis, P. R.

(See - Promoters)

Torney, R. G.

(See - Promoters)

Trivedi, Chandrashekhar K.

Born at Kapadvanj on the 15th August 1908; joined this line in 1931 in Saroj Movietone; is at present one of the Sound Engineers of Ranjit Movietone.

Udwadia, M.

(See - Promoters)

Umashashi

Born in 1914; comes of a respectable Bengali family of Calcutta; was introduced to films by Graphic Arts (Calcutta); she also played roles in Madan's Talkies; joined New Theatres and attained stardom in 'Chandidas'; is still with New Theatres. She sings nicely and is one of our prominent emotional actresses.

Umbrajkar, Govind Balkrishna

Born at Sholapur in 1906; started Onkar Film Company which assumed in 1936 the style of Onkar Cinetone and produced 'Shama'.

Unger, F. E.

Proprietor, Kelvin Cinema, Gauhati.

Urmila Devi

She was an actress with Sangeet Movietone.

Usha Devi

Born in 1912 at Srirampore (Bengal); joined this line in 1930 as an artiste of

Kali Films and appeared in a number of pictures. She is still remembered for her work in 'Dwipantar'.

Vachha, Nariman B.

One of the prominent film insurance agents, Mr. Vachha started his insurance career in 1929; in 1930 he was appointed chief agent by the Royal Insurance Co.; since 1931 he started film insurance on a small scale and his firm now controls the entire insurance of some of the well-known parties of the industry.

Vadangekar, Ganapat R.

Born in 1912 at Kolhapur; entered this line in 1934 as an art director in Shalini Cinetone.

Vaid, G. L.

Son of a Civil Surgeon, he belongs to a respectable family of Delhi. Formerly he had acted in many amateur clubs of Y. M. C. A. Dramatic Club. He has now joined New Theatres Ltd. and has appeared in many of their productions.

Vaidya, Y. G.

Proprietor, Krishna Cinema, Belgaum.

Vakil, Gulabbhai

He is the part-proprietor of the firm of Messrs. Mangalbhai & Co., dealers in Gaervet products. He manages the Calcutta office.

Vakil, (Late) Kanayalal H.

(See - Founders)

Vakil, Madan Roy

One of the oldest Indian Film stars; worked in Oriental Pictures Corp., Saurashtra Film Co., Star Film Co., Royal Art Studio, Excelsior Film Co., and finally he joined the Imperial Film Co. He acted in a number of films under Imperial banner and also directed some pictures.

Vakil, Mangalbhai

He is a part proprietor of the firm of Messrs. Mangalbhai & Co., the dealers in Gaervet Products. He manages the Bombay Office.

Vakil, Nanooobhai B.

(See - Promoters)

Vakil, Thakorebhai

(See - Promoters)

Valayudan, S. S.

Proprietor, Oriental Cinema, Salem.

Vallabhdas Ranchoddas

(See - Promoters)

Varma, Ramchandra

Born in 1911 at Jodhpur; entered this line in 1931; worked in Madan Theatres, East India, Pioneer, and Bharat Laxmi as Laboratory-man; at present is in-charge of the Laboratory of The Ideal Films Ltd., of Lucknow.

Varne, Pandurang N.

Born in Satara District on the 1st January 1907; entered our line in 1925 as an actor in U. P. Syndicate and since then worked in Aryan Film Co.; Suvarna, Sharda, Navjivan, Rohini, Saraswati, Upper India, Purima and Diamond. He is a good character actor.

Vasanti

Who does not know her? She is the sweeper-girl of 'Dharmatma'. She carried this picture on her baby shoulders. And in 'Amar Jyoti' she scored another triumph. And then she came in 'The Unexpected' and left the cine-goers expecting her in every other picture. She is now with Ranjit.

She is the daughter of a practising pleader of Kolhapur. She is the sprightly imp of the screen.

Vazir Hazi (Late)

(See - Promoters)

Ved, Purushottam V.

(See - Promoters)

Veerraghavan, M. V.

Editor, 'Cine Art Review', Madras.

Velkar, Laxmanrao U.

Born on the 26th May 1893 at Bombay; is one of our oldest laboratorians; worked as head of laboratory in Kohinoor, Krishna and Sharda; is at present head of the Laboratory of Saroj Movietone.

Venkat Ram, T.



Born in 1914 at Tsundur (Guntur Dt.); educated at A. C. College, Guntur; is an under-graduate of Andhra University; joined M.P.S.I. in Jan. 1938 as one of the assistants to the editor of this Year Book.

Venkatramaiah, K.

Proprietor, Sreenivas Cinema, Gudivada.

Verma, K.

Editor, The Cinema Light, Calcutta.

Verma, K. C.



He is the Proprietor of the well-known theatre Plaza of Delhi. He is also partner in a Bombay Firm of Engineers and Contractors.

Verma, V. S.

Hails from U. P.; played important roles in 'Droupadi' and 'Sati Madalasa'; joined the Usha Cinetone as a director and produced and directed 'Usha Haran'.

Vijay Kumar

Hails from a respectable family and is a graduate; made his screen debut in Shakti's 'This is Life'. Subsequently worked in Bhavnani, Saroj & Mahavir Films. He is a good singer.

Vijayal, M. S.

She is one of the well-known South Indian actresses.

Vilochana

She belongs to Bellary and appeared in pictures of General Films Ltd., Madras, during silent days.

Vimala

Miss Solomon is Jewess by birth and hails from Calcutta; played the female lead in 'Nur Jehan' of Imperial Film Co. she has retired from the filmland.

Vincent, A.

(See - Promoters)

Vinginkar, Srinivas

Proprietor, Cinema Republica and Sri Damodar Cinema, Mar Goa.

Vishwanath, P. K.

Born at Indore on the 29th August 1906; joined this line in 1934 as a recordist in Srinivas Cinetone, Madras; at present with Sundaram Sound Studios as a recordist.

Vithal Raghunath (Master Vithal)



Born in 1906 in a village in Kolhapur State; entered our line in 1923 in Maharashtra Film Co.; in 1926 joined Sharda

Film Co. and became the darling of the millions; in 1929 joined Imperial Film Co.; in 1931 acted the lead in 'Alam Ara' and thus he is our first Talkie Hero; in 1932 joined Sagar Movietone; in 1933 joined Saraswati Cinetone and directed a picture; in 1935 joined Sharda Movietone (B. K. M. Dave); in 1937 worked in 'Asiatic Sitara' of Harshad and Jagtap. He was the Stunt King of the Indian Screen, a hero once worshiped by all cine-goers in India.

Vyas, Baba

He joined films very early and played important roles in some of Laxmi, Kohinoor, Jagdish and Ranjit pictures. He is a famous character actor of Indian Screen.

Vyas, Narottam

(See - Promoters)

Vyas, Sadashiv J.

Born at Viramgam on the 3rd Feb. 1909; joined this line as a laboratory-man in Krishna Film Co.; learnt photography and at present a free-lance Cameraman.

Vyas, Vishnukumar

(See - Promoters)

Wadekar, A. V.

Born at Vengorla in 1902; joined as an actor in Kohinoor Film Co., in 1928; since 1936 working as a Cameraman in Paramount Film Co.

Wadia, Homi B.

(See - Promoters)

Wadia, Jamshed B.

(See - Promoters)

Warerkar, B. V.

He is the celebrated Marathi author and dramatist. Born in April 1883 at Malwan (Ratnagiri); entered this industry in 1924 as a story writer and since then he is much sought after for screen stories by Producers of pictures.

Washikar, S. S.

Proprietor, Deccan Talkies, Hubli.

Washikar, Shivaram S.

Born in October 1893; Educated at Kolhapur; joined Maharashtra Film Co. from its inception and was associated

with many of their silent films. He started his Journalistic career with the 'Indu Prakash' and in 1923 joined the 'Dnyanprakash' as Manager. He is a well known Marathi writer. He is the writer of the screen stories of 'Tukaram' and 'Gopal-Krishna' for the Prabhat.

Wategaokar, Ganesh Vishnu

Born at Satara on the 15th February 1910; entered this line as a painter in U. P. Syndicate of Kirkee in 1929; at present working in Saraswati Cinetone as an Art Director.

Wellington, Rustomji Dorabji

(See - Promoters)

White, Mrs. S. G.

Proprietrix, White Cinema, Kasauli.

Wirsching, Joseph

(See - Promoters)

Yajnik, Indulal

He is a brilliant writer and one of our important national workers. Like a comet he appeared as a producer in 1927 and disappeared in 1931. After a stay in Germany for over three years he returned home and is today fighting for 'Kisan Cause'.

Yagnik, Navin

Born in 1913 at Calcutta; entered this line in 1930 as an actor in Sagar Movietone; in 1933 joined Ajanta, in 1935 Golden Eagle, in 1936 Bhavnani Productions and Aryan Pictures; acted the lead in several pictures; earned

good name in pictures directed by Mr. Bhavnani.

Yagnik, Raja

Director, Wadia Movietone.

Yakub, M.

Born on the 4th April 1903 at Jubbulpore; joined this line in 1926 as an actor in Sharda Film Co.; later he worked in Royal Film Co; in 1928 joined Victoria Fatma Film Co. and featured in important roles; in 1929 he joined Imperial and then shifted to Sagar where he is still working. He came out as a character actor in Sagar Pictures and won fame as a polished villain on the screen. He is now a film director of the concern. He is considered to be one of the best character actors.

Yasmina

She is an Anglo-Indian. She worked with Gandharva, Eastern Arts and Ranjit. She is now with General Films Ltd.

Zebunissa

Born in 1913 at Peshawar; joined this line in 1926 as an actress in Royal Art Studio (Bombay); in 1927 joined Imperial and worked in a few pictures; in 1928 joined Sharda and played the lead in several pictures; in 1930 went over to Surya Film Co., Bangalore; in 1931 returned to Bombay and joined Saroj where she is working at present. She is one of our versatile actresses and can play any type of roles but particularly excels in vampish parts. In silent days she had a large following and her box-office value was great.

Zia

Born on the 3rd February 1914. He entered this industry as a story writer. He worked first with Sagar and then with Saroj. At present he is with Sagar and is a director of pictures. He has a great aptitude for writing popular songs. The majority of Sagar song-hits are of his composition. He promises to be a good film director.

Zilloo

Born in Bombay on the 10th July 1904; entered our industry in 1921 as an actress in The Star Films Ltd. and since then worked in Majestic, Royal and Imperial. She is our greatest character player. She had exquisitely played all types of roles during these fifteen years. She has practically retired from the screen.

Zohra

She hails from Lahore and joined the films in 1932. Her talkie debut was in 'Anang Sena'; joined Jayant and played the female lead in 'Jahr-e-Ishk'; later on took to free-lancing and worked with various concerns including Kanwal, Prosperity, Royal, Kala, and Jayant pictures.

Zubeida

Born in 1911 at Dumas (Surat); entered this industry in 1923 as an actress in Kohinoor Film Company; her first picture was 'Gul Bakavli' where she act-

ed in the lead; in 1925 she joined Laxmi Pictures; in 1926 worked in Royal Art Studio, in 1927 in Excelsior Film Co., in 1929 in Orient Film Co., in 1929 in Ranjit Film Co., in 1930-31 in Imperial Film Co.; is our first Talkie Heroine of 'Alam Ara'; in 1932 shifted to Sagar Movietone; in 1934 in partnership with Mr. Nanubhai Vakil started Mahalaxmi Cinetone; in 1936 went to Calcutta and joined Tollywood Studios.

She is a graceful dancer and possesses histrionic talents of high order. At one time along with Sulochana she shared the filmic empire of India.

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