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IN THIS ISSUE

| | | | | |
|---|-----|-----|-----|----|
| The World in Tears (<i>Editorial</i>) | ... | ... | ... | 7 |
| The Power of Love | ... | ... | ... | 10 |
| Matters that Matter | ... | ... | ... | 11 |
| Fan Club | ... | ... | ... | 39 |
| Hot from Hollywood | ... | ... | ... | 63 |
| Studio News | ... | ... | ... | 70 |

SPECIAL ARTICLES

| | | | | |
|---|-----|-----|-----|----|
| Inventions of Interest | ... | ... | ... | 17 |
| Found they Filmed a Ghost (<i>By</i> LESLIE WOOD) | ... | ... | ... | 19 |
| Spring Cleaning the Projection Booth | ... | ... | ... | 21 |
| Pre-Tests (<i>By</i> JIM MERRICK) | ... | ... | ... | 29 |
| Progress of Educational Films etc. (<i>By</i> DR. ZIEROLD) | ... | ... | ... | 31 |
| Vocational Education in U. S. | ... | ... | ... | 33 |
| Beauty in Movieland (<i>By</i> DINKAR RAO) | ... | ... | ... | 47 |
| Brains are Better Than Cash (<i>By</i> NORMAN LEE) | ... | ... | ... | 50 |
| Bombay Betrays India | ... | ... | ... | 69 |

IN LIGHTER VEIN

| | | | | |
|--|-----|-----|-----|----|
| Gossip (<i>By</i> STUDIO SPY) | ... | ... | ... | 23 |
| Kidding the kiddies. (<i>By</i> PROF. T. K. VENKATARAMAN) | ... | ... | ... | 43 |
| As it strikes me | ... | ... | ... | 57 |

LADIES' CORNER

| | | | | |
|---------------------------|-----|-----|-----|----|
| Care of Teeth—Other Hints | ... | ... | ... | 45 |
|---------------------------|-----|-----|-----|----|

CRICKET

| | | | | |
|-------------------|-----|-----|-----|----|
| IV & V Tests etc. | ... | ... | ... | 53 |
|-------------------|-----|-----|-----|----|

ASTROLOGY

| | | | | |
|-----------------------|-----|-----|-----|----|
| How is March for you? | ... | ... | ... | 58 |
|-----------------------|-----|-----|-----|----|

LAST PAGE

| | | | | |
|--------------------|-----|-----|-----|----|
| A Matter of Widows | ... | ... | ... | 72 |
|--------------------|-----|-----|-----|----|

PICTORIAL SUPPLEMENT

| | | | | |
|---|-----|-----|-----|----------|
| Thavamani Devi | ... | ... | ... | 5 |
| Photographs of 4th and 5th Tests | ... | ... | ... | 35 to 38 |
| Susan Hayward & Robert Cummings | ... | ... | ... | 67 |
| U. R. Jeevaratnam as Vatsala in ABHIMANYU | ... | ... | ... | 68 |

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THE NATIONAL JOURNAL WITH UNIVERSAL APPEAL

Editor : N. SRINIVAS, M. A.

Vol 5

15th FEBRUARY, 1948

No. 12.

THE WORLD IN TEARS

The death of MAHATMAJI on the 30th January, consequent to a shooting outrage which for its enormity and gravity has no parallel in living memory, has sunk the entire world into an immeasurable depth of sorrow. Thus passes away from the living world to the world beyond, the greatest man on earth and one of India's illustrious sons since Budha and Asoka.

At this tragic moment, the only consolation is that Mahatmaji has left to India and the world, a rich legacy—his creed and philosophy which will hereafter be known as the "GANDHIAN CULT". In its essentials it is amazingly simple. It aims to purge evil and establish purity whether it is in politics or in religion, either in private life or in society. The means by which he sought to attain this end was "AHIMSA"—non—violence.

To him, alien rule was an evil as it kept the sons of the soil in perpetual slavery

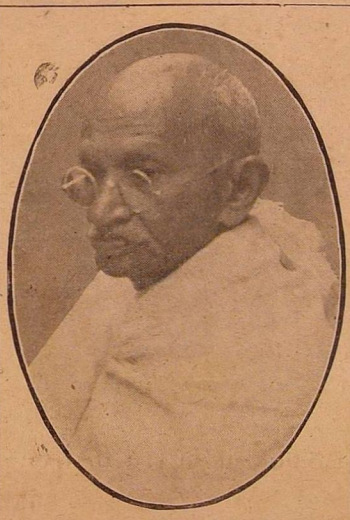
Hence his struggles to free India. When once India was free he was out to establish an ideal state, wherein people will be free from hunger, poverty, and sickness, wherein men of all creeds could live happily,

united by the bonds of "love".

Be it said to his credit that Mahatmaji achieved freedom for his country during his life-time, but as for establishing an ideal state, alas! it is yet to take any concrete shape.

To say that the task left unfinished by Mahatmaji will now be finished by his followers is to say something conventional. For one thing, such a statement is full of presumptions and assumptions. It presumes the existence

of a man of equal calibre, intelligence and of high character as Mahatmaji. It assumes that this man will command the respect and implicit obedience of the people which the Mahatma commanded



during his life-time. How far such presumptions and assumptions are correct, only the future course of events will be able to reveal. But one thing alone is certain—that whoever undertakes the task will find it a superhuman one, seething with dangers and difficulties.

What more proof is required of the dangerous task ahead than the brutal murder of a man whom India respected and worshipped? To some it may be interesting to find details about the name, occupation and antecedents of the Mahatmaji's assailant. But that is forgetting the more important fact, that he is a Hindu, which is all that vitally matters in this sad event. The perpetrator of the

brutal deed is only a tool and an instrument. It reveals the state of mind of at least a section of Hindus who are to-day as guilty of the blood of Mahatmaji as the actual perpetrator. To-day, things are in such a state that in the words of Bernard Shaw, "It is dangerous to be too good".

That it should still be impossible for good men to live in this country is a sad commentary on the conduct of the people who have listened to Mahatmaji's message of peace and love. To-day Hinduism has become a religion of fanatics having thrown to the winds the fine sentiments of the Bagawad Geeta and the teachings of Buddha. It is not by bathing in holy waters or worshipping in holy shrines

At Madras—Mahatmaji on his way to the Prayer Meeting

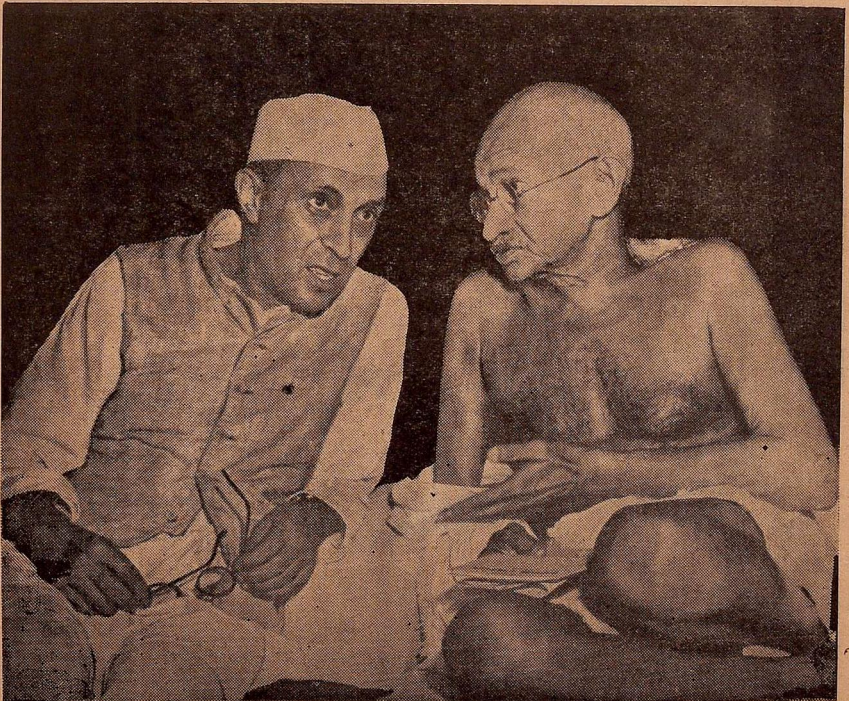


That the Prayer Meeting was made the scene of a brutal murder at Delhi will remain for ever the saddest part of the tragedy.

that we can wash away our sins but by purification and penitence on the Gandhian line.

After Mahatmaji's death India is like a ship without a rudder. For nearly 30 years, he had a final say on everything affecting the destinies of the country. He had no other thoughts except India. As James Cameron said of him "Everything in life was politics from his cabinets at sun rise to his evening prayers, from the milk of his goats to the 5sh watch he slung at his waist". Even after his death we look to his spirit to

guide us, a proof positive of our helplessness in having lost him. Now that he is gone his philosophy and creed will have an added impetus. "We have not listned to his advice when he was alive", lamented Sardar Patel. He need lament no more as everything of Gandhiji will now become sacred. If by his death people return to sanity and follow his teachings, pursue the path of righteousness and truth, it would be the greatest and fitting tribute to the memory of one whose life was one long record of service and sacrifice to his country which was always dearest and nearest to his heart.



Mahatmaji offers words of advice to Pandit Nehru.

THE POWER OF LOVE

(IN THE WORDS OF MAHATMA GANDHI)

Man, not having been given the power of creation, does not possess the right of destroying the meanest creature that lives.

Ahimsa is not merely a negative state of harmlessness but it is a positive state of love of doing good even to the evildoer. But it does not mean helping the evil-doer to continue the wrong or tolerating it by passive acquiescence. On the contrary, love, the active state of Ahimsa, requires you to resist the wrong-doer by dissociating yourself from him even though it may offend him or injure him physically.

When a person claims to be non-violent, he is expected not to be angry with one who has injured him. He will not wish him harm; he will wish him well; he will not swear at him; he will not cause him any physical hurt. He will put up with all the injury to which he is subjected by the wrong-doer. Thus Non-violence is complete innocence.

Complete non-violence is complete absence of ill will against all that lives. It therefore embraces even sub-human life, not excluding noxious insects or beasts. They have not been created to feed our destructive propensities. If we only knew the mind of the Creator we should find their proper place in his creation. Non-violence is therefore in its active form good will towards all life. It is pure Love. I read it in the Hindu Scriptures, in the Bible, in the Koran.

Non-violence is a perfect state. It is a goal towards which all mankind moves naturally though unconsciously. Man does not become divine when he personifies innocence in himself. Only then does he become truly man. In our present state we are partly men and partly beasts and in our ignorance and even arrogance say that we truly fulfil the purpose of our species when we deliver blow for blow and develop the measure of anger required for the purpose.

The goal ever recedes from us. The greater the progress, the greater the recognition of our unworthiness. Satisfaction lies in the effort, not in the attainment. Full effort is full victory.

(CEYLON OBSERVER.)

Matters *that* Matter

CINEMA EMPLOYEES' DISPUTE

An industrial dispute arose between the workers and the management of Cinema Talkies in the Madras City over matters relating to wages, dearness allowance, annual bonus, leave facilities, provident fund, punishments, etc., says a Press Note. As the parties were unable to arrive at an amicable settlement, the dispute was referred to Dewan Bahadur K. S. Ramaswami Sastri, Retired District and Sessions Judge as Industrial Tribunal for adjudication. After enquiry the tribunal has made the following recommendations :—

The employees in the Madras City cinemas have been classified into various categories and pay scales as well as minimum number of posts under each category have been fixed taking 160 as the basic living index number. Cinema employers who are paying less than these rates must come upto this level and those who pay more now should continue to pay at such rates. Salary should be paid on a working day within the 5th day of each month. If the employee prefers to have it in two instalments, a moiety should be paid on a working day between the 15th and 20th of each month. Dearness allowance should be paid at 3 annas per month per point in the cost of living index over 160. Each employee shall get one month's basic pay as bonus if the profit gained by the employer is 10 per cent and more; two months' basic pay as bonus if the profit is 20 per cent and more; 3 months' basic pay as bonus if the profit is 30 per cent and more and so on. The first bonus should be paid within a week of new Year Day each year and a second one, if any, must be given three days before the Deepavali day. Every employee, who has put in a continuous ser-

vice of 12 months is entitled to 12 days' casual leave, 12 days' privilege leave and 12 days, sick leave on full pay and the privilege leave can be accumulated up to a maximum of 24 days. For purpose of provident fund every employee shall subscribe one anna in the rupee of his salary as his contribution and the employer shall contribute an equal amount. Half a month's salary should be given as gratuity for each year of service and the employee with at least 3 years' service to his credit shall be entitled to the benefit of such gratuity scheme until such time as the provident fund scheme comes into force. Overtime payment shall be made at 7/8th of a day's wages for each extra show. Weekly holiday should be given as per the Weekly Holidays Act. An employee is entitled to be confirmed after 6 months' service unless the employer extends his probation by a further



N. S. Krishnan in Nallathambi.



Lalitha and Padmini in a dance pose in *Gokuladasai*.

period of six months and it is open to the employer to terminate the probation if he is not satisfied with the service of the employee. It is open to the employer to withhold increments for proper reasons but this order is liable to revision on the employee's appeal by the Labour Welfare Committee or in its absence by the Labour Commissioner. The employee can claim that when he is sought to be discharged or dismissed from service there should be an enquiry after framing a proper charge against him and that an official of the union should be allowed to be present at such an enquiry. Where he is fined, suspended or dismissed by the employer, he has a right of appeal to the Labour Welfare Committee or in its absence to the Commissioner of Labour or such other authority as the Government may appoint. Booking Clerks and Ticket Collectors who are employed elsewhere and

basic wages should have retrospective effect from 20th May 1947, the date on which the proceedings before the Tribunal commenced and the other recommendations should be given effect from 1st January 1948.

The Government accept these recommendations and make them binding on the parties for a period of one year.

SOCIAL WELFARE FILMS BY UNITED NATIONS

Production has now been started, in a village in the Satara district of Bombay Presidency, of the three educational films for training Indian social welfare workers, which are being financed by the United Nations.

The three films are being produced at the request of the Indian Government, through the Indian Delegation to the United Nations, as a part of the organization's advisory

who are unable to attend the 3.15 p.m. shows on week days that proportion of their months pay should be cut out of their salary and given to the persons who do the work for the matinee shows.

Of the three cases of victimisation, Mr. K. Subbaroyalu and Mr. R. Lokanathan should be re-instated and paid Rs. 20 and Rs. 70.10.8 respectively as damages. The other one, viz., Mr. Abdul Kadir need not be re-instated.

The recommendations in respect of

social welfare program which provides for assistance in this line to member countries at their request.

Subjects of the three films, as requested, are maternity welfare, infant care and environmental welfare. Details for the films were supplied by Dr. K. S. Mhaskar, technical advisor appointed by the Indian delegation to the United Nations.

The films are being produced by "Documentary Unit India", a Bombay film company specializing in production of educational and documentary films. Mr. Paul Zuls is Producer and Director and Dr. P. V. Pathy is Cameraman.

Miss Marion Lix, who has been engaged in film production work for twenty years, in the U.S.A, England and France, was sent to India from United Nations Headquarters to supervise the project and supply the specialist's knowledge in educational film making. Up until she arrived in India on this United Nations mission, Miss Dix was Chief of the Film Section in the Department of Public Information at United Nations Headquarters ever since its inception more than two years ago.

FILM IN COLONIAL DEVELOPMENT

"Men cannot exist half slave and half free," said Abraham Lincoln many years ago with special reference to the American Negro slave problem. To-day in the council chambers of UNESCO United (Nations Educational, Scientific and Cultural Organisation) these words are echoed

by Dr. Jullan S. Huxley, British Director of the Organisation.

"Man cannot exist half-literate and half illiterate."

Fundamental education is now one of the most pressing problems which face our social reconstructors. But the ability to read and write is by no means the beginning.

"We cannot have peace on this earth while there are still vast fields of frustration in the world, where prides are often hurt by the assumptions of our Western people," said Mr. John Grierson Director of Mass Communications at UNESCO, speaking at a Conference on "The Film in Colonial Development" recently at the Royal Empire Society's Headquarters in London.

"This Conference has a special significance at this time," said Mr. Grierson. "Seeing it from an international point of view nothing is so significant today as the fact that the peoples of the world are on the move,



Honnappa Bagavather in a romantic pose in *Gokuladasi*.



Swarna Venkatesa Dikshithar who has composed many film hits.

physically and spiritually. There is a challenge today to every responsible government, and not least to those involved in the problems of education."

The present British Government was most concerned with a fuller development of the British colonies, and in this field such organisations as the Colonial Film Unit were fulfilling a useful function. But Mr. Grierson pointed out that what a film can do depends not on knowing about films, but on our concept of our task in this case.....

"Fundamental education is not merely a campaign against illiteracy. It is aimed at helping men to live fuller and happier lives in adjustment with their changing environment. Our special and immediate concern is with the less advanced regions of the world and with underprivileged groups in industrialised countries where education falls below, the essential minimum."

Much is written and said these days about "visual aids" in education, and the film is recognised as being an important medium for imparting knowledge; in primitive and illiterate areas, it is almost invaluable.

There is also a challenge from within, said Mr. Grierson. It demands a recognition from the British people that we are not a nation of 50 million, but of 130 million. "Hitler once said that we were allowing cobwebs to grow in our treasure house." Hitler may be dead, but the challenge remains. Mr. Grierson suggested that one of the biggest faults hitherto in British educational and documentary films for the colonies was the fact that they were made very much from the "British angle." There has been too much "dropping in" to Africa or other colonies to make a film. This was most inadequate and often created more harm than good.

"We must find," he said, "a body of men who will make this their life work, men who will specialise and really know about the colonies and colonial people. We must live with and among the people of the colonies."

Thus the real problem for such organisations as the Colonial Film Unit was not a matter of research in film-making by itself, it was more a human problem than a technical or financial one.

There was vast scope for experiment, and Mr. Grierson suggested that a School of the Colonies be established in England, that the Colonial Film Unit be developed and decentralised and that a School of African Film Experiment should be created.

The Conference, which lasted five hours, was organised by the British Film Institute, and was addressed by the Rt. Hon. Arthur Creech Jones, M.P., Secretary of state for colonies. Other speakers Mr. Colin Bealle Secretary, Edinburgh House Bureau for Visual Aids, Mr. George Pearson of the Colonial Film Unit, Mr. Alan Izod of the Central Office of Information's Film Division and Mr. K. W. Blackburne, Director of Information Services, Colonial Office.

FILM INDUSTRY PAYS HOMAGE TO MAHATMAJI

The Motion Picture Industry both in Bombay and Madras paid its tribute to the memory of Mahatmaji by appropriate resolutions, recording their sorrow at the sad and sudden demise of a great soul.

The Motion Picture magnates of the city of Madras consisting of artistes, producers, distributors and exhibitors took a procession to the Banqueting Hall, where the ashes of Mahatmaji were kept and paid their homage. The processionists sang "RAM DHUN" enroute, as they marched.

TRAVELLING CINEMAS

The Government have amended Rule 56 of the Cinematograph Rule so as to allow travelling cinemas in Prohibition districts to run in a place for an aggregate period of six months (the present limit is four months) within a continuous period of twelve months. The step was taken on the suggestion of the Collector of Cuddapah that with a view to providing entertainments for ex-addicts, the existing period of four months might be allowed to be extended indefinitely in places where there were no permanent cinemas and the population was more than 5,000.

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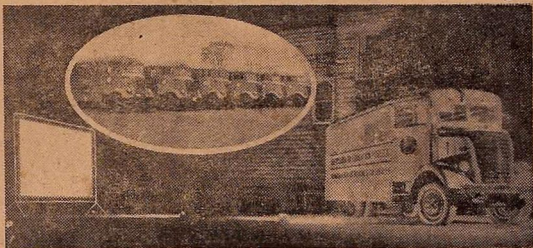
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Inventions of Interest

Radiant "Fold Pak" Screens

Chicago—The Mexican Government, as part of its educational program, has organized traveling "road shows" which feature movies on various subjects.

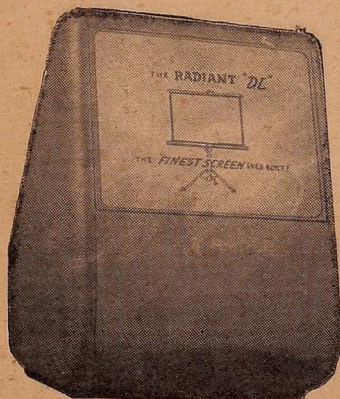


The shows, which travel throughout rural Mexico, are transported by huge trucks, which carry complete projection equipment for staging the outdoor performances....including Radiant "FOLD PAK" Projection Screens.

The unique characteristics of the "FOLD PAK" make it ideal for this type of use, since it is impervious to varying climatic conditions....it may be folded without damaging the fine screen fabric....and it sets up quickly with a minimum of effort. Coil springs on the steel frame hold the screen taut for ripple-free projection.

"Automatic Salesman"

Chicago—Next best display medium to a Neon on Times Square, is the new Automatic Salesman Projector Unit, which Radiant Manufacturing Corp. is loaning free of charge to their dealers.



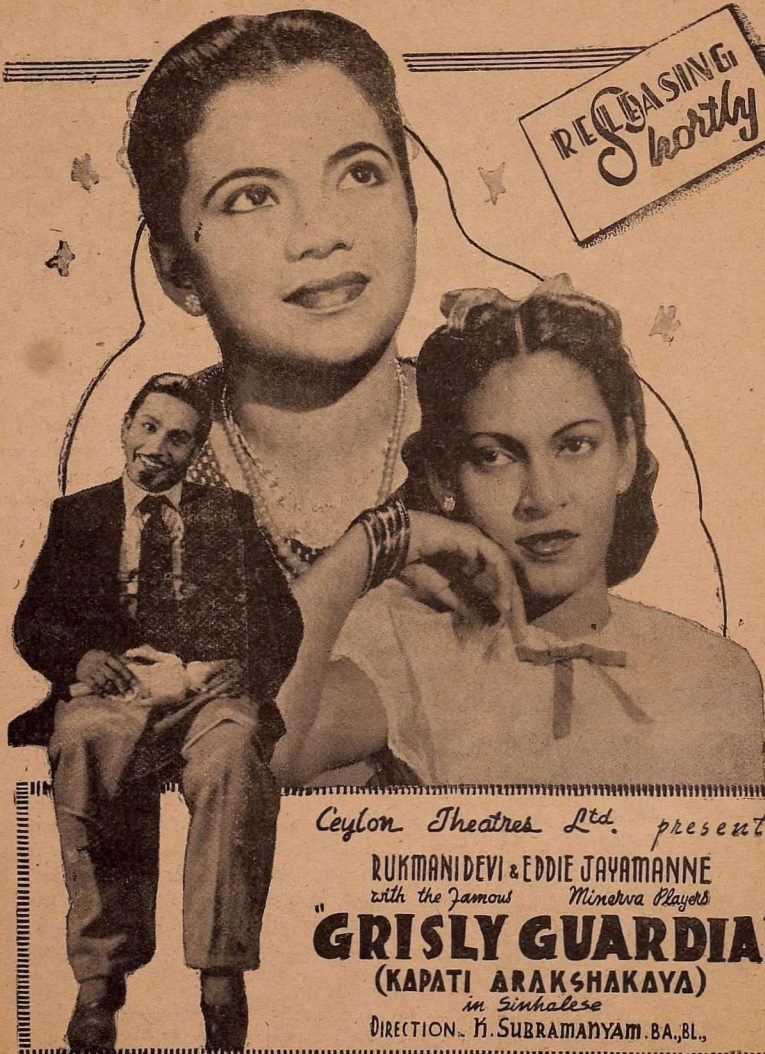
Complete, with a eighteen part sales story told convincingly in eye-compelling color, this most modern of sales aid flashes the Radiant Screen story from the dealer's own window or counter, to stop and presell the prospective buyer at point of sale!

The unit is completely automatic-equipped with a 3-inch Wollensak coated projection lens, it projects an image 10 x 15 inches. The image is changed every six seconds, to provide an interesting display--the complete Radiant story is told in about one and one-half minutes.

To accommodate numerous dealer requests, the Radiant Merchandising Department is working out schedules for the itinerant movement of these displays.

PICTURPOST, 15th February, 1948

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Found They'd Filmed a Ghost

By LESLIE WOOD

Dennis Price, who has just flown back from Italy after making scenes for "The Bad Lord Byron," has brought a new one back with him.

When the unit was working in Byron's former home, the Moncenigo Palace, on the Grand Canal in Venice, the sound recordists were bothered by an unwanted voice singing in English. They asked the local people to desist, but the neighbours were indignant; they said they were not responsible for the interruption—the voice was that of Lord Byron's ghost!

The technicians scoffed, but, says Dennis Price: "Almost at once, Ruse Aster, young son of the wealthy Roman family now living in the palace, insisted that the palace is haunted by Byron. He said it was not a disembodied voice; some of the family servants had seen the apparition."

That is not an isolated example of a ghost playing an uninvited part in a film. Some years before the war, technicians engaged on "Autumn Crocus" went to the Tyrol where they found a wayside chapel. They took scores of photographs of it so that they could reconstruct it in the studio. They photographed the interior when it was empty.

When the unit returned to Ealing and developed the pictures they were astounded to find that they had "shot" a ghost. Dressed in Tyrolean costume, a bent-backed old man was discernible in the centre aisle.

Inquiries were set afoot and the villagers were not surprised. They recognized the man as a former neighbour. "He was our clock-maker," they wrote. "He died several years ago. It was he who, daily, attended to

the clock in the chapel. We have seen him many times since he passed away—always looking after the clock."

The sceptical will scoff. Film people, however, are less prone to write off the supernatural and even have a haunted studio—at Bushey. On and off for several years workers there have encountered the wraith of a woman who appears in an unearthly blue mist. The spectre is reputed to knock at the door of the sound stage, and technicians have been known to open it automatically. Her footfalls can sometimes be heard crossing the stage. The late Widgely Newman, film director, told me he had tried, unsuccessfully, to record the sound of her heel-taps.

Who is she and what does she want? The ghost is said to be that of Lulu, wife of Sir Hubert von Herkomer, the famous painter. She died in 1835. Sir Hubert had built, at a cost of £100,000, a replica of a Bavarian castle in her honour when they came to this country from their native land. He imported every stone from Bavaria and called the massive pile Lululand, though, locally it was known as Herkomer's Folly. Sir Hubert died in 1914; early in World War II Lululand was demolished. The Bushey studio adjoins the site. Sir Hubert was interested in films and built a glass-topped studio in one of the eyries of his fake castle. That would be nearly forty years ago. Is the ghost seeking in the present studio something of the aura which vanished when the old one was pulled down?

Haunted Cinema

There are members of the staff of one of the biggest cinemas in Brixton who are not

unprepared to believe that the inexplicable can happen in the cinema world. A ghost appeared in their theatre one Christmas day. The cinema was closed and only a fireman was on duty. Making his rounds, he encountered a little man in a broad brimmed hat. The fireman challenged him but the old man, clad in clothes of a bygone day, went scurrying off towards the ground floor. Incensed, the fireman gave chase.

He pursued the old man down to the orchestra pit, but he dived under the curtains and brass rail, to appear next in front of the fireproof curtain.

The fireman waited. There was no way off the stage, and the door in the orchestra pit was locked.

"I refuse to sell! I absolutely refuse to sell!" the queer little figure shouted and then climbed down into the orchestra, but when the fireman pounced—well, there just wasn't any little man.

When Maureen O'Sullivan was in her early teens her father took a house at Brighton for the summer holidays. On the first night of their stay Maureen was awakened at midnight by reports that grew louder and ever louder. They came first from the hallway and seemed to be moving towards the

nursery where Maureen's baby sister was with her nurse.

Midnight Terror

Maureen's mother came into the room. Frightened but determined, they hurried to the nursery. There they found the nurse, shaking with fear, clutching the terror-stricken child.

The sounds died away. They tried to reassure themselves. They sent for a plumber next day and had had the water pipes overhauled, thinking the bangs were due to an air lock. But the last note of midnight had scarcely chimed when the sound came again.

On the last day of their holiday a neighbour told them he had not expected them to remain after the first night. The house, he said, had been built as the dream house of a young married couple. A baby had been born. Then, one night when the child was asleep, the father had gone to his room to clean his gun. It went off accidentally and the shot traversed the passage, killing the sleeping baby. Beside himself at what he had done, the father turned the gun on himself. Ever since, at the same hour, the awful reports had echoed through the house.

(TIT—BITS)

BRIGHTER & NEWER ARTICLES & FEATURES in "PICTURPOST"

From March, 1948, Commencing 6th Year.

SPRING CLEANING THE PROJECTION - BOOTH

[E. W. McClellan of the Westrex Corporation, of the Western Electric Company of India, arrived in India. McClellan is on a three week trip to Bombay, Calcutta and Delhi. He will conduct intensive Courses in Bombay and Calcutta to bring Western Electric the latest in Hollywood's theatre techniques. McClellan is bringing with him newly designed test equipment which is expected to help these engineers to provide the theatres they service, with the best possible quality in both motion pictures and sound.]

Our film industry, both the production and projection, is not on a par with the rest of the world—and now, out of the coils and test tubes of Western science, there has stepped out a man who can do this for us—spring-clean our projection booths.

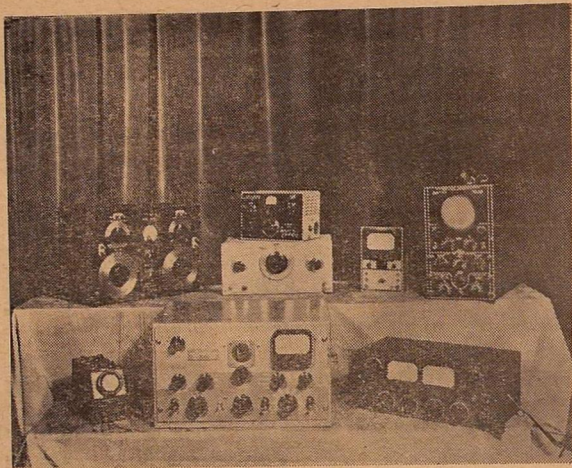
His name is Edward McClellan and he is very quiet looking; and yet, behind that outward placidity, there resides a brain and a plethora of experience, not to be found in ordinary men. Involved in the world of sound from the very inception of 'talkie' films, he has risen in the rank and is now chief assistant of engineering to the Westrex Corporation, parent organization of the Western Electric Company of India.

McClellan's job is to tour around from place to place diagnosing and suggesting remedies for faulty and defective theatre systems. And he is well equipped to do so. His experience, which includes the directing of several hundred engineering personnel scattered in all the war zones, and his equipment, will enable him to put an immediate and scientific finger on the source of the trouble.

It is indeed worthwhile making a mention of this equipment with which he intends to visit Bombay and Calcutta in the first and third weeks of March. This equipment is considered the finest available and has been



E. P. McCLELLAN



This array of postwar electronic testing equipment includes two units designed especially by engineers of Westrex and other companies to provide the particular testing facilities required in making accurate checks and adjustments of theatre sound and projection systems.

assembled by the engineers of America's largest manufacturing firms and includes a new portable multi-purpose meter, called the M.2, which is used for measuring a wide variety of electrical quantities. Another is the Oscillator Grain Set, the G-2, used for calibrating and checking theatre sound systems at extremely low levels. Other equipment includes a distortion analyzer for determining the amount of distortion present

in the sound system, and a cathode ray oscillograph to visually examine electrical wave forms. Of direct interest to theatre goers is an emergency equipment to take over when the power and sound system fails

All this latest electronic equipment and McClellan, happen only once in a while and our film exhibitors would do well to take the latest tips from Hollywood on how to spring-clean their projection booths.

“Picturpost”

FIRST IN NEWS—BEST IN VIEWS



Gossip

BY STUDIO SPY

MADRAS

CHANDRALEKHA is causing the biggest fright to many producers in the industry.

Producers who have pictures ready for release are keeping them in tins. They prefer to release their pictures after CHANDRALEKHA is released.

As for the release of CHANDRALEKHA itself, it has been postponed from March to April.

A rumour goes on to say that Vasam showed the picture to Shantaram who has suggested certain alterations, of course to make the picture the greatest hit ever.

I do not know why producers should go on watching the skies in a spirit of uncertainty! Why not these people go directly to Vasam and ask him when he is going to release his picture?

At any rate, the fright of some producers is meaningless.

No one is going to check the luck of any body, least of all, CHANDRALEKHA of all pictures.

o o o

Following Mahatma's death Kothamangalam Subbu turned himself into a Bagavathar.

He was seen every evening, reading portions of his book on Mahatma to the people at the Thakkar Baba Vidyalaya, Thagarayanagar.



T. R. Ramachandran in *Samsara Nuvva*

The school being a Harijan school it would have been more appropriate for the occasion, if the organisers had made a prominent Harijan, the chief lecturer.

But then, if we ask Kothamangalam Subbu, he will vow he is as much a Harijan as any other. I don't want to disclaim his qualifications to be a Harijan. But I dislike intensely, the spirit of self-propaganda that pervaded him.

For one thing, he displayed his books in a prominent place with their price. For the solemnity of the occasion it is a sin both on the part of the organisers of the Harijan school and on the part of Subbu to have used

the occasion as a market place for his books. It is only Mahatmaji who can pardon these fellows.

Fans who have known B. S. Saroja as an actress may be surprised to know that she is a first class gardener.

She is not a product of the grow more food campaign as she has taken to gardening out of mere love.

Every second she is off work, she spends her time in the garden.

A consignment of first class mangoes from her garden, went the other day, to Director K. Subrahmanyam who must have, by this time, made them into pickles.

Here is a tip. Saroja has first class turnips, which are likely to fructify very soon.

Producers, directors, artistes who have a partiality for turnips may register their names in advance to Saroja to avoid disappointment.

The generosity of film-folks is never more proved than now—in memory of Mahatmaji. N. S. Krishnan the wellknown comedian has decided to erect a 78 feet pillar at Nagercoil in memory of Gandhiji.

But the way, Krishnan is a Congressite by words and deed.

Believe it or not, Krishnan got hold of a piece of earth from Birla House, from the place of assassination. He also went in a procession with the sacred earth through the streets of Thyagarayanagar. Later, the earth was mingled with the holy waters at Rameswaram.

Famous piper and at one time, an actor Thiruvaduthurai Rajaratnam, has resolved to build a temple for Gandhiji at his place.

He has himself donated Rs. 25,000/- for the purpose.

Messrs. Narayanan & Co, who own the distribution rights of the short film on Gandhiji's funeral have decided to give the entire proceeds of the film to GANDHIJI MEMORIAL FUND.

BOMBAY

Bombay is slowly recovering from the tragic shock of Mahatmaji's death. It will however be some time before the cinemas have their usual attendance especially the Indian cinemas.

The Indian cinemas barring two exceptions, remained closed in mournful sorrow for Gandhiji's death for six days. The foreign picture houses remained closed for four days.

Prahlad Dutta, the trick cameraman who came to be known after Shantaram used his services in PADOSI and who was subsequently entrusted by Pancholi with the direction of SHIRIN FARHAD has been arrested by the police for alleged complicity in the conspiracy to assassinate Gandhiji. There are different kinds of rumours. One has it that the revolver which killed Gandhiji was Dutt's. The other has it that on the fateful day—30th Jan.—Dutt who is working for a prominent studio here as a director, stopped the shooting at 4 P. M. and asked his friends to accompany him home as he expected a "bombshell" from the Radio later in the evening. Still another one has it that the revolver originally belonged to the Proprietor of the studio but was sold to an official in the Alwar State. It must be stressed here, however, that all these are rumours.

Till the 30th of January, Shantaram was flying a Bhagva Jhenda (Hindu Mahasabha) flag on his car bonnet. Now it has changed to Indian Union flag. Something more, he is

in full khadi dress and was at the head of the "Asthi" procession in Bombay. What has brought about this change? Joined FAB during British rule, left it when Congress came in to power, leaned towards Hindu Maha Sabha and now a Gandhiete !! Remarkable change indeed!

o o o

The fillum-wallahs, poor souls, are a lost people steeped in ignorance. This was once again proved when on the 4th February last "The Industry" gathered at the Central Studio lawns to pay their homage to



B. S. Saroja who besides acting & dancing knows gardening from A to Z.

Mahatmaji. The ex-Rai Bahadur was in the chair. In the front rank was pawnchewing Jaddanbai who is more or less the "alma-mater" of most of the movie makers. About 500 men and women were present. But not a single one of them had sense enough to know that there is no clapping at a condolence meeting of any kind much less a meeting to pay respects to the father of the nation. Every speech was applauded and not even once did the President the ex-Rai Bahadur, reprimand the audience. Poor ignoramos, he himself did not know. Then again the President read out the biography of Gandhiji. Not a single Mohammedan producer or film businessman spoke though Kardar, Mehboob and Yusuf Fazalbhoys were there. Shorab Modi who usually likes to make a speech sat silently on the dais. The only sensible speeches made on that day were by actor Prithviraj and producer Chandulal Shah.

o o o

Actor Prithviraj and producer Shantaram have sent telegrams to Prime Minister Nehru pledging to propagate the ideals of Mahatmaji through the medium of the screen. A similar pledge with regard to the stage was taken at a meeting of the Indian Peoples' Theatre to mourn the death of Mahatmaji. Durga Kote was in the chair.

o o o

Bhal G. Pendharkar, an old timer of the industry and President of Kolhapur Hindu Mahasabha, became the target of peoples' rage against Hindu Maha Sabha following Gandhiji's assassination by a "sabhaite". Pendharkar's Prabhakar studio was completely burnt down and the negative copy of a completed Marathi picture, MEETH-BHAKAR was destroyed. Bhal G. himself however escaped from any bodily injuries and was later arrested in the general roundup of Hindu Sabhaites and R. S. S. workers.

Uday Shankara's KALPANA had a five theatre Premiere on the 13th February. The picture has received an amount of appreciation from the intellectuals.

With the backing of the National Finance Corporation, producer Shantaram has at last been able to get a theatre of his own for the release of all his pictures. The West-End on the Lamington Road, it is reported, has been leased by the National Finance Corporation for a period of ten years for an amount of seven and half lakhs. Shantaram's RAM JOSHI will follow KALPANA at this theatre.

Vijay Bhatt is perhaps the only producer who has paid a poetic tribute to Mahatmaji. A very good piece of poetry in Gujarati was contributed by Bhatt to a prominent paper in Bombay.

As reported in these columns last month, Ashok Kumar has severed all his business relations, with Filmistan. In an informal gathering to mark this separation the actor was presented with an expensive camera on behalf of Filmistan by Rai bahadur (ex) Chunilal who also announced that Ashok Kumar will appear in one picture of his company every year.

The "righteous" indignation of film journalist B. Patel was truly and properly exposed when his picture GVALAN starring his wife Sushila Rani was censored by Bombay Censor Board and certain objectionable drinking scenes had to be "axed".

Shorab Modi who has suspended his production activities for some time has

decided to resume them. To begin with he has bought the Hindi rights of the Marathi film PAHILA PALANA. (The first child). It will be recalled that a film of this name was written and directed by the Marathi writer Bedekar for New Huns pictures four years ago.

Veena, Neena, Nasir Khan (who had the male lead in SHEHNAI) Nurjehan and her director husband Shaukat Hussain are now permanent residents of Lahore. The Government of West Punjab have, it is learnt, allotted the Ritz Cinema of Lahore to Shaukat Hussein and S. Fazli.

Vishnukumar Mohanlal Vyas who carries on film production under the name of Sun Rise Pictures was arrested recently for the alleged receipt of puggree of Rs. 7000- for a block of rooms in a building at Dadar owned by him.

Jai Hind Pictures Ltd. a recently formed production Unit, has announced a picture based on Pandit Jawaharlal Nehru's DISCOVERY OF INDIA. All the profits from the picture are to go to the Kamala Nehru Memorial fund.

The name of a Bombay film producer is on the list of the Tribunal appointed by the Central Government to investigate the cases of Income tax evasion. It is said that this producer has made many cheap mythological pictures and amassed a fortune of two million rupees without paying a single pie to the Government. Questioned by the local Income-tax authorities he is reported to have replied that his fortune is the result of a dream in which a deity told him about a buried treasure of gold.

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Pre-Tests

By JIM MERRICK

The motion picture magnates throughout the world including those in India know that each and every Hollywood picture, before release, is screened for a select audience and only after noting their reactions and possibly with additions and omissions, is a film released to the general public. Such a system is not in vogue among Indian producers. Our producers release a picture leaving everything to chance and fate. Here is an article which shows how Hollywood films are pre-tested. Will our producers adopt a similar system before the general release of a picture?—Ed.)

"Would you recommend this film to your friends?"

"Why?"

Simple questions, but they provide Hollywood with most important answers.

In the good old days, a producer would ship his completed film to the theatres, sit back with crossed fingers, and hope for the best. Today, thanks to carefully prepared tests on audience reaction, a major studio such as Metro-Goldwyn-Mayer can tell, right to the final fade-out, how the public will receive a new film.

SONG OF LOVE, starring Katharine Hepburn, Robert Walker and Paul Henreid, is an excellent example of this "pre-tested" type of film. Long before it bows to the gala premiere audiences, it will have been "previewed" by many anonymous critics, who will write in or mechanically record their reactions.

Film audiences in several small towns in Southern California are surprised from time to time when a notice flashes on the screen to the effect that the film they are about to see is for their critical appraisal. Will they please record their reactions and comments on the cards handed out by the ushers?

These questionnaires, which may be filled out in the lobby, or completed and mailed from home, offer no cash bonus for praise. The answers, accordingly, give the truth.

In the case of SONG OF LOVE, M.G.M. was hesitant about leaving intact in the film the numerous magnificent piano passages. Preview audiences, however, clamoured for more? In addition to the routine questions—Which scene did you like best? Which scene interested you least? Would you tell your friends to see the film, with space provided for reasons and comment—other questions were asked. Do you like Katharine Hepburn in this type of role? Robert Walker? Further space is left for information as to age, sex, occupation of the person filling out the card, all of which has an important bearing on the individual's answer.

The general average of the answers is the producer's guide, not only for this film, but



Terrific Pre-View re-actions made M.G.M. give VAN JOHNSON bigger & better roles.

for the future. Frequently, if sufficient reaction warrants, unknown new personalities will be groomed for more important roles. For example, it was the terrific preview reaction to Van Johnson in earlier films, which prompted M-G-M to give Van bigger and better roles and build him to stardom.

Still another form of test has been conducted on a representative audience, selected at random from persons in all walks of life. The theatre becomes, as it were, for this particular test, a form of clinic, probing not only the likes and dislikes of these willing guinea pigs, but almost delving into the realms of psychiatry.

Each seat is equipped with two buttons, one red, one green. The "Subject" is instructed to record his or her reaction to the film by pressing the appropriate button, red for "Stop...I don't like what I'm seeing," and green, the traditional signal for "Go...I like it!" These individual reactions are recorded on charts, and supplemented by a written questionnaire as to why the person liked or did not like certain scenes or actors.

It sometimes happen that the appearance on the screen of a certain character evokes the "red" signal. The questionnaire elicits the more important answer—Why? Several factors enter here, the character as written in the screen play, perhaps a new and unfamiliar face, or the type of role. It is interesting to note that audiences frequently identify themselves with the characters on the screen. Women, particularly, enjoy this "screen-dreaming," and register a subconscious "red" whenever the heroine is in difficulty—but the "Go ahead" signal rings triumphantly in the final happy clinch. In SONG OF LOVE, it was noted that a high level of "Go" was maintained through the

musical scenes, the three-cornered romance, and the warm family humour.

Similarly in GREEN DOLPHIN STREET, which stars Lana Turner and Van Heflin with Donna Reed and Richard Hart, the reactions proved two interesting points. The audience definitely approved of Miss Turner's switch from blonde to brunette, and was intrigued by her strong, at times "unglamorous" dramatic role. The awe-inspiring earthquake sequence was retained without change in the film because preview audiences registered one of the highest records of approval and interest for what M-G-M had feared might be an overly long scene. Preview cards established this fact, and, bless the ladies, also demonstrated that Van Heflin stands high in their favour as a romantic lover, informing the studio that Heflin will be most acceptable in similar rugged roles.

Additional questions are designed to check the individual, who remains unknown, as to cinema-going habits. How often does he attend? How many times during the past month? What was the last film he saw? Did he go because he had read the story or novel, or was he influenced by the presence of certain stars in the cast....or....did a friend tell him to go? (M.G.M.)



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Progress of Educational Films IN GERMANY WORK OF THE STATE DEPARTMENT

By Dr. Zierold, State Secretary, Ministry of Education, Germany.

(We do not know whether either our Minister for education or the D. P. I. who is in charge of visual education are aware of the technique and special problems that face them in this new field. Here is an account of the tremendous work done by the German State Department in the production and exhibition of Educational films in Germany which the authorities will do well to study carefully. Ed.)

How the film was introduced into schools in Germany is bound to interest every educationist. In summer of 1934 the German Minister for Education instituted the State Department of Educational films. Away from the lime-light of publicity it has since worked and produced commendable results. The films sponsored by the Department are only shown in the schools, colleges and scientific institutes. By their very nature, they are unsuitable for public demonstration.

And still, quite a large number of citizens—as well as foreigners take a keen interest in our work. The international interest has been amply demonstrated on those few occasions like the International Pedagogic Congress held at Oxford in 1935. The interest taken by our citizens is easily explained because of the peculiar way in which our Department is financed. The parents of the school boys and collegians are called upon to make a contribution of 20 pfening and 1 Mark respectively for each quarter term. IT IS BUT NATURAL THAT THE PARENTS WANT TO KNOW WHETHER THEIR MONEY IS BEING PROPERLY UTILISED *(Will the D. P. I. make special note of this?—Ed.)*

DYNAMIC TEACHING

Let us first turn our attention to the question, why should we have films at all for educational purposes. Here is my answer. Take any of the film that we produced, for example, that of water-spider or the Rontgen and try to explain the contents of the film to young boys without their aid. You will very soon find the insurmountable difficulties in your path and will be convinced of the

hopelessness of the task before you. However lucid you might be, the life that is motion, will be totally absent from your description. Only the film can truly give the vividness of vision and dynamic qualities of living things. Remember the word of Pestalozzy. "visual experience is the basis of knowledge" Gone are the days when the old rational, formal and preponderately intellectual methods were thought to be adequate for educational purposes. Right at the beginning it is to be borne in mind that it is only such themes should be handled by movies as are specially adapted. Consciously we constrain ourselves to the dynamic part of our theme and try to come out with as little titular description as possible.

We keep everything that has no immediate connection with motion out of the film and publish it separately in a brochure form for the convenience of teachers. In the case of scientific films we publish special papers to elucidate the contents of the pictures.

The educational films are produced with the collaboration of educationists, producers of cultural films and technicians where they are necessary. The Rfdu (Reichsstelle für Unterricht film) does not produce the films itself but place an order with private producers. From the very start, due consideration is given to the intensity of educational value. As the films are usually shown during the school period and also the explanations are given at the same time, the length of the film is accordingly decided i.e., 10.15 minutes demonstration time. That again means that themes must be divided into small parts.

They are selected by teachers so as to suit the school course. The fact that we are producing only silent films at present due not so much to the educational as to the financial considerations involved. A talkie apparatus costs four times that of the silent and at present we think it a better plan to serve four schools with silent films than to serve only one with a talkie.

SCIENTIFIC FILMS

With slight deviation, the above is also true of the scientific films. Here apart from the orders placed with private producers the Rfdu has its own apparatus for producing films. The fact that some of the films produced by this branch serve entirely the purpose of scientific investigations is due to the fixations of unique motions and their repetitions at will. The film also enables us to see the movements that are usually invisible to the naked eye. This is achieved through the help of self timing devices.

There are also other possibilities to be explored in combination with microscope and rontgen apparatus. Our educational films are all without an exception sub standard, i.e., 16 mm. These films are cheaper have the advantage of being completely fire-proof, and possess in addition a particular advantage from the educationists point of view as these films are easy to transport and the projection apparatus can be easily mounted in a classroom.

This saves the waste of time involved in taking the boys from their classes to the specially prepared demonstration rooms. Sub-standard apparatus was specially constructed with the collaboration of the technical staff of our department which is attached to the technical institute of Charlottenburg. The improvements made in the then existing apparatus have also been made available to the amateur.

The Rfdu is at present divided into educational, technical and scientific departments and employed 20 co-workers and 50 salesmen and technicians. It is further

supported by 24 provincial and 850 district departments. THE COST OF MAINTENANCE OF THIS HUGE ORGANISATION IS MET BY SCHOOL AND MUNICIPAL ADMINISTRATION AS THE FILM FEES FROM SCHOOLBOYS AND COLLEGE STUDENTS ARE TO BE SPENT ON PURELY MATERIAL EXPENSES. (*The Government to note—Ed.*)

WORLD-WIDE ENTHUSIASM

At the end I would like to say a few words on the international situation of educational films. The importance of films in school and college education has been widely recognised in almost all countries. Everywhere men are trying to produce educational ministries of the respective countries.

To enumerate only a few of them, there is first the British film Institute, the Musee Paedagogic of Paris, and the very recently formed American Film Institute and Film Commission of Hungarian minosterium for education. All these Institutes were collaborating with each other for a long time and last year the heads of the various organisations met in Oxford.

Still there is much to be done, not only regarding technical matters such as custom free export, uniform catalogue and terminology, but also regarding the exchanges acquired during the production of educative films.

A major portion of misunderstanding and mistrust existing between various countries is mainly due to the ignorance about each other. Nothing could better serve the purpose of mutual understanding than a true and penetrating film description. For history and geography lessons the films produced in foreign countries are specially interesting to us as they would tell us what the people in various countries think of themselves and their countries. In any case the Rfdu is ready to co-operate with other institutes in furthering the exchange of films. Very soon we intend to come out with a concrete plan which, in our estimate, will bring the realisation of this aim. (J. M. P. S. I.),

Vocational Education in U. S. ADOPTED TO MEET MODERN NEEDS

American educators are adapting their vocational training methods to meet the increasing needs of skills and knowledge demanded in a modern and progressively changing economic society. The field of vocational education in the United States now offers opportunities to acquire knowledge and master skills used in thousands of specialized occupations, including silk screen printing, neon lighting, television, helicopter transportation, and radar, to offer a few random examples.

The rise of new industries and the advance of technology and specialization in old industries create a standing challenge to American educators. It is their task to equip American workers, young and old, with the skills and knowledge demanded in a modern and progressively changing economic society.

In this continuing effort they require, and receive, the co-operation of private individuals, farm and labor organizations, of commercial, industrial and agricultural enterprises, and of local, state and Federal Government officials. As a result, the field of vocational education in the United States now offers opportunities to acquire knowledge and master skills used in thousands of specialized occupations, including silk screen printing, neon lighting, bricklaying, architectural sculpture, to offer a few random examples.

Vocational education is distinguished from other forms of American education by historical circumstance. Generally, the term applies to training in agriculture, industry and trade, business, and home economics. Instruction in these fields was considered originally to be suitable for students who were intended to work at routine tasks which required them to use their muscles rather than their minds. To day, however, educators do not consider that this idea is valid, and there is a strong trend among them to broaden "vocational" training to include the basic moral, political and cultural training

that is extended to pupils who study liberal arts in connection with their training for professional or executive responsibilities.

Actually, American education has always been vocational in the sense that it prepared pupils for useful work. The Latin schools of colonial times aimed to prepare youth for theology, law, and associated professions. The rise of the academies coincided with the rise of commerce and agriculture in America, and these schools equipped pupils for navigation, land management, business, and finance.

Beginnings of Vocational Education

So-called vocational education had its beginning when the traditional apprentice system, in which experienced workers trained young assistants, failed to train new employees fast enough to match the growing demands of American industry. Moreover, operation of many new machines required training which could be gained only in special schools. Therefore, business "colleges" were established, some by manufacturers some by publishers of shorthand books, some by employers who needed trained workers, and some by experienced workers, who established themselves as teachers.

A few labor organizations also departed from the educational method of training apprentices and founded training centers for a few specialized crafts, such as mechanical typesetting. Professional groups established

schools for lawyers, chemists, architects, doctors, and nurses.

An important development in this varied system of training American workers has been the increasing interest of public educational systems in establishing free vocational training schools. Since 1918, enrollments in vocational schools, financed in part by the U. S. Government, have increased from 164,000 to 2,500,000. This figure is small when compared to the number taking vocational training courses in high (secondary) schools, not to mention those who study at home by means of mail courses or manuals of instruction in various trades and crafts.

By organizing conferences, directories, bibliographies, surveys, and standards of education, the U. S. Office of Education aims to co-ordinate the multiple activities in vocational education and to help meet anticipated greater demands in, for example, such new industries as television, helicopter transportation, radar, or antibiotics.

Far from confining vocational training to a minority who are not served by the conven-

tional pattern of education, the present trend is to begin to prepare pupils for more or less specialized future vocations in all branches of the school system according to pupils' individual talents, preferences, and other qualifications.

Educators in the United States are actually aware of the fact that, in a rapidly changing world, training methods must be adapted to meet not only present but future needs. As expressed by Professor Elliott Smith, of the Carnegie Institute of Technology: "Every day the problems change and the problems are increasing faster than our knowledge... We have to educate men not only for today but for ten years from now."

As a step in this direction, a conference of 125 leading educators in law, medicine, engineering, religion and business has been scheduled to meet in Pennsylvania in April, 1948, to consider means of adjusting professional education to deal with present and future problems, both in the specific and broad social sense.—USIS.

Notice

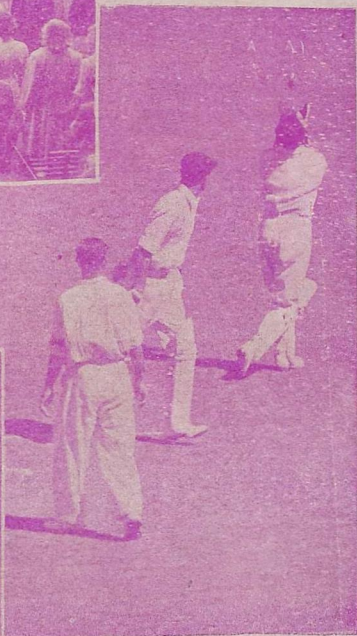
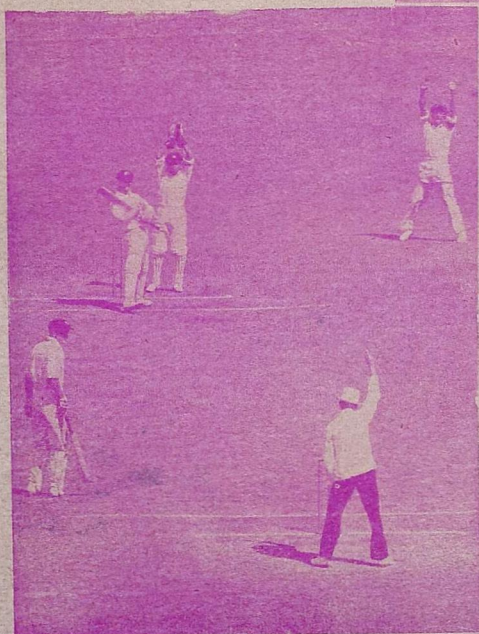
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Indian Cricketeers with Black-arm Bands and Australian Cricketeers offer Homage to Mahatma Gandhi at the beginning of the Final Test at Melbourne.

FINAL TEST AT MELBOURNE

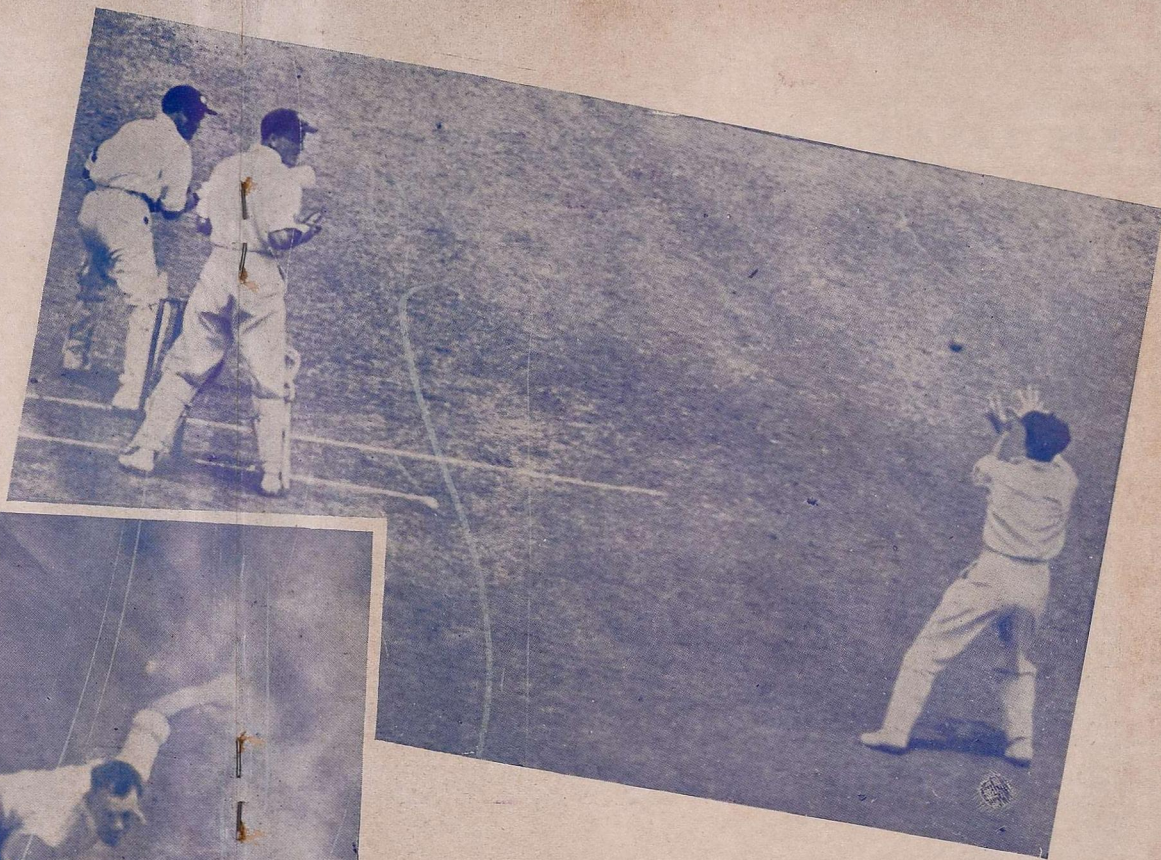


(UP)
TALLON Skied a ball from SERWATE & walks away from the wicket. SEN takes the catch.

(LEFT)
NEIL HARVEY out for 135 caught SEN b. MANKAD.

PICTURES OF FINAL TEST

DON BRADMAN WHO HAS EARNED A REPUTATION AS A FIELDSMAN AS WELL AS A BATSMAN, DISMISSED **NAYUDU** WHO WAS CAUGHT BY HIM OFF A BALL FROM **RING**.



ACTION OF AUSTRALIAN BOWLER **SAM LOXTON** WHO TOOK 2 OF THE 3 INDIAN WICKETS THAT FELL IN THE 3rd DAY'S PLAY OF THE 5th TEST AT MELBOURNE. **ADHIKARI** FELL TO LOXTON AT 38 & **MANKAD** AT 111.



Aerial View
of
Adelaide Grounds

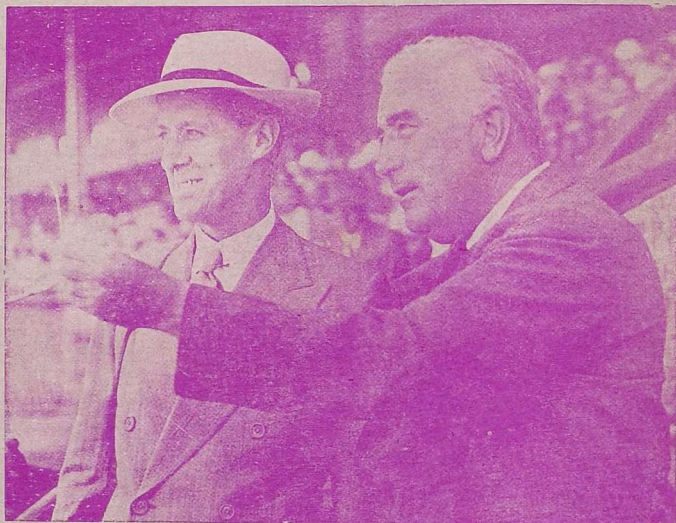
4TH TEST
at
ADELAIDE

Col. A.R.C. WAITE
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England &

R.G. MENEZIES
Opposition
Federal

Leader at Adelaide
Watching the Test

RANGNEKAR
Bowled
LINDWALL for 0 (Below)



FAN CLUB

P. V. ESWAR (Trichur)

Now-a-days you are publishing some news about Republic Pictures. I like Republic Pictures very much. Will you kindly publish some photos of the heroines of the Republic Pictures?

I am glad you like the pictures of the Republic. They are generally adepts in making stunt pictures. Photos will appear as and when they are received by us.

V. NADARAJAH (Nugegada)

I consider G. Ramanathan as the best music director for Tamil films. He has given us good music in films like SIVAKAVI, ARYAMALA and JAGATHALAPRATHAPAN.

Yes, he is considered to be a good music director. The test of a good music director is audience appreciation.

Why do directors like K. Subrahmanyam and Vasam want to direct Sinhalese pictures? Don't they realise that such pictures won't be worth a cent in India? Moreover, we will have to come all the way from here to India just to see a tamil picture when the Ceylon theatres are crowded with Sinhalese pictures.

You have said the same thing I stated in my observations in January issue about the production of Sinhalese pictures. I honestly think that hereafter few tamil pictures will be seen in Ceylon.

A. N. SAMU NAIR (Trichur)

I think the Bagavathar who acted for Varadan in KANNIKA sings for him.

Why think, when it is a fact?

V. N. (Ceylon)

What is the difference between Technicolour and Cinecolour?

I think both are same.

I hear that M K. Thyagaraja Bagavathar's last pictures will be RAJA MUKTHI after which he is going to retire from films.

I don't think so. He will continue to produce his own pictures.

R. DEVANARAYANAN (Trichur)

One of my friends says that T. R. Rajakumari is the sister of T. R. Mahalingam. Is it true?

They are not related at all in spite of the similarity of initials.



BABY SATYAVATHI the daughter of a Madras police officer dances in 'Gokuladas'

P. V. E. (Trichur)

Will you kindly publish the photo of B. N. Reddi of DEVATA fame or will you kindly write to me how I can get it?

We have published B. N. Reddi's photo last year and will publish his photo again when occasions arise.

Is Narayana Rao related to Y. V. Rao?

No.

S. SWAN (Bombay)

A man calling himself as "Somasundaram" an ex-actor in Tamil films under the guise of sanyasi, is loafing in Bombay. Was there any man like that? Description of the man:—Height about 5' 6"—apparent age 30 years—complexion black—average build—with red eyes—Past career in films as poojari.

Possibly such a person might have acted in a minor role as his name is not well-known. The best thing will be, to ask him to mention the name of the pictures in which he acted and then the truth will come out.

T. A. RAMANATHAN (Poona)

I intend to produce an excellent 16 mm. technicolour (Kodachrome) Educational picture "RICE" which will be directed and photographed by myself. Do you appreciate my views?

Good. In these days of scarcity of Rice it is good to console oneself by seeing Rice at least on the screen.

I would like to have an interview with you in the coming month of APRIL. Do you agree?

Please do come and meet me.

K. KANNIAH (Mambalam)

I regret to note an important error in the picture KANNIKA. Kumaran flies in the air arrives in the Demon Island to get the bird. As soon as he has succeeded in his mission, he

finds it difficult to return back and he is seen struggling there for a long time. He grows beard too! Whereas his friends Veeran who is waiting for the hero has no beard. Probably he must have used some depilatory or had self shave. Again, as soon as Siva appears before Kumaran, the hero is seen with a new dress and a clean shave. What happens to his beard? Has he shaved it of his own accord or Lord Siva does that?

In pictures, especially made in South, you should not care very much for details. There are bound to be errors but after all it is the total effect of a picture that matters most for the success of a picture, which KANNIKA is.

MISS P.K. THANGAMMA PANICKER (Madras)

How many Malayalam pictures are under production? A majority of Malayalees are acting in Tamil pictures but why is it that pictures in Malayalam are very rare? Are business magnates in Kerala nervous of their prospects in films? Or is it due to lack of co-operation between the actors and the producers? I suppose that Malayalees are noted for their physique and beauty but it is a pity that they are not coming forward in the film-world?

One picture NIRMALA made by Kerala Talkies is released. Malabar being a small area, unless a Malayalam picture is made at a low cost it may not be profitable and that may be the reason why Malayalam pictures are rare.

M. C. SEKAR (Mambalam)

Is there any possibility of an actor and actress coming in future to out-beat Bagavathar and Raja Kumari?

Possible, as the world in any sphere always progresses by producing new men and things. The only trouble is no one knows when such persons will make their appearance.

All these days "Elangovan" was writing dialogues for all pictures of Bagavathar. With regard to "RAJA MUKTHI" his name is omitted. Let me know the reason for Elangovan not writing the story and dialogues for RAJA MUKTHI.

All these days Bagavathar was acting for others. Now that he is making his own picture he would like to have liberty to do things as he likes and to his taste.

X

Who is the young handsome lad appearing in MISS MALINI as Sambath's servant boy? I loved him very much on his first appearance itself. So could you kindly give me his name and address as I am very badly in need of an office peon.

He is one Gopalakrishnan who has already made a name in films as an actor. I don't think he will be available to serve you as he is destined to go up in films.

I intend starting a business of my own. In my opinion, to run a cinema theatre, is more

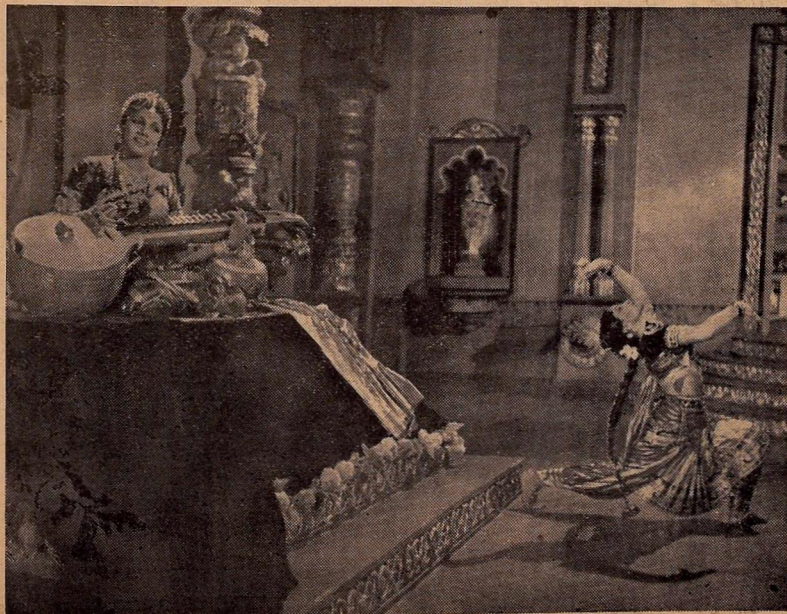
profitable than a studio. What is your opinion and how much has to be invested?

Yes, start a theatre and it will pay well. It may require a capital of Rupees 3 lakhs for a small town.

V. KAMALA (Pallavaram)

Are you not fighting hard in the interests of film industry? Then why can't you form an association of picture-goers and why not you arrange for a conference of film stars, film-magnates, directors, technicians and film fans and thus try to raise the standard of our films? Do you think that it will be a great responsibility for you? Do you realise your capacity in working wonders in the film world and why don't you exert your influence in the best interests of our film industry?

It is the job of an Editor to be a critic and point out the mistakes so that they may be cetified. It is always the job of men who work actually in films to organise, plan and elevate films.



A Colourful scene from KRISHNA BHAKTHI in which D. A. Periyanaayagi sings, & A. R. Sakuntala dances.

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VENDHAN

KIDDING THE KIDDIES

By Prof : T. K. Venkataraman, M.A., L.T.

The child was asked by the teacher to define who a gentleman was. After thinking for a moment, he replied: "A gentleman is a man who gives up his seat to a lady in a public convenience".

The same child was once visiting his grand mother whom he found to be always reading the Bible. He announced on his return that "granny is cramming for her finals".

He was once telling his teacher that he had visited San Jose in California. The teacher said, "you pronounce that wrong. In California 'j' is pronounced as 'h'. It is San Hosay. When were you there?"

The child answered: "In Hune and Huly"?

The teacher was describing a farm and its animals. He asked a boy to name one particular animal of the farm which had a grey coat, a long scraggy beard and a ferocious look. The boy promptly answered: "I know, Sir, it is the farmer".

The same teacher narrated to his class the story of a man who stole money from a Bank and was at once caught and sent to prison. Trying to impress on the class the awful fate which befalls the dishonest, he asked a boy, "Wasn't that terrible?"

"Yes, the poor man didn't have a chance to spend the money".

It was dinner time. The hostess asked her little son to hand over to the guest a spoon and fork. The astonished child exclaimed: "Why, mother, he would not need them.

Did you not say this morning that he eats like a horse?"

At the Sunday school the teacher asked the boy "Why was not Daniel eaten by the lions?"

He replied: "Because he was a vegetarian and lions always like meat".

A small boy was intently watching a man who was playing the piano inside his house. The pianist, after sometime, turned to him with a smile and asked him, "Sonny, what is the matter"?

The boy replied, "Somebody outside said that the man playing piano in this house is murdering a fellow called Mozart. But I do not find anybody being murdered.

A wayfarer asked a child, playing in the street, if he could tell him the time.

The child replied: "Mamma asked me to return home by 4 O' Clock. You see that I have not yet gone home. So, it can't be yet four".

Six year old George wanted to write to his class-mate. He asked his father to write out for him these words. "Dear Bill, please come to my house Thursday evening" and copied them out laboriously. On Thursday his father asked him; "Is Bill coming?"

"No,"

"Don't you give him your letter in the school"?

"Yes"

"Then why isn't he coming?"

"Because" he replied, with a sigh, "Bill can't read yet".

o o o

Teacher: Why was Wordsworth so popular?

Young pupil: Because he wrote a poem called Ode to Immorality?

o o o

The front door was difficult to open on damp days. So a hatchet was kept near it to raise it a bit to get it open. One rainy day the door bell rang, and little Jim was sent to find out who was there. In response to his query, the voice outside said, "It is Mr. Smith, the landlord".

Jim cried: "Mother! it is the landlord come for the rent. Get the hatchet".

o o o

Father had explained to young Willie how plants grow up from seeds. That evening Willie and his parents visited the cinema. The audience was wrapped in a love scene where the hero and the heroine had a long embrace. Young Willie's voice rose sharp and clear, "And, Daddy, has he poured the pollen into her?"

o o o

Naughty children are always a problem. Once, an exasperated mother cried, "Annie, I think I will get a good girl in your place".

"You can't do it mother", replied the child, "Nobody is going to exchange a good girl for a bad one like me."

o o o

Once, the mother, going with the child, passed the nursing home where she was born.

She said: "Annie, that is the house where I bought you. I wonder whether I should n't have done it".

"Then, mamma, you will pass another lady going with me, and you would say, "What a pretty little girl! I wish I had that girl."

o o o

Billy let loose an expletive. His mother heard and shouted angrily; "I never expected to hear you use that bad word."

"But, mother, Shakespeare used it."

"Then, you are not to play with him again, understand?"

o o o

A blacksmith was troubled by a small boy. Hoping to scare him away, he held a red-hot piece of iron before his nose.

The youngster said, "If you will give me half a rupee, I will lick it."

The smith placed the coin on the counter. The boy at once took the coin, licked it and ran away with it.

o o o

A harassed mother with her five children was in a tram and had to get the help of the conductor and other passengers to keep them in order.

The conductor angrily said: "I should think that when you travel you would leave half your children at home."

The woman eyed him defiantly and said "That is just what I did."

Care of Teeth—Other Hints

A girl with a pretty teeth is a treasure. Especially when she smiles, her teeth add grace and charm to her personality.

Many girls probably forget, that a dentist is one of the most important men who contribute to their beauty. The dentist should periodically clean her teeth, remove stains and tartar. He should make minor repairs as they are needed, before extensive and noticeable damages are made to her teeth and probably to her pride as well.

The girls themselves can take personal care of the teeth. Every girl should have 10 minutes each every morning and night to give their teeth and gums a proper cleaning. While the tooth brush polishes and cleanses the surface, extra care should be taken to stimulate the gums too.

o o o

Salt is good for scalp, that is greasy and affected with dandruff. Shake it on from a salt sprinkler and then comb it through the hair. It will absorb most of the grease. Take a pad of cotton wool, wrung out of Dettol or any other mild disinfectant. With it apply salt to the scalp. Comb again. Rinse thoroughly in plain warm water and finally shampoo. Your hair will be clean and shining.

o o o

Tired aching feet can be eased with a few minutes massage with warm castor-oil. Warm the oil by standing the bottle in hot-water. Use firm stroking movements along the sole and sides; with the knuckles knead the back of the ankle.

o o o

Have you tried pinching the scalp and pulling the hair to improve the rate of growth? Sounds too simple, doesn't it? But it works in many cases because it improves the circulation of the scalp.

If your skin is dry, wash with soap and water once a day only and at night time. First use your cleansing cream. Next wash with luke-warm water and with good soap. Rinse well and finish off with a good splash of cold water. Lastly, apply your skin food.

o o o

If you like shining eye-lids use a trace of vaseline on them. If it does not suit you, powder over the lids. This sometimes gives wrinkled skin a soft, velvety appearance. Take a mirror in good light and judge the effect.

o o o

Many people manage to lose weight and get slim by baths but it is important to follow the correct method. As reducing baths should be taken really hot, they are very tiring, and most unsuitable for delicate people, especially those who faint easily or have heart trouble. So be careful! Take the baths at bedtime, so that you do not catch cold afterwards. The water should be hot and you can add either about a pound of commercial Epsom salts or else the given amount of any of the slimming salts which are on the market. Lie in the bath for about a quarter of an hour, then dry yourself, wrap yourself in a big, warmed towel, then add a blanket or two and an eiderdown and lie down and rest. Most of the perspiring takes off the weight and is done during this rest. Afterwards, rinse with tepid water, dry yourself thoroughly and give yourself a brisk rub with Eau de Cologne or friction lotion. Do not have a slimming bath oftener than once a week!

o o o

Hair styles can do a lot to alter the expression of the face. To bring out the intellectual side of the personality, choose a style that gives the forehead all the breadth and height possible. Exposing the forehead also draws attention to the eyes.

A Social Picture with a purpose



SHANTI

Featuring :

VIJAYALAKSHMI

LATIKA

SUNALINI DEVI

PRATIMA DEVI

AFZAL, JEEVAN

★

Direction :

S. U. SUNNY

★

Produced at :

KARDAR STUDIOS

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Shanti Sadan,

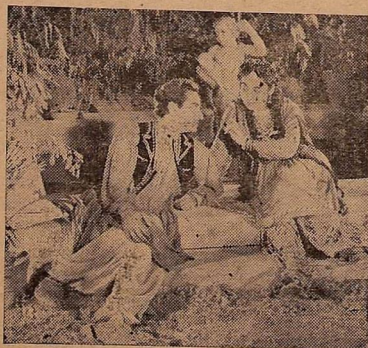
French Bridge,

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NEK DIL

A Powerful Picture With a Powerful Theme



Featuring :

Smriti, Pran, Begum Parveen

Zubeida

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BEAUTY IN MOVIELAND

By DINKAR RAO

(Here is an article which stresses on beauty in pictures. Though beauty alone cannot make a picture good or successful, it should be admitted that a good looking artiste creates a favourable impression on the onlooker. After all, "a thing of beauty is a joy for ever"—ED.)

When one enters a modern Indian talkie house he is favourably impressed with the building, unobtrusive and artistic interior decoration, arrangement of seats, acoustics etc.

He buys a ticket at the box-office counter and approaches the entrance to the hall; there he is shown in by the attendant to his seat. After waiting patiently for a few minutes, the film is projected on the screen as usual. With the fading up of the introductory portion of the film all his first impressions of the theatre begin to fade away. He is disappointed, because as often is the case, he finds beauty sacrificed at the altar of the cinema Gods. Their selection of artistes in most cases is so hurried and ill-suited, that it entirely fails to meet the need of the story and satisfy the audience. It is often the practice to select artistes with

a carelessness that is irritating to the onlooker.

Though I am aware of the difficulty of securing artistes with true cinema faces, yet it cannot be gainsaid that there is no dearth of charming youths coming in for a screen career, who with a bit of careful grooming will make good artistes.

I cannot help saying that Bengal, though ahead of other provinces in producing perfect pictures and in setting a standard of quality, badly overlooks the importance of beauty in artistes, beauty of composition in settings. The place of beauty in visual entertainment is so high that its slightest negligence re-acts injuriously on the impressive results it could otherwise achieve.

From the days of Adam, the sense of beauty no doubt existed in man, for we find it even in lower animals. Indeed, in the evolution theory, the beauty of colour in flowers and in the plumage of birds is due to a craving sense of beauty for something that pleases the eye. To be more elaborate, I would say that at the time when man lived a painful and laborious existence making caves as his home, clothing himself in skins and with no weapons for his defence or attack but those made of chopped flints, his first attention after satisfying the pangs of hunger was not comfort but satisfying the sense of beauty. The same tendency persists even today when man is civilised. He wants to feast himself by seeing beautiful things.



M. E. DINKAR RAO

Beauty spontaneously pleases us and makes us favourably inclined towards a person or an object at first sight. As the moral influence of the first impression is very great and we can never entirely free ourselves from it, so the value of beauty possibly cannot be over-estimated in film production—a branch of art on which much of the success depends.

In visual entertainment beauty and beauty alone occupies the first place. (*we doubt?* ED.) A show to be appealing must be full of beauty; beautiful scenes and surroundings composed and arranged beautifully and enlivened with beautiful figures. Beauty alone can charm the spectators and pin their attention to the screen.

There are only two ways to reach and conquer the hearts of the audience. Firstly through the eyes or by sight and secondly through the ears or by sound. Though in modern pictures we have both the advantages, yet in my opinion we should take the straight royal road—the importance of sight to touch the hearts of the audience. I guess that most of my readers believe in “love at first sight”. Why not our clever producers encourage love at first sight between the public and the cinema by emphasising beauty on the screen?

A beautiful artiste, whatever may be the quality of acting be, will keep the audience spell bound in their seats till the end of the picture. (*Possibly for a while not for long.* ED.) I am sure many of them will come back when the same beauty appears on the screen in the hope of seeing something better from her. On the other hand the heroine of the screen who may be an adept in the histrionic art and a good songstress too is sure to irritate the audience if she is not the fortunate possessor of requisite personal



K. L. V. VASANTHA

Her beauty is something irresistible to the fans.

charm. (*We agree*—ED.) The profile of a heroine with hideous figure is any thing but pleasing to a spectator.

I admit that beauty alone cannot carry the day, nevertheless it goes a long way to win the game. We can take for instance the case of most of the Bombay pictures where quantity overrides quality. In spite of their defects they have found favour with the film fans and are to some extent commercially successful because of the personal charm of the artistes and partly due to the beauty of their settings.

Combination of beauty and ability may be a rarity. But can the producers deny that there are enough instances in the film world of beauty alone soaring high in the stardom and finding favour with the film fans or in the cinema parlance becoming the sweet-heart of the screen only for the

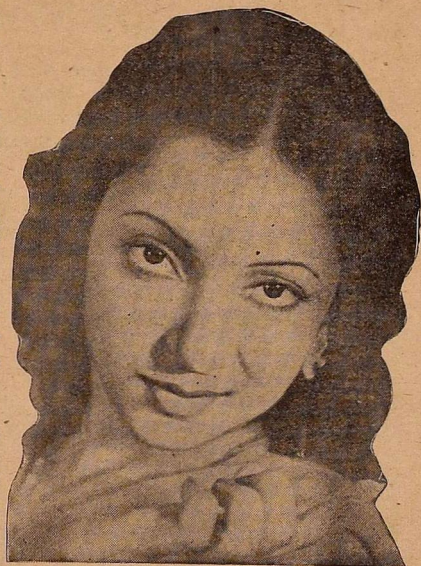
charms they possess? Whereas, no amount of booming can raise an artiste of proved merit to stardom and in the estimation of the public, if she lacks personal charm.

By beauty I do not mean that it should be like the symmetrical classic figure, for you will rarely find it in real life. The combination of forms in any figure which favourably impresses us at first sight can safely be termed as sufficiently beautiful for the cinema.

Every man is beauty conscious. Proper use of this consciousness will surely help those who are in charge of selecting the artistes for the screen.

There is no doubt that the distinguishing characteristic of a woman's figure is its grace. The lines always tend to easy curves; what is an angular arrangement of lines in a man is rounded in a woman. By observation we find these characteristics in women as distinct from men, in the limbs; every bone seems to retire within the form and so to assist the expanding flesh to produce the full, rounded and yet delicate and not loaded, modelling for which the woman's figure has always been famous.

It is no use here to dilate upon the ideal form of beauty in women. What the cine-fans want are graceful female artistes and manly male artistes. Neither the melodious songs from the lips of an uncouth songstress nor the dances of a corpulent danseuse can please the audience. And it is surely, repul-



MUMTAZ SHANTI
YET ANOTHER FIGURE WHICH APPEALS
FOR ITS BEAUTY.

sive too, to look at effeminate men with drooping eye-lids on the screen.

While closing these few lines I hear you whispering "beauty is only skin deep." But my reply is that in visual entertainment, first of all, we want this superficial quality, for beauty alone beautifies everything.

Brains are Better than Cash

By NORMAN LEE

(Here is an article which bears close resemblance to the boom days of the film industry in India during the war when all and sundry became producers. It offers interesting reading as it not only analyses the mentality of the new entrants but also shows the "way out," now that the industry is in a soup—ED.)

There used to be a vaudeville joke which went like this:

Stooge: I'm a very smart fellow.

Comic: Oh, are you?

Stooge: Yes, just try me.

Comic: (to Stooge) All right. Go to the pub and bring me back a pint of beer.

Stooge: Where is the money?

Comic: That's not clever. Anybody can get the beer with money. The smart thing is to get the beer without money!

Perhaps you don't see what that has to do with making movies.

Read on and it may dawn on you.

Some years ago there was a boom in film production. The city heard about it and for the first time in many years decided to "have a crack" at film investment. That looked like a very good thing all round. It would have been, had the film world not lost its head. Unfortunately the mushroom and the arty producers went haywire, invaded the city in a mad gold rush to scramble for the pickings.

By the time, the sober, practical producers got there the others had it. They'd had the cream and slain the goose that was laying the golden eggs. (That would be howled down at any script conference as a whiskered cliché.) That little adventure by the goose of Throgmorton Street cost the city £5,000,000. But it cost the film business £25,000,000 because it closed the doors on good sterling which was badly needed. And still is.

That's the funny thing about film gold mines. It's always the squanderers who get in first. The real professionals who would give a square deal and a profit are always too late. I think it is rather like politics; it isn't always the guy who can do the job who gets elected; it is the smooth talker.

And there is nothing like a broken English accent to attract money for pictures! Somehow the investor feels safer if the man who is going to spend his money has difficulty with his syntax. I think it must have got round that all the best film makers come from the other side of the water. I expect the money bags were influenced by all those unpronounceable names on the Hollywood credit titles. Any way the gross result was a series of stinkers, a new high for the over schedule records and a shudder when films were mentioned anywhere from high Holburn to Aldgate

I remember a man who got quite a bagful of this easy money saying to me at the time: "the only way to make good pictures is not to count the cost but only the results. And the only way to get results is to spend. And the more you spend the more you will make."

I'll say this for him. He didn't lose anybody more than 50% of the stake money. Quite a lot of them not only lost the original capital but piled up another 50% by way of bad debts.

One or two good men managed to squeeze through and did turn out some decent entertainment and showed a healthy profit. Oddly enough, some Britishers among them.

It was a natural consequence that this squander mania should be followed by a slump. Then, after a lapse of time, came, Mr. J. Arthur Rank.

Rank, besides being a millionaire, is a businessman with a grasp of the picture making fundamentals. He knows how to give a man his head and hold him in check. I do not know whether J. A. R. has by now lost or made money in pictures. I only know he has raised the standard and given us a prestige we never had before.

If what I have been told about the cost of some of his films is true my view is that I should expect to make any of them as competently for half. It may well be that heavy overheads had to be accounted for. I do not know about that. I am talking about sheer entertainment value on the screen.

Well, now I am told there is going to be a drastic cutting of budgets, by many producers. Instead of £125,000 film costing £250,000 it will have to be made for £80,000. That is going to put a strain on some people. It is one thing to make an arty film but quite another to make an artful one.

The clever thing is to produce a film for £50,000 which looks like one costing £100,000. But that takes experience. And ingenuity. It cuts out the "trial-and error" school. It means infinite preparation beforehand and painstaking script work. ("Paper is cheaper than film stock", said Alfred Hitchcock.)

On a tight budget you can't go on the floor with one version of your script, tear it to pieces, re write it as you go along and finally produce some thing quite different.

You must shoot what you write. But you must write what you can shoot.....

Part of to-day's high costs are due to the fantastic rise in artists' salaries. People who worked for us in pre-Rank days for £20 a day now demand (and get) £100. I

do not think that all of them are worth it but because some directors who said: "I must have certain players at any cost" the word went round and the prices went up. You cannot blame the players for making the most of the boom. The trouble was that the directors weren't spending their own money.

The other day I heard of a producer who rang an agent and said: "Get me so and-so. What's the price?". The agent said without even thinking about it: "£150 a day." "Get him," said the producer.

It took some time for the agent to find who actually represented the actor. Then he learned that the man's salary was normally £30 a day. But there was no point in throwing away good money. So another actor's salary took on a false value.

I am the first to want to see good players get well paid. But it is going to rebound very badly on those whose terms have been over-boasted. I am quite sure that *VERY SOON* salaries are coming down with a run.

I am all for seeing the technicians and the back-room boys getting better pay. And they will give value for it. Already we are technically ahead of Hollywood in many departments.

So let's go back to a little healthy common sense, cut out some of this expensive psychological stuff, and make some good box-office entertainment at a reasonable price. While paying everybody, players included, a fair price for their services, we might also return our capital investors something for their faith and courage. If we have to wait endlessly for studios for which everybody is clamouring let's try some natural locations.

In picture-making, when you can't use money you've got to use your head.

(CINEMA AND THEATRE)

Popular Favourites
Not at Guindy But on the Screen



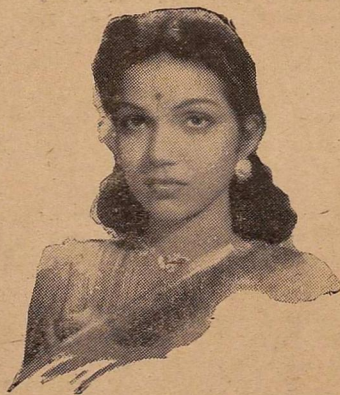
T. R. Rajakumari



Jayamma



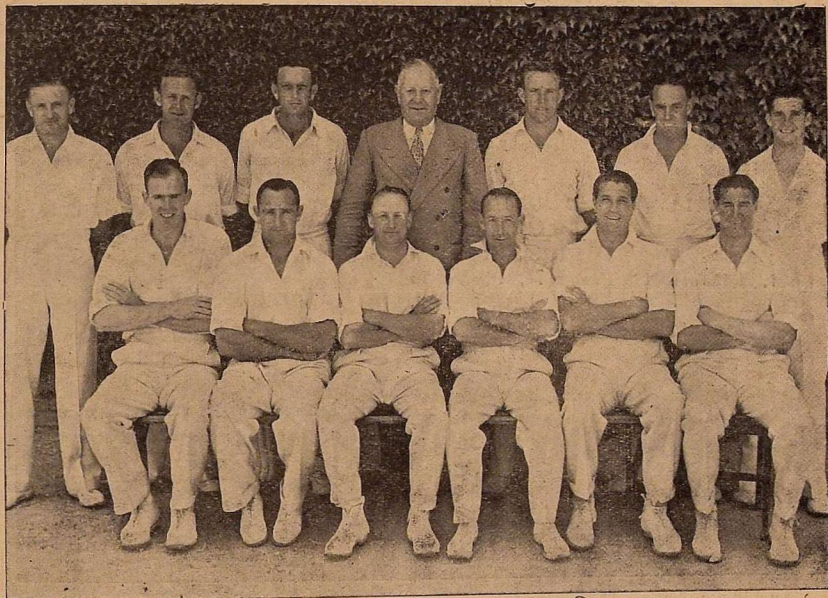
Kannamba



Banumathi

*Two of these are Telugu &
one Kanarese & one only a TAMILIAN!*

AUSTRALIAN TEAM IN 4th TEST



*Back Row L to R—McCool-Morris-Tallon-Jeanes (Manager)
Lindwall, I. Johnson, N. Harvey.*

*Front Row L to R — Johnson, Barnes, Bradman, Hassett,
Toshack and Miller.*

FOURTH & FIFTH TESTS—LESSONS
LEARNT—PHILOSOPHY OF INDIANS
—DULEEP SINGH'S PREJUDICES—
GUPTA'S INDISCRETION—HOW TO
PLAY CRICKET—TIPS TO M.C.A.

INDIA (1st Innings) 381 (Hazare—116,
Phadkar—123, Mankad—49, Amarnath—46
Johnson 4 for 64, Miller 2 for 39) INDIA
(2nd Innings) 297, Hazare 145, Adhikari 51,
Gul Mohamud 34; Lindwal 7 for 38).

In the 4th test at Adelaide, India suffered
an innings defeat.

AUSTRALIA (1st innings) 674 (Barnes—
112, Bradman—201, Hassett—198 (not out),
Miller—67; Phadkar 2 for 74, Rangachari 4
for 141, Mankad 2 for 170, Hazare 2 for 110).

The features of the match are. (1) the
sustained effort of Rangachari which is termed
as magnificent, (2) that Hazare joined the
immortels being the 10 batsmen to score 2
separate 100's in a test match others being H.
Sutcliffe, W. R. Hammond, A. C. Russell

D. Compton (England), G. Headly (West Indies), A. Melville (S. Africa) A. Morris, Bardsley, and Don Bradman (Australia) and lastly (3) not even one of the Australian batsman was caught, all being bowled or leg before the wicket.

FINAL TEST

Australia won the final test by an innings and 177 runs at Melbourne.

AUSTRALIA...575 for 8 (Neil Harvey 153, Brown 99, Bradman 57 (retired hurt) Loxton 80; Mankad 2 for 107). INDIA (1st Innings) 331. (Mankad 111, Hazare 74, Phadkar 56 (not out), Adhikari 38; Len Johnson 3 for 66, Ring 3 for 103) INDIA (2nd Innings) 67, (Len Johnson 3 for 8, Ring 3 for 17).

The features of this match is that not even one of the Australian batsman was bowled, as many as 6 being caught and 2 run out. If at all it is a feature, the collapse of the Indians in the 2nd innings, is one.

LESSONS OF THE TOUR

It is now unanimously accepted that India is not upto the test standard. But then it is overlooking the fact that the team which was sent to Australia was not our best. If at all the team is to be assessed properly, we have to ask a different question, "whether the team that has been sent with its known weakness has done its best?". Our answer is "yes". It is foolish to count on anything like runs or bowling performances from all players except Mankad, Hazare and Amarnath. We knew this when we sent this team! The batting failure of Amarnath in the tests is something very unfortunate, the only excuse being that he was off colour which had happened to many good players. Hazare and Mankad did their best by living up to their reputation. This tour has been very invaluable in discovering the potentialities of Phadkar and

Adhikari. There will be no two opinions that in the future test teams of India, these two men will find an honourable place.

DULEEP SINGH'S REJUDICES

There has been too much of undeserved criticism about Amarnath's captaincy by Reuter's representative Dulespsingh. As the reports began to flow the prejudices of Duleep become pronounced. The only reply that can be given to this man is, "whether he would have done better than Amarnath with a team consisting of as many as 12 players of no merit?"

GUPTA'S INDISCRETION

The outburst of manager Gupta on the collapse of the Indians in the 2nd innings of the final test, is something which should be enquired into by the Board. As far as our knowledge of the functions of the manager of a team goes, Gupta has to confine himself to the boarding, lodging, transport and comforts of the players and there his duty stops. The very fact that he is not one of the selectors of the test team proves that as far as the performances of the players are concerned, he is to keep himself aloof and mum. We believe that the Board will enquire into his conduct which is more disgraceful than even the collapse of the Indians in the 2nd innings of the final test.

AMARNATH'S CAPTAINCY

Warm tributes should be paid to Amarnath's caatincy in spite of his own batting failure in the tests and the result of the tests going against the Indians. He has been given a side with no staying power except 2 or 3 men. It is no wonder when these 2 or 3 failed, the entire side also collapsed. Captains placed under a handicap as Amarnath, might have quailed but he went on with the tour according to schedule in the most sporting way possible, and if to-day Indians are very popular with Australians

much of this popularity should go to Amarnath. If at all any criticism is to be made of his captaincy, it is about the omission of Ranvir Singhji in all the 5 tests. But that is forgetting the fact that Amarnath is not the sole selector as there are two more selectors along with him who could have got in Ranvir Singhji had they willed. Where there is unanimity to omit Ranvir Singhji, there is no use in blaming Amarnath alone. For our part we believe that Ranvir Singhji could have been given a place at least in the final test, as it would not have vitally affected the results. Even if he had gone out for a "duck" he would have been one among many.

PHILOSOPHIC INDIANS

We should not also forget the fact that by temperament Indians can never become strong rivals in cricket, either to Australia or England. Of a philosophic nature which all Indians are, our players will never be so serious as English or Australian players and play tests as if "it is a life and death matter." Here is a potential weakness of Indian players and about which we may feel proud, for our reputation "to play the game", will endear many hearts from many climes as even our weakest team did now in Australia!

"HOW TO PLAY CRICKET"

A novel and entertaining departure from normal methods of coaching cricket players was introduced to a party of Pressmen, players and enthusiasts in Wardour Street, London, today, when they saw the first showing of a film entitled "How to play Cricket." Among those present were Jack Hobbs, "Bill" Edrich, the *Star* commentator, Sims, who is also in the cast and Norman Yardley, Robins, Wright Pierce (Essex Captain), Compton, Long and

Colonel R. S. Rait-Kerr, Secretary of the M.C.C.

The film covers all angles of play: batting, bowling, wicket-keeping and fielding, and also setting of the field. The film is the outcome of a small celebration dinner which was attended by Edrich, W. R. Cook, of the Surrey County Club Committee, and V. M. Gover, brother of Alfred Gover, who is interested in cricket, and who is a film director. The talk was cricket and lack of young cricketers, owing to the disastrous effect of the war, their training and how this effect could be remedied. Lectures, demonstration and cricket in school were discussed, but a wider field of the film was finally decided upon. Former Squadron Leader Edrich D.F.C. knew the value of films for training and at once offered his services as demonstrator and commentator subject to getting the requisite expert assistance. So Godfrey Evans went as wicket-keeper and Jim Sims, the Middlesex spin-bowler, was added to the cast and the film launched. The film has been produced specifically as an instructional film for the use of schools, educational authorities and clubs and not for general cinema exhibition. Its lessons, appeal particularly to the beginner and to all those who wish to increase their proficiency. Experts will also enjoy it.—(HINDU)

TIPS TO M.C.A.

We commend the above film to the M.C.A. It has been proved that Visual Education is better and more lasting than all known methods of teaching even that be from a veteran like Wensley. Why not the M.C.A. acquire this short film and show it to our young and old cricketers? They could also hire out this short to schools and colleges all over the presidency for a nominal fee. Will the M. C. A. get the film?

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AS IT STRIKES ME

Women went into hysterics, children were dumb-stricken as the news of Gandhiji's death flashed on the Radio on the 30th January.

The local "Mail" had a phenomenal inflated sale that evening.

Newsboys unable to satisfy the surging mob got on the roof of houses to sell the copies. The price of a copy of the "Mail" went upto Rs. 1-8.

o o o

Ingenious persons in the city have manufactured packets of Gandhiji's ashes. Priced at As. 4 a packet, the ashes are stated to be effective to drive away devils and guarantee children to the childless. That anything concerning so great a leader as Gandhiji should be made an object of merchandise shows to what disgusting depths some of us can descend.

Even such Congress veteran socialist leader as Jai Prakash Narayan didn't hesitate to make capital out of this National Calamity. He charged the Indian cabinet with incompetency and neglect, particularly Sardar Patel, in protecting the life of the Mahatma.

o o o

"If he had died, naturally like Kasturibai", said a lady, "we wouldn't feel much—but this tragedy—", she could talk no more—her voice got choked while tears ran down in torrents.

It was a mofussil lawyer who said "How ever did the bullet enter the body of Mahatmaji?"

This lawyer is not a solitary example. Honestly people expected a miracle. They expected Mahatmaji to walk, none the worse after the shooting.

People are yet to know that Mahatmaji is best known for his greatness as a man of plain living and high thinking. He never claimed to be a saint and to expect a miracle is to expect only the unexpected.

If any miracle happen after Mahatmaji's death, it is the immense popularity of RAM DHUN.

People all over India chanted Rama Nam these few days following Gandhiji's death as they never did before.

"HARE RAM" was the last word of Gandhiji and that this sacred name of "RAM" should now be on everybody's lips proves what great strides Mahatmaji's teachings have taken and that within so short a time after his demise.

Yet another miracle. All associations and sabhas with a religious label have gone into voluntary liquidation. To one and all the Nation comes first before religion.

More miracles are in store. Either in daily affairs or in national matters, it is the Gandhian creed and policy that will dominate and prevail hereafter.

o o o

Dr. Ambedkar stands unique by not paying any tributes to Gandhiji's memory. Evidently, the learned Doctor is so choked with sorrow that he could not find any words to express himself over the passing away of the champion of the Harijans.

o o o

"I come from a great country. I belong to a proud civilisation . . . I ask, is this the consideration that a great country like mine is entitled to expect from an international body?", so said N. G. Ayyangar in perhaps the best speech that came from an Indian in any International gathering in recent times.

The Security Council quailed before the onslaught of Ayyangar. The American representative hastened to apologise while the Council itself meekly surrendered.

The Security Council is taking things lightly. It is yet to realise that on the satisfactory settlement of the Kashmir case depends its prestige—nay even its very existence.

How is March For You?

By P. S. V. IYER

1-3-48 to 31-3-48

MESHA RASI

Aswini, Bharani and Krittika $\frac{1}{2}$.

The position of Mars, your ruling planet very near Saturn in Cancer indicates a slight set back to your health despite Jupiter's aspect over Lagna. In the first fortnight some of you, who are highly placed may go for new cars and on or about the 11th March your mother may suffer from ill-health. The good Sun although in the 11th house denotes that many of your activities may not be in the right direction and they may not be liked by your sons and by the other sex too till the 16th of this month. Mercury a malefic planet indicates loss of courage, vain attempts and some borrowings by the less fortunate till the end of the first week while Venus in Lagna indicates a very happy time between 10th and 20th in entertainments, social gatherings and in all pleasures. The position of the Sun in exaltation house of the lord of finance indicates bright financial prospects, good profits in business and profession after the 14th instant. Mars in the moveable sign may mean a short travel in the 1st week. The whole month minus the first two days can be said to be very good for businessmen, landed aristocracy and for those in services. 3rd, 7th, 8th, 14th, 15th, 21st, 22nd, 27th, 28th and 30th can be said to be lucky generally characterised by prominence, attendance in music halls, entertainments and dinners, sudden income, new and fruitful contacts, good profits in business and speculation.

VRISCHIKA RASI

Krittika $\frac{3}{4}$ Rohini and Mrigasirsha $\frac{1}{2}$.

Your ruling planet is in the 12th in the house of Mars, a malefic planet and some of

you may have to live down the previous high esteem in which you were held last month and the monetary gains and advantages of some of you can be traced to your influence over the fair sex. There is considerable activity on your part in the first 10 days, but gains come in only after the 16th of this month. Those dealing in sea products and articles made out of them and manufacturers of tools and machinery and chemists and druggists will make good money in the 3rd and 4th week. Since Saturn combines with Mars while the ruling planet is in the 12th, over-seas business and export trade may flourish and pay you well. In the second week, some of you may go on a fairly long travel. The lord of finance is in the 10th house and therefore your income is fairly good and steady. If you are in service you may not like your present environments and may wish for a change of place. The position of benefic Sun as the lord of 4th house, is very good for you as it indicates success in communications and correspondence with regard to your personal affairs and attempts and marked favours from high authorities. Journalists, authors and landed aristocracy will have adequate returns for their labours in the second half of this month. Accident or affliction with some ailment or oscillating mind is indicated on the 4th, 5th and 30th and it is therefore better to guard against it with some care.

MITHUNA RASI

Mrigasirsha $\frac{1}{2}$, Arudra, Punarvasu $\frac{1}{2}$

Till 10th, your ruling planet Mercury is in retrograde in the 8th house and then moves to the 9th and thence to his debilitation

point and therefore you must bestow all care and attention towards improving your health from now onwards if you really want to thwart the utter breakdown of your constitution. In the house of finance, combine Saturn and Mars and the house of gains and the planet Venus are aspected by malefic Jupiter which indicates that in spite of your careful manipulation of your affairs, financial liabilities will tend to be on the increase. There is considerable activity on your part in the second fortnight in various directions and although your prestige, position and income improve, budget position still continues to be a great problem for you. The position of Jupiter in the 7th, Venus in Aries and the movement of Moon all indicate that many of you who are lovers and bachelors are likely to succeed in high class alliances in the 2nd fortnight. The combination of Venus and Moon on the 14th may indicate an appreciable profit to those dealing in cloth and clothing-ware. On the 3rd and 30th, Jupiter combines with the lord of finance and you may get financial facilities and success in love affairs. The third week seems to be very good for businessmen from the standpoints of good profits and brisk marketing.

KATAKA RASI

Punarvasu ½ Pushya and Aslesha

The lord of the 4th house in the 10th, in square to Mars a benefic planet, indicates for the highly fortunate pomp and power, fine residential buildings and great influence over many. For businessmen this position indicates unexpected gains in mines, minerals and in lands. On or about the 14th of March, Venus-Moon, Rahu combination indicates that some of you may have to face serious problems. Jewellers and cloth dealers too will make good money. The position of Jupiter in the 6th house indicates closest

relationship between you and your uncle or aunt to a degree that may speak in terms of monetary matters with regard to your affairs. On the 23rd and 24th, you will be inclined to the pursuit of higher studies and get good gains in your activities. On the 25th and 26th the influence of fair sex may have a great deal to do with your progress and on the 19th and 20th you will be found to be an expert in your line backed by vast learning and on the 29th and 30th you will be very prominent and dominant with almost every desirable thing ready at your command and the period from 14th to 16th will yield very good results in your activities. The position of Sun and Saturn may cause a sense of frustration, disgust over ever increasing problems and you are likely to be the most misunderstood and you may go unpopular to a great degree along side your strong position. On the 11th March, Sun and Moon combine in the 8th house and on the 21st March, Moon and Saturn combine and it is therefore better on these days you avoid the company of undesirables, stay in a strange place and restrict your movements in order to avoid accidents and untoward happenings and take care of your health. This month is much better than last month in all respects except for an intense feeling of some loss of a person who has been your friend and guide. Those in services will find their budget position better than last month.

SIMHA RASI

Makha, Purva Phalguni, Uttara Phalguni ½

Your ruling planet Sun, is in the 7th and 8th house this month and therefore you will be on the move till the 10th and the fair sex may develop a dislike for you. On the 13th or 14th, some of you may suffer some defect in the eye sight and others some bodily ailment such as fever etc. The

position of Mars in the 12th house denotes illhealth to your brothers, this month. On or about the 11th March, some of you may experience some loss or other and you can avoid it with some care on your part. Venus in the 9th, will give you quite a decent addition to your dress stock. The lord of finance Mercury, a malefic planet, is in the 6th and 7th house indicates that you are now undisturbed by your enemies and other factors that were observed in the past and you may be inclined to a contemplative mood and charitable actions, since Venus is aspected by Jupiter. Businessmen in tools, machinery, and spare parts and all hardwares, chemists and druggists and cloth merchants will have better profits in export trade than inland transactions. Your financial facilities will increase and your gains will be considerable and in the next month, you will be completely free from any confusion in your affairs. A very big item of domestic expenditure looms large and you may have to make necessary arrangements with regard to the same. For those in services the income is satisfactory and the budget position is very good since Jupiter aspects the 11th house and the lord of 11th is in the 9th from his house it can be said that after 10th, some of you are likely to receive favours from high authorities and very good heartening news from your friends and relatives and bestow some attention to the improvements of your lands. Speculators and race-goers may have a good time.

KANYA RASI

Uttara Palghuni $\frac{3}{4}$, Hastha, Chitra $\frac{1}{4}$

The position of your ruling planet is good for you in that your health will be good and you will have certain appreciable gains within your sphere and place of your activities. The bad Jupiter in the fourth indicates loss of relatives, lack of domestic happiness and trouble through fair sex. The position of

Mars indicates that you may cut down your extra expenditures and try to be more frugal. The good Saturn who intends to do something good for you but it develops power only after about two months. The only planet that is partially disposed to favour you is Venus the lord of finance and so your financial position is much better this month. On the 3rd and 4th you may suffer some ailments and experience minor loss on the 14th and 15th and some of you may take to a small journey in the 3rd week. Businessmen will have only normal income after 10th of this month but financial facilities in trade will be satisfactory. For social and domestic affairs this month is good. Those in services, will find their budget position very satisfactory.

THULA RASI

Chitra $\frac{1}{4}$, Swati, Visakam $\frac{3}{4}$.

Your ruling planet Venus in the 7th aspected by Jupiter indicates that you may be drawn to romance and your love affairs may meet with a partial success. The lord of finance is debilitated in the 10th and therefore your financial commitments may present a serious problem for you. The benefic planet Mercury in the 5th house gives you happiness and mental peace. Businessmen will get appreciable profit in their trade but may feel pressure for money. Since Venus is in Kendra to the house of vehicles some of you may purchase new cars in the 2nd week. Those who have to do with mines, minerals and lands will have great gains this month since the lord of 4th is in 10th with Mars and in square to Venus. Those in services cannot expect much benefit this month, but their budget position may ease through the help of friends. Writers and journalists will find in this month newer fields for their activity and greater remuneration. The latter half of this month can be said to be highly good. 8th, 14th, 23rd and 24th

are lucky days in which sudden gains are observed.

VRISCHIKA RASI (Visaka ¼, Anuradha, Jeshtha)

Your ruling planet is debilitated but moon is a benefic planet for you and therefore the gloss of your outer personality may vanish while the inward is very strong. The position of Sun in the 4th and 5th indicates that in your professional field you will have great anxieties. The position of Venus in the 6th, indicates that you are likely to be overwhelmed with fear complex as to the turn of events and the activities of your enemies. The position of Mercury in the 4th house is really bad as it indicates great obstacles in your affairs. The only good planets are Jupiter and Moon for this month, Jupiter as lord of finance will give you necessary financial facilities inspite of various opposing factors. The house of profession is aspected by Jupiter and hence the confusions that are present now in your affairs will clear in the latter half of April when Sun gets exalted. Those in services too, will find this month is worse than last month in many respects.

DHANUR RASI (Moola, Poorvashada and Uttirashada ¼)

Your ruling planet Jupiter is in Lagna and therefore your health is excellent and you tend to be more independant and prominent in the circle you move. Income in business and profession is good and satisfactory but your previous financial commitments may come in for serious consideration and may lead to minor misunderstandings, in the latter half of this month. The position of Mercury in the 2nd and the Sun in the 3rd till 10th of this month, indicates that your financial position will be considerably better than the rest of the month. Although the combination of Sun and Mercury that existed last month is not present in this month, still

it can be said that apart from your professional income you will have gains in other extra activities. Venus the lord of 11th is placed in the 5th house under the aspect of Jupiter which denotes that speculation and race going may pay you after the 1st week. For journalists and writers the whole month minus the third week can be said to be good. Domestic happiness and social activities are as usual highly satisfactory and some new and helpful contacts are observed in this month. The month is fair.

MAKARA RASI (Uttarashada ¾, Shravana, Dhanishta ¼)

Your ruling planet Saturn under the constellation of Aslesha is good. The first week will be very bad and you may find yourself in a fix with regard to the financial adjustments of your affairs. The rest of the month is good and indicates relief and good income. Venus the lord of the 10th, is in Aries aspected by Jupiter and this indicates some favour from your superiors in the 2nd week. The position of malefic Jupiter in the 12th, speaks of slight illness to your father and mounting expenditure. Businessmen will have plenty of opportunities to make better profits from the 2nd week of this month. The retrogression of Mars in Cancer may cause some mental anxieties with regard to previous commitments. Those in services will find their budget position very difficult.

KUMBHA RASI (Dhanishta ¼, Sathabishag, Purvabhadrapada ¾)

The ruling planet Saturn though in the 6th a good position and under the constellation of Aslesha is governed by a benefic planet namely Mercury is still retrograde and hence your good period is delayed. However the lord of finance is in the 11th house and Sun is in the house of finance and therefore the

latter part of this month will be considerably better than last month in your financial facilities and in your income. With the transit of Mars to Cancer, it can be said that in this month you will be free from worries and anxieties that were experienced last month and your health will be better. The position of Venus in the 3rd house assures you of happiness and marks encouraging news in your activities. Collection of outstandings to a satisfactory degree, blocked capital becoming useful again, some improvement in your profession and business, strong hopes in the near future, scheming brain, success in new endeavours are features of this month. Good financial facilities constitute some of the important aspects of this month. For social and domestic activities, this month is definitely good.

MEENA RASI

(Purvabadrapada 1, Utrabadrapada
and Revathi)

The ruling planet Jupiter is in his own house and you are likely to be more independent and prosperous in this month. The position of retrograde Mars in the 5th house marks poor financial facilities and want of further capital in your business although your profits will be more than average. Obstacles to your schemes, slight skin trouble, certain inevitable losses in your professional activities such as bad debts etc., becoming more a cosmopolitan in your outlook, failure in love affairs are some of the main aspects of this month. The position of Mercury in the 12th indicates heavy expenditure on account of relatives and members of your family. Those engaged in writing and research may not succeed to any appreciable degree. The budget position does not look well this month.



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WARNER

New England Loses Bette

Bette Davis has finally accepted Southern California as her home. It has taken a long time.

While other actresses have been pepping up with announcements that they are taking residence in such places as New York and San Francisco—with Hollywood on the committing line as a place to work—Bette has been busy breaking the tie that's linked her with New England all of her life.

For 15 years she has been the leading Yankee representative in the film-acting profession, and it wasn't so long ago that she said she didn't want to have any Hollywood possessions that she couldn't pack up overnight and take back to New Hampshire. But when she came back to California from the east last spring to have her baby, she arrived with a freightcar load of New England possessions. Then, a week ago, she announced plans to sell "Butternut," the old farmhouse at Sugar Hill, N. H., which for many years has been her favorite retreat. "It just isn't practical to keep the place," she declared, "I'm a mother now, and a good mother can't be an across-the-nation commuter.

Born in Lowell, Mass., Bette spent her formative years in and around Boston. After her first trip to Hollywood in 1931, she immediately fled back to New Hampshire—a flight she has made with notable regularity and on crucial occasions ever since.

At present, Bette and her husband, William Sherry (a long

Islander himself), and their daughter, have definitely established residence at Laguna Beach, 60 miles from Hollywood. They are looking also for ranch property somewhere in the west.

"My Yankee ancestors would twirl in their graves—bless their hearts!" Bette said, "if they knew that I've become a westerner. To them 'foreigner' and 'westerner' are synonymous words.

It might help soothe ruffled Yankee feelings, Bette added, to know that in "WINTER MEETING" her present motion picture, she is playing a New Englander. "The setting is Connecticut and I play a Yankee spinster," the actress said.

FOX

A Role of Inspiration

Most screen players feel that if they can discover an authentic type on which to base the part of a character they are portraying in a film, that portrayal will be insured the greatest degree of realism. But few actresses to date have discovered a prototype as inspiring as the one upon whom Annabella has fashioned her latest role in 20th Century-Fox production "13 RUE MADELINE".

Annabella explains that her own inspiration came from the story she had heard about a French woman named Julie Fabrine whose career would make that of Mata Hari tame by comparison.

"Julie Fabrine" she says, "was a dress designer in one of the most famous and fashionable

Paris establishments when the Germans invaded France. In a short time she made contact with the French underground and they arranged for her to leave the country. After getting out of Paris, she headed for the Spanish border and crossed the Pyrenees on foot. She walked most of the way to Portugal and there was picked up by British agents who flew her to London.

"In England she was specially trained for detailed intelligence work and radio operation. Then one dark night she was flown back to France and dropped by parachute in the outskirts of Paris. She brought along a radio transmitter which was hidden in a farmhouse a few miles from the city. A few days later, she was back in her old apartment and at her old job.



VIVECA LINDFORS
in "Night unto Night"

(warner)



REX HARRISON &
GENE TIRENEY in
"Ghost & Mrs. Muir"

(Fox)

"This was not the case. Julie had to keep her work a secret from everyone and even the underground marked her as an arch collaborator. One night they assassinated her.

"In many respects my role in "13 RUE MADELEINE" resembles the experiences of Julie. Throughout the making of the picture I continually had to keep asking myself how Julie would have done this or that and then I would do it as I thought that brave little woman would. Henry Hathaway, the Director of the picture, thought I was convincing but may be he did not know that I was thinking of Julie all the time." Anabella plays opposite James Cagney in "13 RUE MADELEINE"

M. G. M.

Do you Know That

Peter Lawford's father was retired from the British army as a Lieutenant-General?

Janet Leigh studied music at the College of Pacific?

Jimmy Durante's favourite reading is poetry?

Linda Christian studied medicine in Palestine. and that she speaks Spanish, German, Arabic, Italian, French, Dutch and English?

Cyd Charisse's hobby is collecting dolls?

Wallace Beery is a Lieutenant-colonel in the Wyoming State Militia?

June Allyson had the highest scholastic average in her high school graduating class?

Sydney Greenstreet plans to teach dramatics when he retires from the screen?

The birth certificate of one of Metro-Goldwyn-Mayer's top featured players reads "Francis

Xavier Aloysius James Jeremiah Keenan Wynn?"

Danny Thomas once served as nursemaid in a variety theatre for Mr. and Mrs. Joe Yule. Their son, the Mickey Rooney of today, was then five years old?

Donna Reed once turned down three screen test offers in 24 hours because she wanted to complete a secretarial course at Los Angeles City College?

Jimmy Durante once worked in the circulation department of a newspaper for 18 cents a day?

Columbia

They have started work on GALLANT BLADE from Alexander Dumas' adventure novel of early France with Larry Parks doing the swashbuckling in cine colour. The cast includes Marguerite Chapman, Victor Jory and George MacReady.

They have also started THE BESTMAN WINS with Edgar Buchanan and Anna Lee and PORT SAID featuring William Bishop, Gloria Henry and Steven Geray.

United Artists

The average motion picture star today uses too much makeup. No, folks, we're not quoting the Anti-Cosmetic League—just Charles Laughton, a gent who in his time has had alert Hollywood makeup men tripping over themselves in frenzied efforts to out do themselves in the matter of the grotesque. Laughton let down his sparse curls this week and announced blandly that from now on he's going to use as little makeup as possible. And he's starting out by not wearing any at all in his new Benedict Bogeaus picture, A MIRACLE CAN HAPPEN, which will be released through United Artists. "Too much makeup," says the actor, "destroys character. A

good actor can do more with unvarnished facial expression than he can with a ton of make up." To prove it, Laughton is going through his entire characterization—that of a mild mannered minister—sans anything but the cherubic expression that only Laughton can assume when he's in a cherubic mood. His unhappy makeup man, a conscientious gentleman, has been forced to a quiet spot on the set with a deck of cards and a rule book on solitaire. Laughton is quick to admit though that makeup is necessary at times. "A touch of eyebrow pencil here and there and a slightly exaggerated facial line can do wonders," he says, "but a lot of actors are inclined to overdo it. I have seen them coming on the sets made up like something out of the Russian ballet. I think the real test of an actor is not in his genius for makeup but how well he can do without it."

Universal Production Highlights of "The Lost Moment"

"The Lost Moment", co-stars Robert Cummings and Susan Hayward in a powerful love drama based on "The Aspern Papers," a best-selling novel by Henry James.

A new record for set building was established with "The Lost Moment". The crew constructed the eerie old Bordereau home, where most of the action takes place, in three weeks. Made entirely of plaster, the home had to appear to be 100 years old.

The furnishings in the building's secret room, where Cummings and Susan Hayward have their love scenes, are a part of the great Mark Hopkins collection Purchased by the studio,

after being locked up for more than fifty years, the collection includes priceless brocaded draps, a spinet, a mirror which runs half the length of the room, huge chandeliers and many other priceless items.

Cummings had 221 wardrobe changes and walked a total of ten miles for one day's shooting.

To make water photograph realistically at night, Hal Mohr, cinematographer, had the painters spread dry green and yellow paint on Lubin Lake on the Universal International back lot, for Venice canal scenes in which Cummings and Susan Hayward glide over the water in a gondola.

Josephine, Hollywood's most active monkey, who is 40 years old, establishes a record of 200 motion pictures with her appearance in "The Lost Moment."

Cummings established a new record for himself during production of "The Lost Moment" by working every shooting day of the schedule. This is the first time the actor has ever worked in a production without a day off

A pressed rose, enclosed in a book for more than 100 years, completely dis-integrates before the camera when the book is opened in one scene.

Agnes Moorehead had to report at Universal International Studio at 4:30 a.m. each morning she worked. Buddy Westmore, head of the studio makeup department needed four hours to fit the facial appliance for her role as the 105 year old Juliana. One hour was required to remove the makeup at the end of the day.

PARAMOUNT

Filming of THE GREAT GATSBY, the F. Scott Fitzgerald long time best seller starring Alan Ladd and John Farrow was started in January. Another picture FATHERS DAY, the story of a small Indiana town in 1910, featuring Veronica Lake, Mary Hatcher and Mona Freeman was also scheduled to start in January.

REPUBLIC

Everybody's Quoting Shakespeare!

HOLLYWOOD, October 00—If you've ever quipped, "I died laughing" or boasted that "the world's my oyster," or sagely remarked that "all that glitters is not gold," you've been quoting Shakespeare whether or not you're aware of it.

For the influence of Shakespeare's voluminous writings has come down through the ages to flavor our everyday speech to an extent little realized.



LINDA CHRISTIAN
(M. G. M.)



CLAUDETTE COLBERT & ROBERT CUMMINGS
in "Sleep My Love" (U. A.)

Research for Republic's film version of "MACBETH," starring Orson Welles, disclosed that countless phrases from this and other of the immortal Bard's works have come into general usage.

"Typical is "lay on, Macduff" from "MACBETH." From the same source come "I bear a charmed life," "all the perfumes of Arabia," and the familiar "Milk of human kindness." From "HAMLET" come "woe is me," "not a mouse stirring," and dozens of other common phrases. "Give the devil his due" is from "HENRY IV," which also contributes "cheap as a stinking mackerel."

If you are inclined to "laugh yourself into stitches," you're taking Shakespeare's bidding. The very familiar "fool's paradise" is from "ROMEO AND JULIET," while "JULIUS CAESAR" provides "this is the unkindest cut of all" and "if you have tears, prepare to shed them."

"MERCHANT OF VENICE" gives us such bright quips as "what's new on the Rialto," and "it's a wise father that knows his own child," as well as "in the

twinkling of an eye." "All's well that ends well" is from a Shakespearean title, while "forever and a day" is from "AS YOU LIKE IT".

"The course of true love never did run smooth" is from "A MIDSUMMER NIGHT'S DREAM," while "MUCH ADO ABOUT NOTHING"—a quote in itself—comes up with "comparisons are odorous." "THE MERRY WIVES OF WINDSOR" contributes "the world's mine oyster," "thereby hangs a tale," and "this is the long and short of it."

If you've ever been "in a pickle," credit Shakespeare with coining the phrase in "THE TEMPEST," which also gives us "misery acquaints a man with strange bedfellows." "Neither rhyme nor reason" is from "COMEDY OF ERRORS," as are "there's a time for all things," "we'll pluck a crow together," and "there's something in the wind."

Monogram

DEATH ON DOWNBEAT, a musical with Freddie Stewart, June Preisser and Noel Neill was started recently.

They have purchased the screen rights of the famous adventure stories of Roy Rockwood's **BOMBA THE JUNGLE BOY** including 20 published books based on his experiences. More than a million copies of the books have been sold to-date and the films will be made in colour.

BRITISH FILMS

Rank's Gaint 1948

Schedule.

There is a £9,250,000 programme of British pictures announced by Rank Organisation as part of the greatest production out-put ever organised in Britain. The Rank films are the major part of the national out-put, to which the Korda and ABPC will add their quota.

The Rank organisation has several pictures completed and under production in various studios at Denham, Ealing, Elstree, Pinewood, Shepherd's Bush and at Islington. At Denham a dozen films are scheduled. **THE MARK OF CAIN** and **VICE VERSA** are completed. **HAMLET** is in the cutting stage. **ONE NIGHT WITH YOU** is under production. Five others are on schedule. At Pinewood, 9 major subjects are progressing. **OLIVER TWIST** is in the cutting room. **RED SHOES** and **ESTHER WATERS** are under production. At Islington there are number of subjects of which **WHEN THE BOUGH BREAKS**, **BROKEN JOURNEY** and **GOOD TIME GIRL** are completed. Four pictures including the **BAD LORD BYRON** are under production. The Ealing films include **IT ALWAYS RAINS ON SUNDAY** completed and three pictures under production. At Elstree **GREEN FINGERS**, **DUAL ALIBI**, **NO NIGHTINGALES** are completed. **SO DIED A RAT** is under production.

Important films of Sir Alexander Korda are **ANNA KARENINA**, **THE LOST ILLUSION**, **THE WINSLOW BOY**, **BONNY PRINCE CHARLIE** and three others. Korda promises ten pictures in which quality will brim.



SUSAN HAYWARD & ROBERT CUMMINGS IN **"THE LOST MOMENT"** (Universal)



VATSALA IN **ABHIMANYU** (Jupiter)

BOMBAY BETRAYS INDIA

SETH KALIDAS CONTRADICTS

IMPPA REPLIES

Since writing the above article in our 15th Dec. 1947 issue we have received a communication on behalf of Messrs. Shamjee Kalidas & Co to the following effect:—

“That Messrs. Shamjee Kalidas & Co., have nothing to do with the films mentioned in our article or with Kajee Moosa, referred to in the same article. They have not also been instrumental in sending the films to South Africa either themselves or through any other agents. Furthermore Messrs. Shamjee Kalidas & Co., have nothing to do with Majestic Theatres Syndicate in South Africa and are not interested in the same Company being neither Directors nor Shareholders therein.”

In a matter of public importance such as the one affecting our prestige and honour it is the duty of the Press to take up the matter with the sole intention of clearing the atmosphere of rumours which were so rampant in the film circles of Bombay. Our article of 15th Dec. was aimed to get at

the truth and solve the question as to who actually exported Indian films to South Africa. No one feels more glad, then we, that Seth Kalidas has nothing to do with these illicit exports and the contradiction published above is very emphatic on this point. We are sincerely sorry for any inconvenience caused to Sethji. We wrote only with the intention of knowing the truth.

IMPPA ACTS

We have also received a communication from IMPPA that the article under reference was placed recently at a joint meeting of the Executive Committees of the IMPPA and IMPDA. The Secretary of the Associations assures us that:—

“The associations are second to none in their anxiety to prevent export of films to South Africa in our national interest and no stone will be left unturned to secure this objective.”

Assurances apart, we will feel very glad if the IMPPA fixes the guilt by a careful enquiry as to how the films were exported to South Africa. A beginning will be to find out from the producers, the persons to whom the over-seas rights, particularly the rights for South Africa were sold. If this is found, we can further trace how the films went out of the country, through whom and to what place and by which agency it was distributed and exhibited in the forbidden area. As the thing has been done openly and exhibited openly through some agent in South Africa, it will not be difficult for a public body like the IMPPA to find out the real culprits. We once again request the IMPPA to pursue the matter with all vigour and sincerity so as to find the truth in which all of us are interested. By doing this we will be dissolving all rumours and saving the fairname of the Bombay film magnates.



VANMALA

STUDIO NEWS

Gemini

The comic portions for CHANDRALEKHA with N. S. Krishnan and T. A. Mathuram are being shot now. The entire unit is reported to be concentrating all its energy to complete the picture early so that it may be released on 9th April.

Layanya Pictures

They have lately added N. S. Krishnan, T. A. Mathuram and Tara Choudry to the cast of their picture PARIJATHAM. T. R. Mahalingam and B. S. Saroja are in the lead. A. T. Krishnaswamy directs at the Sobanachala Studios.

Royal Talkies

The shooting of SUDARSAN at the Central Studios is progressing. A few scenes with Kannamba were shot recently. With P. U. Chinnappa and Yogam-Mangalam, Lalitha & Padmini are also reported to have been included in the cast. Sundatarao Nadkarni directs.

Sukumar Pictures

DEVADASI has been released in many centers to crowded houses. It is at the Gaiety and Crown, in Madras from the 13th.

Jupiter Pictures

ABHIMANYU is nearing completion and scheduled for release in April. Kumaresan and U. R. Jeevaratnam are in leading roles with D. Balasubramanyam, and Pulimoottai in supporting cast. Dialogues are written by A. S. A. Swamy, M. Somasundaram and A. Kasilingam direct. "Rajakumari" is released at Madras on the 21st.

Krishna Pictures

Some out-door scenes were shot for KRISHNABAKTHI last week. The picture is making fast progress in the hands of

Director R. S. Mani at the Newtone Studios. Rajakumari and P. U. Chinnappa are featured in the lead with K. R. Ramaswamy, D. Balasubramanyam and others supporting. The reports are that all have done excellent work.

Dhiren & Co.

GOKULADASI featuring Honnappa Bagavathar, M. V. Rajamma and T. R. Ramachandran is nearing completion at Neptune Studios. The picture may be released in April. K. Subrahmanyam directs.

Sri Kandar Films

SHANBAGAVALLI has been released on the 20th at Coimbatore and Erode.

Citadel Film Corporation

GNANA SOUNDARI is also ready for release. Featuring T. R. Mahalingam and M. V. Rajamma the picture has many enchanting tunes.

Eneskay Films

NALLA THAMBI is speeding ahead. N. S. Krishnan is taking keen interest in the picture. Direction Krishnan-Panju

Narendra Pictures

RAJA MUKTHI is more than half complete. The shooting was stopped for some time due to Mahatmaji's death and it will now speed up to a glorious finish.

Star Combines

SAMSARANOWKA is also nearing completion. Featuring

Premavathy, B. R. Pantulu, Suryakumari, T. R. Ramachandran and R. Krishnamurthy the picture is bound to be popular with everybody. H. L. N. Sinha directs.

Arkays Pictures

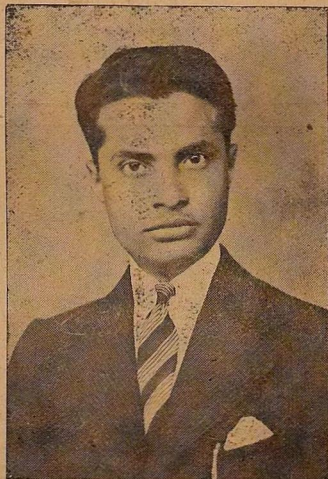
Recording of songs is proceeding briskly, at Pragathy Studios. Huge sets are under construction and the shooting will commence shortly. A. T. Krishnaswamy directs.

Pratibha Pictures

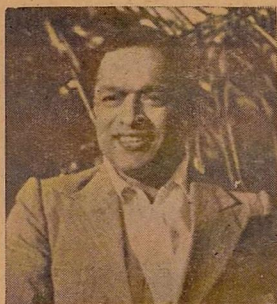
BALARAJU is censored and is scheduled for release in Andhara. desa on the 26th. The picture is a folklore directed by G. Balaramiah.

WEDDING

Rajabather, Assistant Camera man, Gemini Studios, Madras married Sow Kamala Devi,



BABU RAO PAI the "famous" film magnate to go to Hollywood.



V. SHANTARAM who contemplates the production of a picture on Mahatma's Life.

daughter of Mr. Rajagopal, Asst. Transportation Officer, B. N. Rly., on the 11th February at T. Nagar. The marriage was attended by producers, distributors, artists and technicians. We wish the couple all happiness.

BOMBAY

Prem Adib Pictures

"DEHATI" has been released in Cawnpore and other places. The report from these places proves that the picture is a winner. The Bombay release in four theatres simultaneously is awaited shortly.

Arvind & Anand

KHIDKI is the year's spectacular comedy with adorable Rehana in the lead. As the pawn of a pimping uncle, then forsaken and forlorn, now the ring leader of a whole battalion of naughty girls, Rehana has to adjust herself to various moods and situations.

Chitralaya Ltd.

APNI CHAYA presents characters that will live for ever. In unforgettable roles are featured Sulochana Chatterjee, Balwant

Singh and Radhakrishen. They will delight and transport you to a world of entertainment & bliss.

Malik Productions

CHALTE CHALTE has many good points. It contains a team of new-comers—Patanjal and Sudha with well-known personalities as Gope and K. N. Singh. It is a musical 'extravaganza'. It has many hit tunes. Lastly it is produced by Sham Lal K. Malik and directed by him. The picture now awaits early release.

Shanti Pictures

KUCHH NAYA is a social containing something new and sensational on the screen. The cast and other details will be announced shortly.

Navbharat Pictures

Dr. Sinha, a partner of Navbharat Pictures is a colourful personality. He fled from Germany, when it was in the grips of Nazism to Russia and thence to middle-East. He was in the midst of war in the territory. Now he is a producer having started his maiden hit DIDI at the Central studios, Bombay.

Jayashakti Pictures

Poet producer Ramesh Gupta is busy arranging the release of his devotional BHAKTA GOPAL BHAIYA now censored. It is the story of a young boy whose devotion to Lord Krishna is supreme. The original story of sister Nivedita is faithfully transmitted to the screen. Shashi Kapur, Amirbai Karnataki, Anant Marathe, Pande are in the cast, Shanti Kumar directed.

Streamers Ltd.

Bhadrakumar Yagnik, Mg, Director of Streamers Ltd, enter-

tained Bankim Chandra Chatterjee, Editor of DEEPALI Calcutta, at the Taj on the 27th January, 1948, Vijubhai Bhatt spoke on the occasion which was well attended by all the journalists of Bombay.

Rajkamal Kalamandir

Suggestion by Personal calls, letters as well as through prominent newspapers all over India are pouring in requesting, asking and at times demanding of V. Shantaram to undertake the production of a picture on the life of the Great Mahatma Gandhi, the production of which requires a lot of research, tremendous expenses and a protracted period of nearly two or three years for completion. All this and the heavy and almost delicate responsibility to make the picture a first-rank accomplishment through the international point of view is although an uphill task, still Shantaram holds it most dear and near to his heart and is considering its production very seriously. He may try to produce this picture in Technicolour.

Proceeds of Document. ary Film

Babu Ki Antim Yatra, for

Film Industry's Mahatma Gandhi Memorial Fund.

At a joint meeting of the Executive Committees of the MPSI, IMPPA, IMIDA and CEAI, it has been decided to start a fund for a fitting Memorial to Mahatma Gandhi by the film Industry.

In the first instance, the short film 'BAPU KI ANTIM YATRA' is being distributed in the Dominion of India by the IMPPA on behalf of the Industry through Messrs. Western India Theatres Ltd., and the net proceeds will be earmarked to the Industry's Mahatma Gandhi Memorial Fund.

A MATTER OF WIDOWS

It was quite a month before I went to condole my friend on the death of his 2nd wife. Far from being sorrowful he was happy. He had married a 3rd time in his 60th year!

"How could you?", I asked him, aghast at the tragedy of the situation.

"There are already six widows in the house", said his widowed sister, "what does it matter if one more is added to our ranks?".

It was only then my friend had some courage to face me. "My father married a 4th time in his 69th year. For four generations every head of the family left a young widow when he died. It is in the family."

I left the place in sheer disgust.

Five years passed. My friend was bed-ridden with paralysis. His young wife ministered to his needs with a dog-like devotion. Honestly, the work was too much for a broken hearted girl.

"Why not these widows help her?" I asked my friend considerably irritated. "Surely they are not animals in a zoo to be fed as if they are precious specimens".

"It is not their job; that's what they say", replied my friend laughingly.

As the family lawyer I was asked by my friend to draw up the will. "Make my wife the guardian," said my friend. "She will be the Queen of the widows." That was his favourite expression as if it was the biggest honour he could confer on a girl who would otherwise have had a happy married life.

A month later, the girl died suddenly. Anaemia, over-work, sleeplessness, disappointed married life—all killed her. The consternation in the house was indescribable. The widows lamented her death more out of dis-

appointment in having lost a possible comrade. My friend said, "She has cheated me by pre-deceasing".

The will had to be altered. "Leave the property to my sons," said my friend, "on one condition, that they keep no widows in his house after my death".

"Surely, you don't want them to be brown out of the house", said I,

"I don't care what becomes of them," said my friend whose hatred for widows grew by leaps and bounds every minute.

I disagreed with him violently. I pointed out the sins of such an act. Later he was agreeable to any suggestion provided they were not inmates of his house.

A solution was found. My friend was worth ten lakhs. I drew up a trust deed setting apart two lakhs for a Widow's Home in which not only the widows of his house but all other helpless ones could be accommodated and cared for. I told him that it would be atoning for the family's sins in manufacturing widows wilfully. He agreed to the suggestion.

Soon after my friend's death I bought a house and removed the widows of his house to the Home. The widowed sister of my friend was first not agreeable to leave the house but when I pointed out that she can gather as many widows as she liked, she became enthusiastic.

What was first an interest in the widows confined to the limits of her home, now transcended limitlessly to the greater cause of the unfortunate helpless widows of her country. She was a tireless worker. Not only she gathered a good many but made the house very popular, so that when she died ten years later, there was none more lamented and mourned than she, whose statue to day, adorns the entrance of the Widow's Home.

Shortly Releasing!

THE MUSICAL
MYTHOLOGICAL

CORULA DASI

(IN TAMIL)

with

HONNAPPA BAGAVATHAR

M. V. RAJAMMA

SOUDAMINI

T. R. RAMACHANDRAN

LALITHA — PADMINI



Direction :

K. SUBRAHMANYAM, B.A., B.L.

For Coimbatore, Nilgris, Mysore State S. Canara & Coorg:

SRI GAUTAM PICTURES

"SUBADRABAI MANSIONS"

GENERAL PATTERS ROAD, MADRAS 2

Fast progressing

*A Super
Box office hit!*

DEVAMANOHARI

(IN TAMIL)

A GLITTERING ROMANCE FROM MYTHOLOGY

★
SCREEN VERSION
DIALOGUES
& DIRECTION:
A.T. KRISHNASWAMY
★

Starring:
C. HONNAPPA BHAGAVATHAR
B. S. SAROJA
& AN ALL STARCAST

MUSIC:
G. RAMANATHAN.

ORCHESTRA:
FREE INDIA.

STUDIO:
PRAGATHI.

PRODUCED BY:
RAJAM K. SRINIVASAN

For ARKAYS PICTURES

Songs: SIVAN

*Studio
manohar's*

FOR PARTICULARS: PICTURPOST, T. NAGAR.